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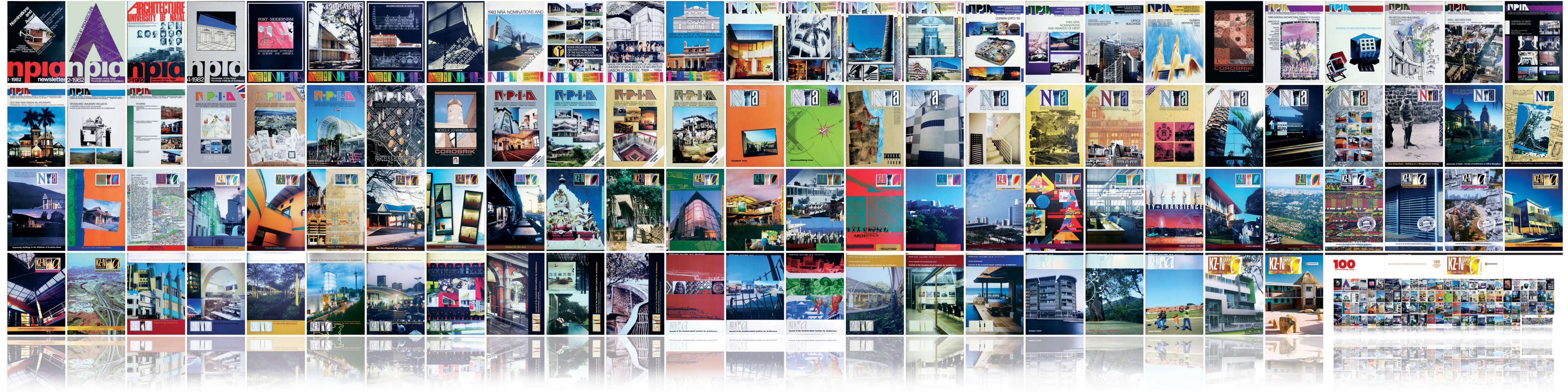
100 issues KZ-NIA Journal

Journal of the KwaZulu-Natal Institute for Architecture

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1902-2002



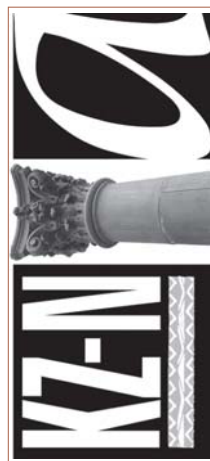
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100 Issues! KZ-N



KZ-NIA Journal



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 34th year of publication,
 has since inception been
 sponsored by Corobrik.**



100 Issues KZ-NIA Journal: 2009 Sophia Gray Memorial Lecture and Exhibition

From the Chair of the Editorial Committee, Brian Johnson



Foyer of Oliewenhuis Art Gallery, Bloemfontein, venue of the 21st Sophia Gray exhibition entitled "More Ways of being an Architect" by Walter Peters.

This is the 100th issue of the *Journal of the KwaZulu-Natal Institute for Architecture* under the editorship of Walter Peters. As the centennial issue coincides with his being elected the 2009 Sophia Gray laureate, the Editorial Committee decided to dedicate the contents of this issue to a review of the 100 issues as well as aspects of his Sophia Gray Memorial Lecture delivered in Bloemfontein on 20th August and it is appropriate for me, as Chairman of the Editorial Committee, to explain why we consider it important to use this issue to recognise and celebrate Wally's lifelong dedication to architecture.

Being chosen as this year's Sophia Gray laureate is indeed a prestigious honour that alone would make Wally's story important to the *Journal* readership, but it is the multiplicity and wholeness of his life's work in architecture that, for me, makes it appropriate to broaden our viewpoint to embrace aspects that are often overlooked by journals such as ours.

Our journal is envied by all the regional Institutes in South Africa and cherished and admired by practitioners in many countries throughout the world for the high standard of journalistic and graphic presentation of the work, thinking and development of local architects. At the same time it has attempted to explore global issues such as sustainability and green architecture and provide an historical mirror of what is at the cutting edge of KwaZulu-Natal architecture. But architecture

is not just about buildings; it exists because of human consciousness and human endeavour and it exists to serve human beings individually and socially. We recognise that architecture is about humanness. Winston Churchill said "we shape our buildings and then they shape us", thus we can look upon the lives of architects as a journey of interaction with life and people through our own creativity. This journal has in the past – quite rightly – focused on buildings of all shapes, sizes, functions and forms and the practitioners who have designed them. So it is with great joy that, in breaking with tradition, we can look at one of the deeper aspects of architecture through the celebration of the life and work of a local historian and educator whose life has been dedicated to and enriched by architecture.

Research into quantum physics has made us aware that we are not just onlookers in the cosmos but that we are participants in the creative stream of life and are co-creators in the unfolding and manifesting of the potential of the cosmos. Architects are creative participants and their role carries a grave moral and ethical responsibility. Their unique creative art can be practised and promoted in many ways: designers, researchers, historians and educators all play their role in the development of architecture in human life, but it is not so common that one individual combines three aspects of architecture into a life time's work.

As a researcher Wally has made exhaustive

studies of aspects of the historical and contemporary architecture of South Africa and Namibia. For this and other endeavours he was awarded the SAIA Medal of Distinction in 2004.

The second aspect of Wally's lifetime in architecture is as an educator where, starting as a lecturer at the Natal School of Architecture in 1976, he rose through the ranks to become the first and thus far only Senior Professor of Architecture in the country in 2005.

Thirdly, as a practitioner Wally has produced a body of sensitive and responsive work that reflects his concern and attention to detail and his love of appropriateness to the context of the environment.

Having worked and at times locked horns with Wally at the University and on the committees of the KZ-NIA, I have watched him grow in wisdom and in stature over some 30 years and I can personally testify to the fact that his dedication to and love of architecture has been an inner journey that has produced a valued colleague that we have all come to love, respect and admire.

I hope this issue of our journal will bring enlightenment of the quieter roles that some of our members play but that still bring enormous benefits to architecture and to humanity.

Brian Johnson
 Brian Johnson, Chairman – KZ-NIA Journal

100 Issues KZ-NIA Journal

Sophia Gray, Memorial Lectures and Exhibitions

Sophia Gray (1814–1871)

Sophia Gray was the first woman to practice architecture in South Africa and one of the earliest in the world¹. She was active over a period of 22 years, from 1848 to 1870, and most significantly, she had no training whatsoever. Though all her work was ecclesiastical and restricted to a single building type, she confirms the adage that “only if you can draw it, do you understand it”².

When in 1836, the 24-year old Sophia Wharton Myddleton (1814-1871) married Robert Gray (1809-1872), rector of Whitworth in the diocese of Durham in north-eastern England, from which region she hailed, it soon became clear that the couple was not long going to be satisfied with parochial duties, but was destined for bigger things. For example, during the first decade of marriage when their five children were born, Sophy was not passing time reading about architecture, but mounted her horse to carry out tours of inspection of historical church architecture and made what her biographer termed “a close quasi-professional study” and “learnt not only to reproduce its features but also to plan its construction” (Gutsche, 1970:37). One can safely assume that the depth of this pursuit was driven by a vision of her future avocation. Similarly, Robert had distinguished himself in an Anglican missionary society with special concern for congregations in the British dependencies (Davies, 1970: 327). It was thus not without



St Patrick's, Umzinto, 1868.

cause that at the end of that decade, in 1847, he was consecrated in Westminster Abbey as inaugural Bishop of Cape Town³ and charged with the establishment of a colonial diocese in South Africa. Theirs was a joint calling, dispatched to South Africa to build churches, in both the original meaning as assemblies of people, and as buildings for worship.

On their arrival in Cape Town in February 1848, the Gray's found ten Anglican churches in the whole of the Cape Colony and about the

same number of clergy. As is known, churches follow people, and besides the British forces who had permanently occupied the Cape from 1806 onward, there were the 1820 settlers to the Eastern Cape, and the Byrne settlers to Natal, 1849-51, after it was proclaimed a dependency of the Cape Colony in 1845. At the time of Robert's death in 1872, four dioceses had been created and a further 52 churches, designed by Sophy.

To the Gray's, the building of churches and of church structures was two sides of the same coin they were jointly called to. Sophy also conducted the finances of the diocese, organised and recorded its synods and meetings, and maintained its chronicles and correspondence. Besides that, being an expert horsewoman she accompanied Robert on all but two of his pastoral journeys, by cart, wagon, or on horseback. These visitations took them as far afield as the Orange Free State and Natal (in 1850 they travelled 6 400km in nine months), and Sophy sketched wherever she went.

But her ongoing calling was the design of churches, perhaps better referred to as chapels. Where they are found in

established Afrikaner/ Boer dorpe of the Cape interior they defer visually to the Dutch Reformed churches (Graaff Reinet, Beaufort West, Victoria West, Colesberg), whereas in English-founded settlements, they are surrounded by cemeteries (Knysna, Belvidere, Umzinto). They are usually of stone for permanence, for which purpose Robert had recruited three Scottish masons, and, being a utilitarian, he explained: “Economy compels us to be content with bell-turrets instead of towers, and Early English (Gothic Revival) instead of decorated or Norman buildings” and concluded somewhat unnecessarily “My only regret is that all our churches in this land will be the same character!” (Langham-Carter: 1967,18)

St Peter's cathedral, Pietermaritzburg, 1851–57

Sophy was responsible for only two churches in KwaZulu-Natal, St Patrick's at Umzinto, 1868, and St Peter's cathedral in Pietermaritzburg, 1851–57. To better understand the context for the latter, reference must be made to Robert Gray's tenure as Bishop.

Robert's professional life was fraught with difficulties and he spent much time in litigation and lost high-profile cases, probably the most controversial being that of John Colenso whom he had consecrated as “Bishop of Natal” in 1853. A decade later, Gray tried Colenso for heresy, deposed him from his bishopric and excommunicated him, only to have the final court of appeal, the Privy Council in England, reinstate Colenso a year later!

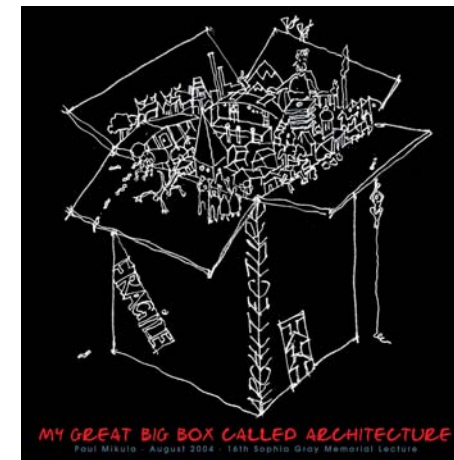
Gray refused to recognise this judgement as ‘spiritually valid’, and as if not to be outdone, a few years later, in 1868, he consecrated Kenneth Macrorie with the title “Bishop of Maritzburg” (not Pietermaritzburg) in the newly built alternative cathedral, St Saviour's, in Commercial Rd, now Chief Albert Luthuli Rd. For many years there were thus two Anglican bishops and two Anglican cathedrals in Pietermaritzburg. Upon deconsecration in 1976, parts of St Saviour's church were rebuilt at Randjiesfontein by Robert Brusse. (NIA Journal 4/ 1986,6–7)

Annual Lecture and Exhibition

When the University of the Free State instigated the series, it looked to name it after the first architect, male or female, who had been active professionally in that Province, and found that Sophia Gray was the author of the initial designs for the cathedral of St Andrew and St Michael in Bloemfontein, in 1850, and hence chose her name. (Kotze, 1998: 38) This series then is a means of promoting architecture, to publicly acknowledge the contribution of a particular architect and as a tribute to the extraordinary figure of Sophia Gray. Appropriately, a woman architect was chosen to open the series, which this year came of age. *Walter Peters, Editor*

Laureates and lecture titles have been:

- 1989 Mira Fassler-Kamstra, Johannesburg: Mimicry and Camouflage.
- 1990 Roelof Uytenbogaardt, Cape Town: Timelessness in Architecture.
- 1991 Gabriel Fagan, Cape Town: Architect and Community.
- 1992 Wilhelm O Meyer, Johannesburg: The Three Past to our Present.
- 1993 Glen Gallagher, Johannesburg: The Exclusion of Conclusion in Architecture.
- 1994 Jack Barnett, Cape Town: Building the Best – Africa's Essential Mission.
- 1995 Hannes Meiring, Cape Town: Architecture – The Great Adventure.
- 1996 Amancio Guedes, Johannesburg: Seven Manifestos.
- 1997 Revel Fox, Cape Town: Reflections on the Making of Space.



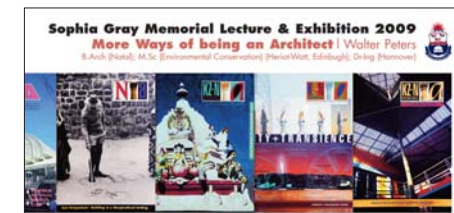
2004 Paul Mikula



2006 Janina Masojada and Andrew Makin



2007 Jo Noero



2009 Walter Peters

- 1998 Adèle Naudé Santos, California: Narrative Maps: Concepts and Creations.
- 1999 Jack Diamond, Toronto: Practising Scales.
- 2000 Stanley Saitowitz, California: Expanded Architecture.
- 2001 Hentie Louw, Newcastle-upon-Tyne: Architecture and Craft: A Working Relationship?
- 2002 Louis Karol, Cape Town: 50 Years in the City.
- 2003 Peter Buchanan, London: Architecture of the Emergent Epoch.
- 2004 Paul Mikula, Durban: My Great Big Box called Architecture.
- 2005 Bannie Britz, Bloemfontein: Stories ... Architecture ... Life.
- 2006 Janina Masojada and Andrew Makin, Durban: Borrowing Space and Time.
- 2007 Jo Noero, Cape Town: The Expedient & the Ethical, the Everyday & the Extraordinary.
- 2008 Macio Miszewski and Anya van der Merwe Miszewski, Cape Town: Projects.
- 2009 Walter Peters, Durban: More Ways of being an Architect.

Endnotes

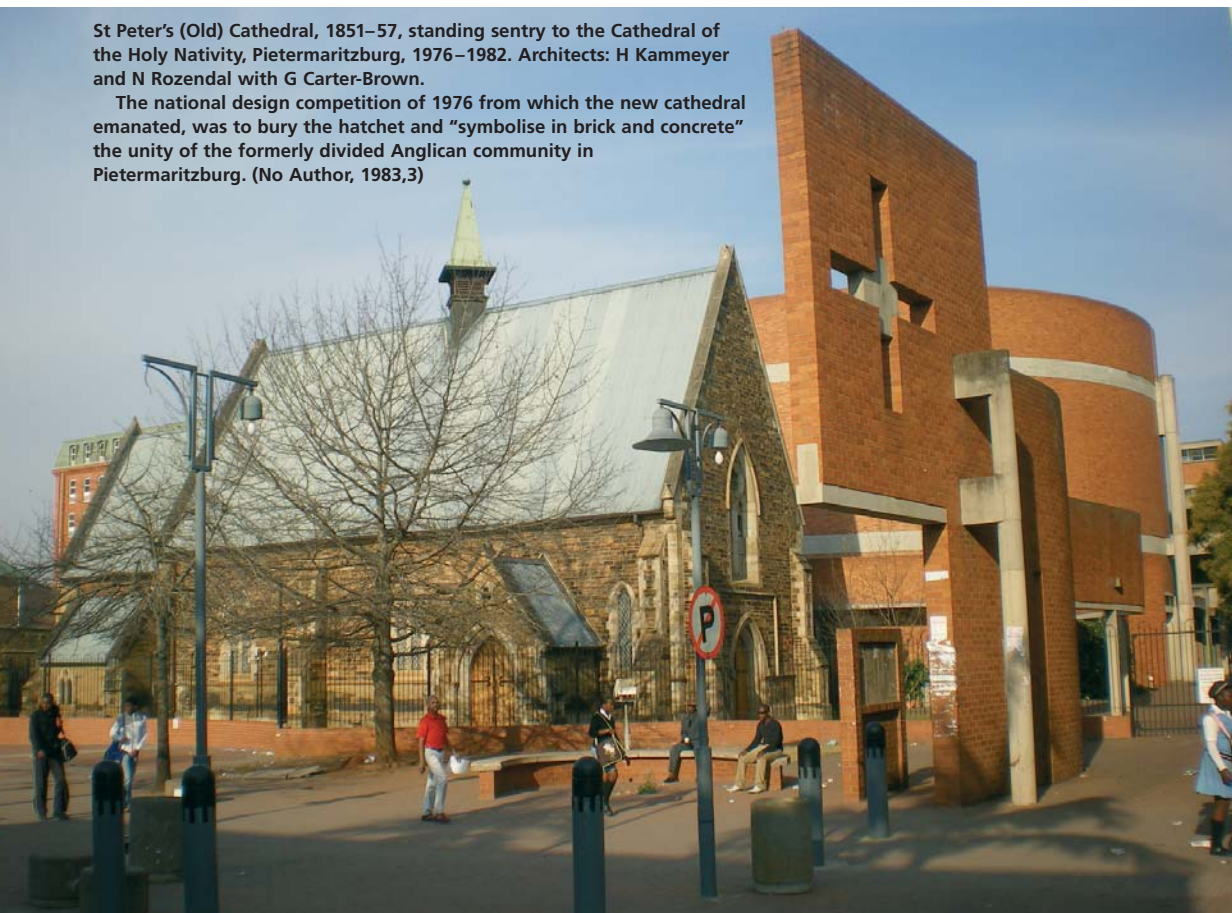
1. The American woman architect Julia Morgan (1872–1957) was born a year after the death of Sophia Gray.
2. I ascribe this summary to my colleague of many years, Dennis Claude. However, according to Roman architect Vitruvius, observation and experience should inform the education of an architect.
3. Bishop of Cape Town is the title of the principal minister of the Anglican Church in South Africa, and the tenth illustrious incumbent is Nobel Peace-Prize winner, Archbishop Emeritus Desmond Tutu

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St Peter's (Old) Cathedral, 1851–57, standing sentry to the Cathedral of the Holy Nativity, Pietermaritzburg, 1976–1982. Architects: H Kammeyer and N Rozendal with G Carter-Brown.

The national design competition of 1976 from which the new cathedral emanated, was to bury the hatchet and “symbolise in brick and concrete” the unity of the formerly divided Anglican community in Pietermaritzburg. (No Author, 1983,3)



100 Issues KZ-NIA Journal

Excerpt from the 21st Sophia Gray Memorial Lecture — “More Ways of being an Architect”

“There are more ways of being an architect than teaching or designing buildings. There is also an immensely satisfying job to do in seeking out and publishing answers to contemporary architectural concerns, in consulting with the best architects and in editing the results. Having been at it for the last 27 years, I’m convinced it’s just as hard as putting up buildings, and just as rewarding. And I believe one learns more in a couple of years than colleagues in practice.

KZ-NIAJ nascency

When, in 1976, I commenced my full-time career as a Lecturer in Architecture, my colleague and studio mentor, Danie Theron, simultaneously commenced compiling and editing the *Newsletter of the Natal Provincial Institute of Architects*, a horizontally formatted broadsheet originally of four pages on manilla paper. For this the Institute had secured sponsorship from the brick-making and building materials company, *Coronation Industrials Limited Group*, which simultaneously commenced the identification of its brick manufacturing interests under the name *Corobrik*.

By the end of the second year the graphic design became distinctive. Danie had involved talented designer Monica Göbel, then in the employ of his practice, Hallen Theron & Partners. When, after thirteen issues, Danie accepted the headship in Architecture at the University of Port Elizabeth (now Nelson Mandela Metropolitan University) in 1982, he recommended me as his successor. Concomitantly, I inherited the graphic services of Monica, the *de facto* mentor of what became my avocation.

Monica’s first message was that all issues of a particular year had to be identifiable as a set, and, in brief, argued that contrary to traditional wisdom, architects do judge a book by its cover. In turn I had to learn that if I was not fully awake, graphic design would override everything e.g. once, on proof-reading, a text made no sense, and on querying, Monica somewhat sheepishly conceded “It did not fit, so I cut out a paragraph”.

A Journal for the profession

In my first editorial I made it clear that I wanted to change from the *Newsletter* I had inherited to *Journal*, to move on from newsletter or architectural magazine to a magazine *about* architecture. News, yes, but of longer-term currency and, regrettably, obituaries are a

part of that brief. Journal became the term as of the following year, 1983.

The public, quite naturally, passes judgement on what it sees, and that experience is very important. But, as architects know, buildings are just the tip of the iceberg. The public does not need to know all the details that go into designing a building, but that’s what architects and students need to know.

Every building begins as a freehand sketch, with the mind going to the hand. You can’t make the pencil move without ideas. Similarly, an architect cannot design without a theory. You need a set of beliefs and priorities for designing. This is much like the scaffolding a contractor uses to get a building built. Once the building is completed, the scaffolding falls away and the building stands alone. Likewise, the theories that were necessary for the creation of the building also fall away. If our efforts are to serve colleagues and especially students, those underpinnings must be documented.

What’s the difference between an architect and an architect-editor?

Not much. Editing demands architectural skills and perhaps nowhere more so than in a magazine about architecture. The coverage has to look good (or no architect will read the article), be intelligible and useful. Only the end result is different, not a building but a document about the thoughts and forces that generated the building, about transmuting those ideas into drawings, and photographs of context, finish and detail.

A confession: English was my worst subject in Matric. I could not survive as a regular editor. But, architecture cannot be explained in words alone. There have to be plans to understand functional arrangements, and sections to convey spaces, and best if they are correlated and to the same scale. Words have an important role to play but in essence, they actually only provide context, like explaining the design brief and the architect’s priorities in its interpretation. Sometimes, despite the completeness of the material submitted, it does not communicate the complexity of the design. Certain issues cannot be explained in words alone. Similarly, photos should illuminate, not just illustrate the building in its environment, its exterior and interior spaces, materials, finishes and details.

Being an architectural historian, in the publication of *KZ-NIAJ*, I have students and subsequent historians in mind, and I keep on asking

myself if there is sufficient information for eg Hans Hallen who emigrated to Sydney in 1987 to understand the complexities of a project featured.

Design reviews

While I acknowledge *Architectural Review* as my yardstick, and have adopted a thematic approach to each issue, I cannot confine coverage to Architecture and its social and cultural contexts alone. *KZ-NIAJ* is the regional Institute’s journal and as such its coverage must be regional, and promote both architecture and membership, at times a difficult balance. It is essential that the Journal contains material that members want to read, whether that in turn promotes architecture or membership, but best if both.

Criticism, considered nine-tenths of creativity, is something architects will agree on, but don’t dare criticise their buildings or they could get rather hot under the collar. However, architecture is a public commodity, and as such it invites public scrutiny, and the same should happen in the journals of the profession. And even if the critique is not complimentary, unlike a theatre critic who can cause a show to close after the opening night your building will survive.

‘Letters to the Editor’ are more helpful because I pass them on anonymously to the architect for comment and as both the letter and the response will be published the tone is usually more measured. By withholding the identity of the writer, the respondent more readily follows what an old Arabian proverb advises: “Examine what is said, not him who speaks”.

Retrospective overview

A retrospective analysis of what *KZ-NIAJ* has been up to for the last 27 years and what has happened in the world of architecture during that time might be of interest.

The pie chart of Editorial History (see exhibition poster p.8) has nine segments. As can be seen, no issue dominates but there are groups of threes with almost equal coverage.

The most regular is the biennial Awards programme which makes up fifteen per cent of issue topics. The same percentage was given over to Documentaries e.g. Computers in Architecture (a novel topic when featured in 1982), the Millennium Tower design competition and the Planning and Development of eThekweni (Durban) Municipality.

Roughly ten per cent of topics were given to Regional Coverage, Building Types and Social

Engagement, while six to seven per cent was given to Promoting Membership, Directions in Architecture and Architectural Learning Sites.

If topics are placed in time ‘Time line: Topic Study’ (see exhibition poster p.9), direction is of particular interest as the focus of the 1980s gradually changed from issues of Conservation and Heritage to Environmental Impact and Sustainability at the turn of the century. Social Engagement after the advent of democracy and Membership after Institute membership became voluntary. Of concern are the local Learning Sites, UKZN and DUT, and the graph shows how the link between the Institute and the two tertiary institutions has distanced itself which does not auger well for the future of the profession.

Another interesting graph is ‘Most Featured Practice’ (see exhibition poster p.9) which is based on both covers and content. The tally of buildings featured has a clear frontrunner, but the balance of eight to ten buildings is fairly evenly spread, and I think therein lies a reassurance for architecture in KZ-N.

Editorial committee

After tiring of seven years solo performance, the Institute provided me with a support base in the form of an Editorial Committee with chairman.

Brian Johnson was elected Chair in 1989 and has been re-elected continuously, ie now over 20 years, and I am most grateful for the support forthcoming when needed. Fortunately there have not been many tense incidents, but Brian has had to deal with anonymous letters and chair a special meeting about “accessibility” which, I thought, was actually a euphemism for “Why doesn’t Wally publish my work?” At least enough colleagues would like to see their work in print, which I take as a compliment.

The first committee had a good idea, to promote the involvement of members as guest editors (or topic editors), who are afforded an opportunity to pursue their particular enthusiasm in an issue, with me as production editor. Thus the committee plans issues, collectively has to spot potential contributors or guest editors and assign articles and set sequences. The gathering, writing and editing of material then becomes the task of the topic editor and myself.

In one committee meeting, was born the idea of including a Travel Diary as a regular feature. As all architects know, to understand architecture fully, nothing lives up to the experience of an actual visit. And more recently, the regular feature on Emerging Practices was introduced, to both integrate the ambitious and promote them, i.e. to serve KZ-NIA membership.

Once the text is in order, the graphic designer has to be briefed, and architectural communication, not graphic design is my priority. Maria Criticos, appointed since 1991, well understands that, and adds a rare finesse to layout and graphic design and it is a delight to have the finished product in my hands.

Editor’s job

The actual job of the Editor (or Production Editor) is the preparation of material for publi-

cation. As I tell contributors, your submission has to “pass my bird brain”.

But the prerogative of the editor or topic editor is the editorial or leader, which every issue contains, and should not be a pure introduction, but give a position on current events, encourage actions and conclude with advice or a plea.

Editorial assistance

When my late colleague, Jessie Birss, criticised the writings of contributing architects, I put the challenge to her and she became editorial assistant. However, once she was convinced that the word “accommodation” could neither be spelled correctly by students nor by architects, she resigned. Ted Tollman took over, and what was not included in his dictionary, the smallest I knew of, did not exist. With Ted’s passing in 2007, a member of the editorial committee suggested her mother, and what a pleasure it has been working with Janet Whelan, even if that might be termed a little nepotistic. Janet needs no dictionary, and while she knows little of architecture, I am pleased to have someone query the meaning of terms architects use a little too loosely. Janet is efficient and teachable!

Design and layout, proof-reading, production and mailing

We’re in the design world, or as Danie would say, *everything an architect does should convey a sense of design*. The cover has to be interesting, and content too, as architects will only read the article if its appearance arouses interest. And I try to have artwork blend with text.

While the importance of the cover was emphasized to me from inception, unless a building is to be acknowledged, for example, because it has just received an award, I leave the choice of cover image up to the graphic designer, but the quality of the image is certainly a determining factor. Nevertheless, it sometimes happens that there is no iconic cover photo and then one has to be composed or sourced, and I am pleased we have been able to draw on works of the foremost artists of KwaZulu-Natal. Andrew Verster’s acroteria of Broadwindsor adorned an issue in Durban Heritage Year (4/1986) and he composed the collage of an African scene for the commemorative issue on Barrie Biermann (2/1992), while the painting of First River Temple by the late Aidan Walsh served for the issue on Hindu architecture (1/1997).

Once the text is in order, the graphic designer has to be briefed, and architectural communication, not graphic design is my priority. Maria Criticos, appointed since 1991, well understands that, and adds a rare finesse to layout and graphic design and it is a delight to have the finished product in my hands.

Editors review proofs and check for errors.

Another confession: we go through as many as nine proofs! That’s how highly the finished product of *KZ-NIAJ* is scrutinised – and still there are ‘printers’ gremlins’.

The graphic designer then briefs the printer, who soon needs the mailing labels. The print-run is limited, only 2 600 copies per issue, but *KZ-NIAJ* nevertheless has a fair reach. It is distributed to all architects and affiliate Institute members of the KZ-NIA, and to all architectural practices in the other Provinces. The next largest number of addresses is high schools with libraries in KZ-N. Art teachers are the first to phone about possible non-receipt of the latest issue, or have requests for additional copies. Then libraries (public and university), fellow professionals in the built environment, developer associations, municipalities and some councillors, student leaders at all South African Architecture learning sites, the KZ-NIA ‘list of friends’, and last but not most important, the state or copyright libraries, which are posted directly by the Institute. In our digital age, of course, an eBook of every issue is supplied. But, I have not yet seen that version on any web page!

Three months after getting the material to the editor, the issue will be on your desk. That’s the time it takes.

Sponsorship

Without *Corobrik*, which is now in its 34th year of continuous and sole sponsorship (since 1976, of 113 issues), the *Journal* would never have seen the light of day. That is indeed no mean achievement. As chairman, Brian Johnson has to make the annual approach to the sponsors, and by now we know that no blank cheques will be given. The editorial plan for the year has to be resolved and the budget prepared. *Corobrik* has always acceded – including this the 21st Sophia Gray Memorial Exhibition, exquisitely designed by Maria Criticos.

Conclusions

KZ-NIA occupies a position of unique privilege as the only regional Institute with a dedicated Journal, something of immeasurable importance to the educational and cultural life of an Institute, as a record of its pursuits, its history and knowledge, and I believe also for pleasure and relaxation of members.

I thank my colleagues for the success of a journal such as ours, which depends on the involvement of the Editorial Committee, colleagues who accept guest or topic editorship, architects who allow me to feature their work, and a supportive readership.

The third issue of this year is the 100th under my editorship. I’m not ready to give up yet and hand on the batten, and this lecture is not intended as my swansong. What’s more, at my age, I’m unlikely to change editorial direction.”
Walter Peters, Editor

EXHIBITION POSTER—EDITORIAL MILESTONES

1976 First issue of *Newsletter of the Natal Provincial Institute of Architects*, a horizontally formatted broadsheet, compiled and edited by Danie Theron. This was sponsored by the brick-making and building materials company, *Coronation Industries Limited Group*, which simultaneously commenced the identification of its brick manufacturing interests under the name *Corobrik*.



1980 Monica Göbel was appointed graphic designer until her repatriation to Australia in 1988.



1982 On the appointment of Danie Theron as Head of the Department of Architecture at University of Port Elizabeth, Walter Peters was appointed successor editor. Until then coverage had been on the environment in which architects work, with special issues on buildings submitted for Award consideration. The sponsors, *Corobrik*, agreed to a regular four-page content of vertical format with quarterly frequency. However, they insisted on a wider distribution beyond regional members to all architectural practices in South Africa.

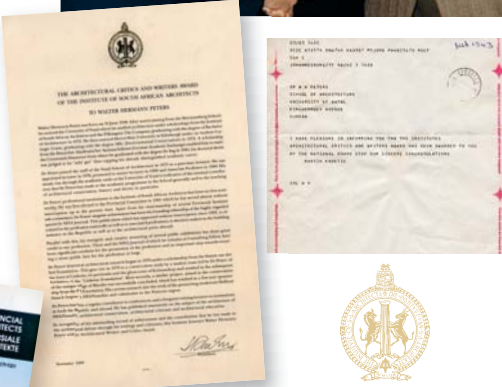
1983 Content increased to eight pages with twelve pages for special issues, and to give effect to the editorial emphasis on architecture, the title was simultaneously changed to *Journal of the Natal Provincial Institute of Architects*.

1986 The State Library in Pretoria advised that the Journal had been registered with the International Serials System (ISDS) in Paris, which had allocated it the code ISSN 0379-9301, and according to international convention this number was now to be prominently displayed, preferably on the top right-hand corner of the front cover.

1986 A decade of publication and sponsorship celebrated.



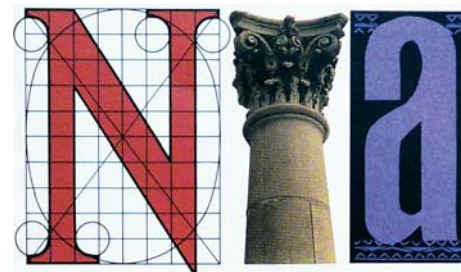
1989 After seven years of solo editorial responsibility, an editorial committee was established to assist and advise the editor under the chairmanship of Brian Johnson. Whenever possible, issues of the Journal could now enjoy guest editors who, subject to the approval of the committee, would be able to shape content and invite contributors to the topic of a particular issue. Walter Peters would become production editor with Jessie Birss as assistant and Rick Andrew as graphic designer.



1989 Walter Peters was honoured with the Writers and Critics Award of the Institute of SA Architects.



1991 Maria Criticos was appointed graphic designer.



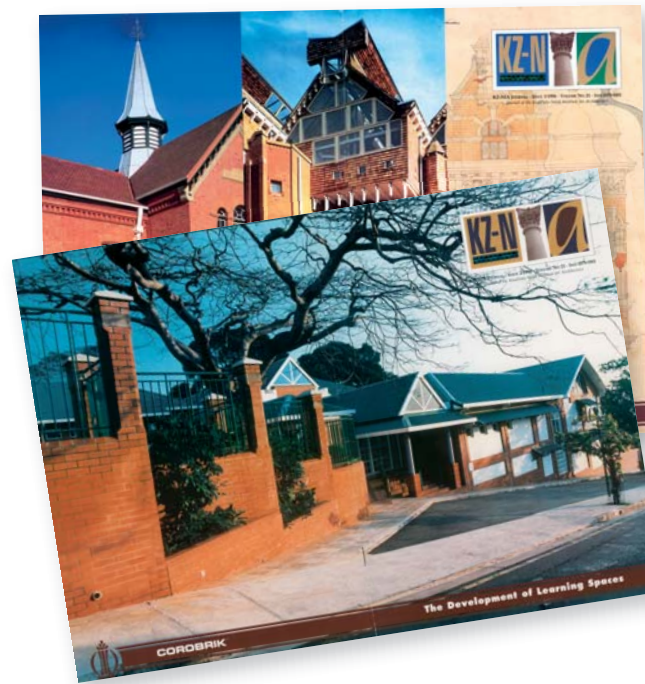
In 1991 the masthead became colloquial when the 'I' in NIA was transposed by an image of a preserved terra cotta Corinthian order of Club Arcade, Durban. The building was demolished to make way for Norman Eaton's acclaimed Netherlands Bank building in 1966.

1991 With the passing of the new constitution for regional Institutes, the title was changed to *Journal of the Natal Institute of Architects (NIA)*.

1995 With the provision of Affiliate membership, and to align the regional Institute with the new designation for the Province, the title was again changed to *Journal of the KwaZulu-Natal Institute for Architecture (KZ-NIA)*.



1996 The cover of the Journal was now wrapped around the issue, with the sponsors opting for logo-branding rather than an advertisement on the back page.



1996 KZ-NIA conferred the title Patron of Architecture upon *Corobrik* "for its generous sponsorship of the *Journal of the KwaZulu-Natal Institute for Architecture* over twenty-one continuous years, which has provided the profession with an opportunity for reflecting on the art, science and practice of architecture; and the Institute with a means of promoting a wider public understanding of the built environment in the Province of KwaZulu-Natal."

1996 On the passing of Jessie Birss, Ted Tollman was appointed editorial assistant.

1997 A regular Travel Diary was introduced.

1998 SA Institute of Architects conferred upon *Corobrik* the title Patron of Architecture.

1999 Tri-annual frequency introduced and content enlarged to sixteen pages in 2001.

2004 Walter Peters was honoured with the Medal of Distinction of the SA Institute of Architects.



2005 To mark three decades of sole and continuous sponsorship by *Corobrik*, future issues were to be in full colour.

2007 A regular dedicated feature of Emerging Practices was introduced.

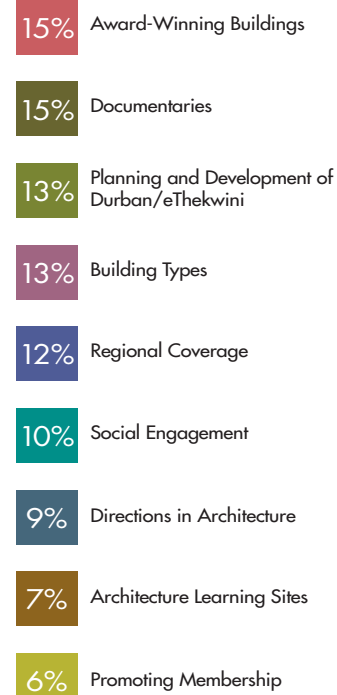
2007 On the passing of Ted Tollman, Janet Whelan was appointed editorial assistant.

2009 Issue 3/2009 is the hundredth issue edited by Walter Peters.



EXHIBITION POSTER—EDITORIAL STATISTICS

Editorial History



Award-Winning Buildings: Nominations and Award (1-1982); 1983 NPJA Nominations and Award of Merit (1-1984); 1985 NPJA Nominations and Awards of Merit (2-1986); Awards of Merit and Submissions (1-1988); Awards and Submissions (1-1990); 1991 Awards of Merit (1-1992); 1993 Awards of Merit (3-1993); 1995 ISAA KwaZulu-Natal Awards of Merit and Conservation Awards (3-1995); 1997 SAIA KwaZulu-Natal Awards of Merit and Conservation Awards (3-1997); Rewarding Architecture (3-1999); KZ-NIA@100: Buildings of Merit (2-2001); 2003 KZ-NIA Awards of Merit (2-2003); 2005 KZ-N Regional Awards (2-2005); KZ-NIA Awards for Architecture 2007 (2-2007); 2009 KZ-NIA Awards for Architecture (2-2009).

Documentaries: Computers in Architecture (2-1982); Post-Modernism (1-1983); Durban Expo '85 (1-1986); Durban Heritage Year 1986 (4-1986); Civic Symbols and other Sacred Cows (2-1989); International Issue (3-1989); Steel Architecture (1-1991); Natal Institute of Architects at 90 (3/4-1992); National Monuments Council, Natal Region (1-1993); Glories of Brick (1-1996); Islamic Architecture (3-1996); Hindu Architecture (1-1997); Durban's Millennium Tower (1-2000); Building Abroad (3-2004); 21st Sophia Gray Exhibition (3-2009).

Planning & Development of Durban/eThekweni: Parcels and Boundaries (4-1989); The Other Durban (4-1990); d'Urban Changes Forum (3-1991); Durban City Architects (4-1993); 20/20 Vision for Durban – The Durban Olympic Bid (3-1994); Guide to Buildings & Places of Durban

(2-1998); Rebuilding Cato Manor (3-2000); KZ-NIA@100: Precincts (3-2001); Umhlanga Ridge New Town Centre (3-2002); Art Deco (1-2003); La Lucia Ridge Office Estate (3-2003); Durban: Twelve Years into Democracy (3-2006); Durban's Point (1-2008).

Building Types: Libraries (2-1983); Architect's Offices (1-1985); Buildings for Sport and Recreation (3-1985); Decentralised Office Buildings (4-'85); Office Buildings (3-1986); Industrial Architecture (4-1991); Buildings on the Edge (2-1993); Schools (4-1995); The Development of Learning Spaces (2-1996); Venues for the Arts (4-1996); Churches and Places of Worship (2-2004); Environments for Education (1-2007); Estate Architecture (3-2007).

Regional Coverage: Pietermaritzburg & Natal Midlands (4-1983); Listing of Buildings of Architectural and Historical Interest in Pietermaritzburg (4-1984); Southern Natal (2-1990); Northern Natal (3-1990); Zululand (1-1991); Pietermaritzburg (2-1991); East Griqualand (1-1994); Midlands (4-1994); South Coast (1-1995); Beyond the Usual Borders (2-1997); Pietermaritzburg – Capital City (1-2005); Outlying Practices (2-2008).

Social Engagement: Projects of the Natal Region of the Urban Foundation (2-1984);

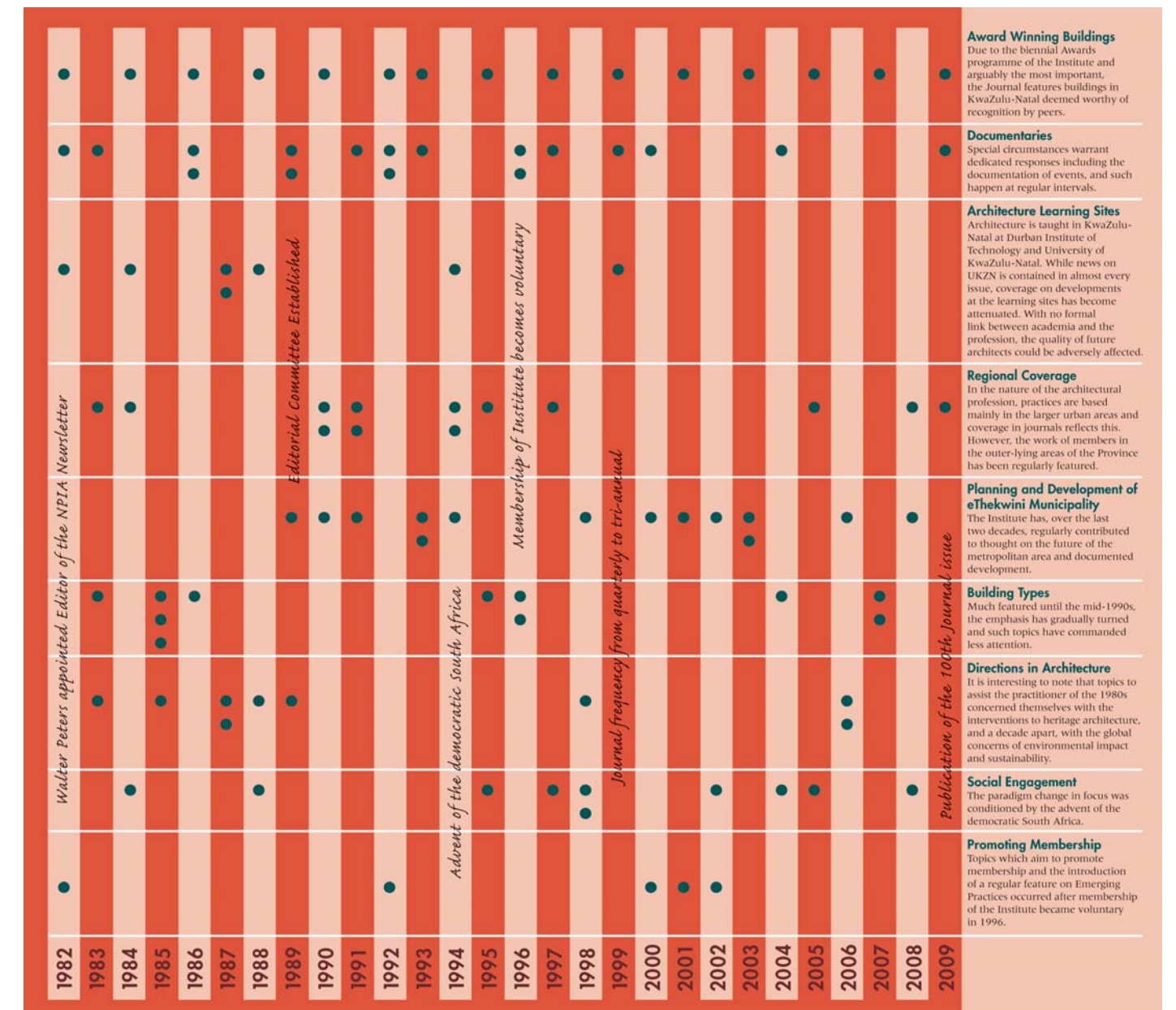
Housing (4-1988); Bush Architecture (2-1995); Social Architecture – The New Context for Design (4-1997); Other Paradigms (1-1998); Environmental Impact (3-1998); AIDS & Architecture (2-2002); Building the New South Africa (1-2004); Building with Rural Communities (3-2005); Social Housing (3-2008).

Directions in Architecture: Rehabilitation of Buildings (3-1983); Refurbishment (2-1985); Re-modelling Buildings (3-1987); Infill Architecture (4-1987); Old and New Design Relationships (2-1988); Towards Regionalism (1-1989); Environmental Impact (3-1998); Sustainability – Public Sector Development (1-2006); Sustainability – Private Sector Development (2-2006).

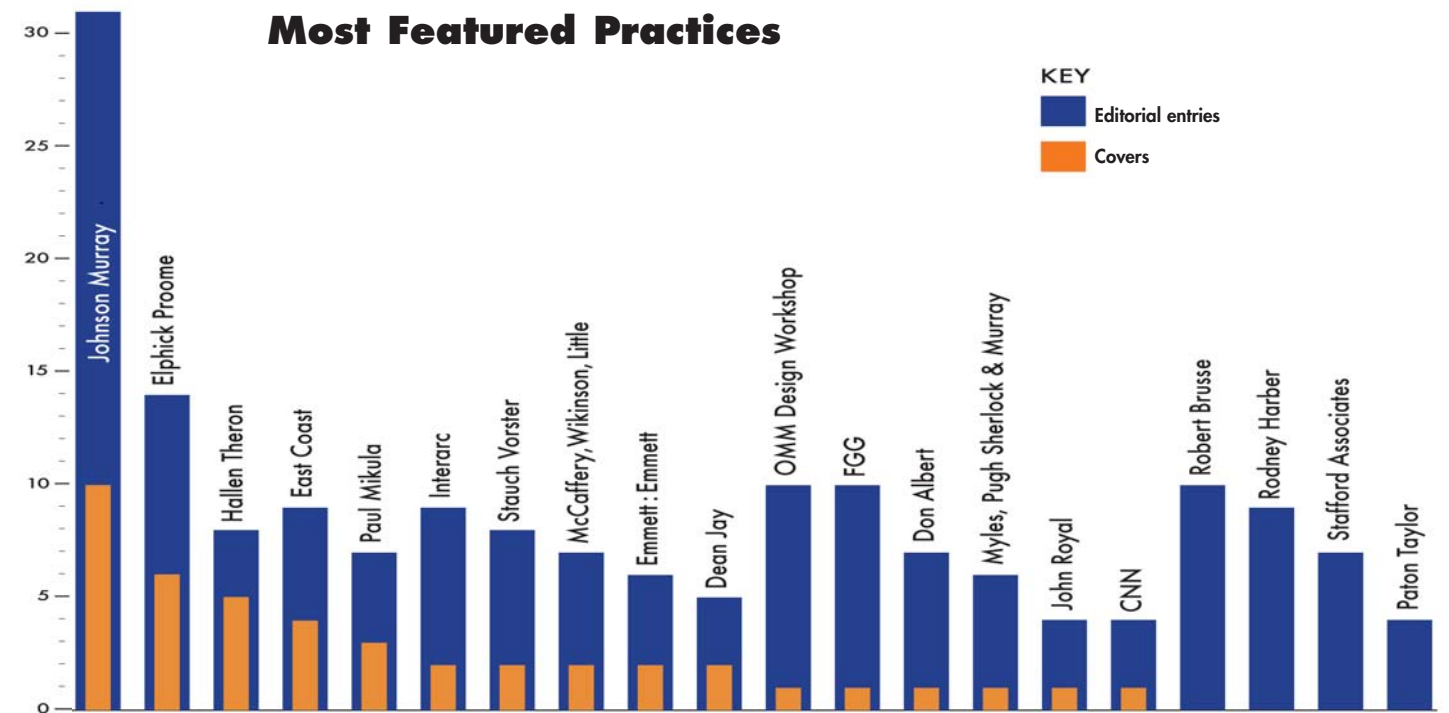
Architecture Learning Sites: Architecture: University of Natal (3-1982); NPJA-Natal School of Architecture Liaison Committee (3-1984); Third National Architectural Student's Congress, Durban (1-1987); Training Architectural Technicians (2-1987); Sponsored University Projects (3-1988); University of Natal – Faculty of Architecture & Allied Disciplines (2-1994); School of Architecture at 50 (2-1999).

Promoting membership: Young Architects (4-1982); Tribute to Barrie Biermann (2-1992); KZ-NIA's Medallists (2-2000); KZ-NIA@100: People (1-2001); Emerging Architects (1-2002); Members Abroad – Australia (1-2009).

Time line: Topic Study



Most Featured Practices



EXHIBITION POSTER—MEMBERSHIP INVOLVEMENT

Editorial Committee

The following KZ-NIA members have served on the committee or are currently doing so: Brian Johnson (Chairman since 1989), Sydney Baillon, Maurice Dibb, Frank Emmett, John Frost, Peter Mc Caffery, Paul Mikula, Andrew Ogilvie, George Elphick, Jean Stewart, Andrew Makin, Janina Masojada, Paul Sanders, Rouxlene van Zyl, Nina Saunders, Dennis Claude, Patricia Emmett, Ivor Daniel, Angela Baker, Mthulisi Msimang, Deborah Whelan, Kevin Lloyd.



Guest Editors, Topics and Comments

1983 (1) Post Modernism

Bruce Stafford and Andrew Murray

1984 (2) Urban Foundation

Christina Giampetri, Peter Wilkinson and Derek van Heerden



Having recently read your latest issue of *NPIA Journal*, I would like to congratulate you on the high standard of your publication. *Stefan Antoni*, Cape Town, 1986.

Your journal is always a pithy pleasure to read. *Jack Barnett*, Cape Town, 1985

I would like to congratulate you on the very interesting and well-edited issue of the *Journal*. It is not always fully appreciated how much planning, effort and hours are necessary to publish such a Journal. *Roux Wildenboer*, Durban, 1987

1989 (1) Towards Regionalism

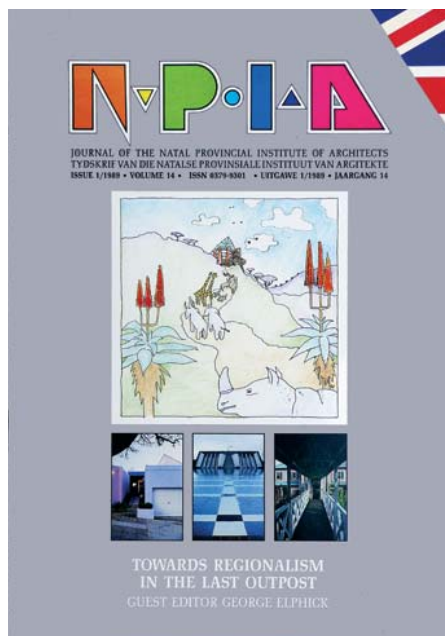
George Elphick

1989 (2) Civic Symbols and Other Sacred Cows

Douw van Zyl



Cover illustration: Andrew Verster

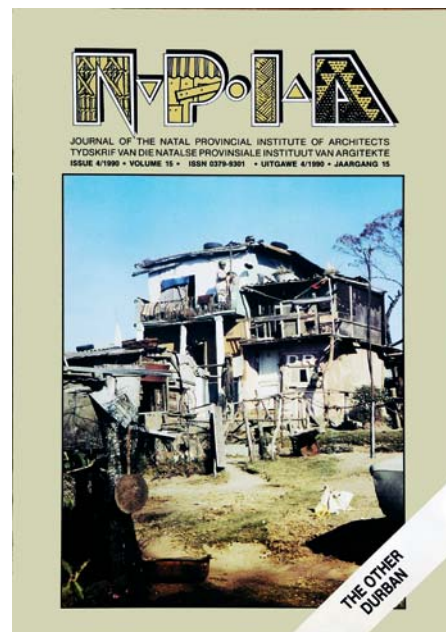


1989 (3) International Issue

Andrew Murray

1989 (4) Parcels and Boundaries

Lance Smith



1990 (2) Southern Natal

Kevin Lloyd

1990 (3) Northern Natal

Bruce Torr

1990 (4) The Other Durban

Rodney Harber

1991 (1) Zululand

Virginia Dalrymple

1991 (2) Pietermaritzburg

Trevor Tennant

1991 (3) d'Urban Changes Forum

Paul Sanders

1991 (4) Industrial Architecture

Peter McCaffery

1993 (1) National Monuments Council Natal Region

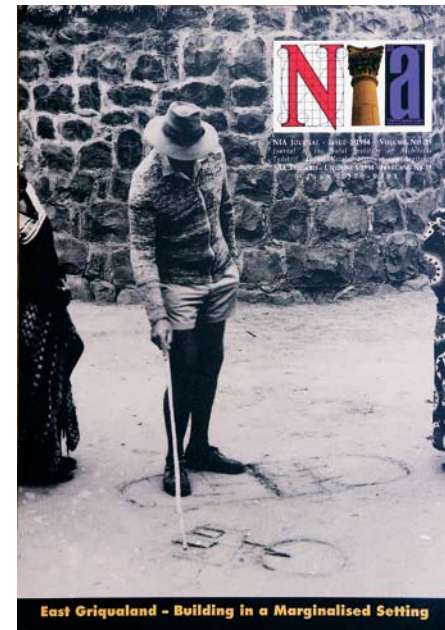
Andrew Hall

1993 (2) On the Edge

John Frost

1993 (4) Durban City Architects

Jonathan Edkins



1994 (1) East Griqualand

Rodney Harber

1994 (4) Midlands of KwaZulu-Natal

Jane McDonald

1995 (1) South Coast

Marlene Heyns

1995 (2) Bush Architects

Paul Mikula

1995 (4) Schools Architecture

Dr Michael Keath



1996 (1) Glories of Brick

Rodney Harber

1996 (2) Development of Learning Spaces

Costas Criticos

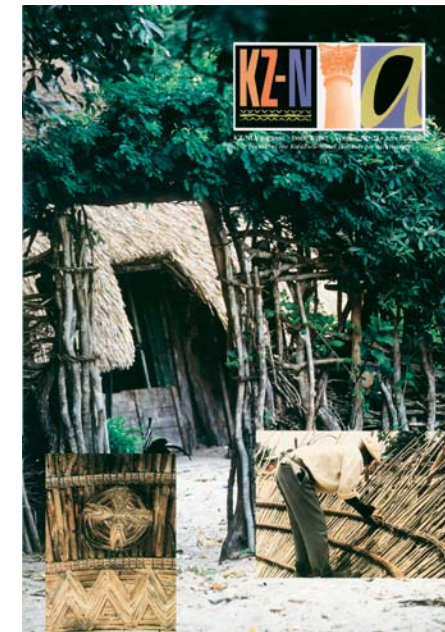
1996 (3) Islamic Architecture

Yusuf Patel

1997 (1) Hindu Architecture

Rani Naicker

There are few magazines which I keep for future re-reading, mostly *Architectural Review* issues, and those only average about three a year. *KZ-NIA Journal* does nearly as well, 2-1997 *Beyond the Usual Borders* being particularly special. *Rod Lloyd*, Johannesburg, 1999

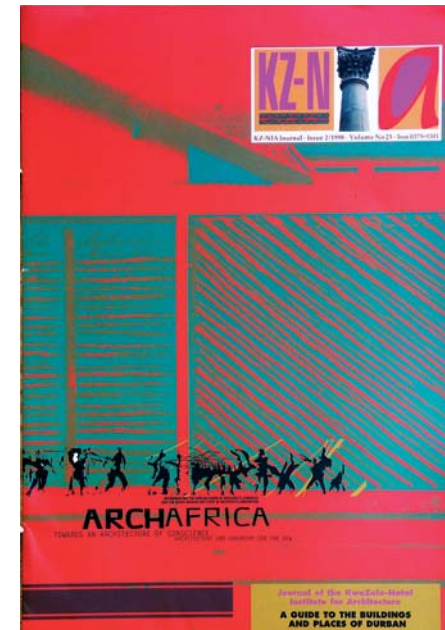


1997 (4) Social Architecture

Laren Beni

1998 (1) Other Paradigms

Rodney Harber



1998 (2) Buildings and Places in Durban

Paul Sanders and Dennis Claude

A Guide to the Buildings and Places of Durban has just arrived – like the most wonderful Christmas card from Durban. What a beautiful issue! Maps, pictures, poetry – all beautiful. Lovely cover. Congratulations to all concerned. My heart still lies in Durban. I am greatly moved. *Issy Benjamin*, London, 1998.

I received the issue Guide to the Buildings and Places of Durban. Filled me with nostalgia and a desire to have a few more copies, if possible! *Hans Hallen*, Sydney, 1998

Whenever I come across your journal, recent or back issue, having liked it from cover to cover, I cannot help but wonder: "Is this magazine so excellent because it is concise, or vice versa?" *Wossen Ashebir*, Johannesburg, 2000

2002 (2) AIDS and Architecture

Kevin Bingham

2003 (1) Durban's Art Deco

Dennis Claude

Congratulations on another excellent issue. It really hits the mark and is serious in content and good to read. The magazine really is brilliant and you are doing a great piece of work every time. *Henning Rasmuss*, Johannesburg, 2004

2004 (2) Churches and places of Worship

Peter Schwerzel

2004 (3) Building Abroad

Ivor Daniel

2005 (1) Pietermaritzburg

Deborah Whelan

Today I received issue 3-2005 Building with Rural Communities. Great work, Wally! The overall magazine is interesting and beautifully put together and I especially want to compliment you on the way in which you portrayed my work. All the best. *Stan Field*, Palo Alto, California, 2005

Ek wil u graag bedank date ek julle pragtige tydskrif gereeld ontvang. Elke eksemplaar word bewaar op my boekrak vir later gebruik. Ek wys graag artikels aan my vriende of kliente. Die kwaliteit van artikels en fotos is van die beste gehalte. *Hans Botha*, Randburg, 2005

2006 (1) Sustainability: Public Sector

Bonani Mkize

2006 (3) Durban: Twelve Years into Democracy

Nina Saunders

2007 (3) Estate Architecture

Kevin Lloyd

2008 (3) Social Housing

Laura Hunt



2009 KZ-NIA AWARDS FOR ARCHITECTURE From left: Timeball Durban Point Precinct—CNN Architects (Project Architect: Rodney Choromanski) | Ukhuni Lodge—Joy Brasler Architects | House Simbithi—Jay & Nel Architects | Seven Fountains Primary School—East Coast Architects.

KwaZulu-Natal Institute for Architecture



News...

2009 KwaZulu-Natal Institute for Architecture Awards for Architecture

LEFT: Miles Pennington was inducted KZ-NIA President for 2009–10 by immediate past-President Ivor Daniel.

The first Monday of October is World Architecture Day. In South Africa the various regional Institutes marked this day by presenting their 2009 Awards for Architecture. In addition to this, KZ-NIA inducted its president for 2009–10,

Miles Pennington. The event took place in KZNSA Gallery on 5th October.

Miles was inducted by immediate past-President Ivor Daniel who used the induction speech that has been handed down since 1965: "As the outgoing president it is my privilege to invest you with this Presidential Chain of Office which is the highest honour the KwaZulu-Natal Institute for Architecture can confer on one of its members.

I know that you will continue to wear it both with honour to the Institute and to yourself and will be always conscious of the obligations which go with it and that whilst in office, you represent the profession here in KwaZulu-Natal".

In turn, incoming President Miles Pennington replied: "It is my pleasure to formally present you with the Presidential medallion in recognition of your two-year term of office as President of this Institute".

As the built environment was the cause of over half the emissions leading to global warming, in his inaugural speech Miles expanded on his intention to promote ethical and sustainable design which he termed a non-negotiable objective.



Peter Louis Award

In memory of the long and distinguished service by Quantity Surveyor Peter Louis (1936–2002) on the former KZ-NIA Architectural Heritage Committee, the committee now known as *Itafa Amalinde* biennially acknowledges the input of a person with the Peter Louis Award.

At a function held at the KwaZulu-Natal Institute for Architecture on 3rd November, the committee presented the 2009 Award to **Graham de Kock**, architect with Development Management section of eThekweni Municipality.

Graham is the third recipient and first architect to be honoured with the Peter Louis Award. His predecessors, in 2004, were Jean Powell for initiating the Art Deco Society and Helen Labuschagne in recognition of her contribution to the Architectural Heritage Committee, and in 2006, the building contractor Malcolm Lawton.

Regrettably, Graham will be relocating to Gauteng in the new year.

UKZN entry wins 2009 Des Baker Student Competition

This year the annual national architectural student design competition was hosted by the University of Pretoria. It was open to students in their third year of study and the brief called for an urban intervention which explored the phenomenon of *chora*, Greek for place as container or place in space, both peripheral and liminal.

The UKZN entry by **Helen Reeves** and **Michael Brunner** addressed the difficulty of accommodating Zulu customs and rituals of death in a modern city and in turn proposed the creation of a network of memory spaces, appropriately landscaped, within central Durban. The project was co-ordinated by part-time staffer Leon Conradie.

This competition was last won by Natal in 1989, two decades ago, with a submission by Laura Hunt and Ken Webster "to infuse residential life into a hostile urban environment" (NPIAJ 2/1989). In 1992 it was won jointly by UPE and UKZN (Simon Turnbull) (NIAJ 3/4 1992).



environmentally sustainable buildings – saving the planet one building at a time. Hopefully in the future, there would be no need to mention sustainability, it would be a given.

Regards,
Martin Hallen

Hi Wally
Thanks for your latest issue. It came out well. June says that she is proud of her two men and she was also pleased to note that I was the only one who mentioned his wife! I am glad you didn't edit that out. I need all the "brownie" points that I can get.
Best wishes
Hans Hallen

ACCORDING TO PLAN: Looking to the future – Inspired by the Past

An exhibition of the work by the Department of Architecture of eThekweni Municipality opened in the Durban Art Gallery on Wednesday, 21st October. Entitled 'According to Plan', the exhibition featured aspects of the versatile commissions the Department is involved in on a series of panels and was on view until the end November. PHOTO INSET: City Architect Jonathan Edkins aside the cut-out of himself, both looking down at the details of a panel.



The event was attended by a number of past-Presidents. From left Bruce Clark (2005–06), Ivor Daniel (2007–8), incumbent President Miles Pennington, Brian Johnson (1990–91) and Rodney Harber (1994–95, 1996 & 1997–98).





A Travel Diary Barcelona

Ever since laboriously doing a 1:20 scaled drawing of Gaudi's Sagrada Familia in 3rd year, I have wanted to see his buildings 'in the flesh' so to speak – so Barcelona it was! Home of the great creative minds of modernity – Picasso, Dali, Miro and Guadi – all sons of the Catalan soil.

We rented an apartment in the Barri Gòtic – the old city – for 13 days and invited two of my sons and their partners (they are in London Town) to join us for a few nights.

Over the past decade we had travelled in India, Vietnam and Morocco. This was my first time since the '70s inside 'Fortress Europe'.

We caught the tail end and finale of a week-long city wide festival – Merce 09 – a showcase of Barcelona's performance talent held in the streets and public squares of the old city. Fireworks, float processions, light shows, music, mime, acrobatics. We seemed to arrive serendipitously in space after space just as a performance was about to begin – WOW! Our luck! The city seemed to revel in it! What an intro to a stunning global city – confident, self assured, proudly European – so we thought!

Pilgrimage 1 Park Güell – Sunday.

In sublime late summer sunshine we ambled around Gaudi's proposed gated community – this was conceived with his patron Eusebi Güell as a housing estate for the super rich of Barcelona. The scheme failed and the city bought it and opened it up, thankfully, to the



In 1900 Güell commissioned Gaudi with the design of a residential suburb on a hillside overlooking Barcelona. Between 1903 and 1914 only the gatehouse with name (right) and the stairway with sculpted mosaic-clad lizard leading up to the covered market (above) were completed. The market carries on grotesque Doric columns a roof terrace intended as an arena or open-air stage, bounded by a continuous serpentine bench (top) offering spectacular views over the city.



citizens of the city – and they use it – together with the myriads of archi-groupies and generally curious non-archi tourists. We jostled with thousands of eager digicam-wielding Japanese and South Americans all eager to have a pic taken with their hand on the lizard at the entrance. Am I missing something here? Democratic space?

Pilgrimage 2 La Pedrera – the Stone Quarry (Casa Milà) and Casa Batlló – Tuesday

What struck me was how contextual the work is! When looking at this and other Gaudi buildings in books and slides one imagines that the buildings are 'stand alone weird'. What being there reveals is how generally weird Catalan architecture truly is! Dragons everywhere, the inability to leave a surface 'unadorned' – shades of Adolf Loos!

To get into the building – and most others – meant standing in a queue for upwards of an hour and forking out the equivalent of a bottle of good scotch – each! We instead parted with some of our hard earned Euros in the excellent bookshop in the building and moved up the street to Casa Batlló. Same deal – long queues, mega Euros and again we elected to drink beer on the pavement and be amazed by this strangely coloured beast of a building, small, contained, exuberant!



Pilgrimage 3 Palau Güell – Wednesday
This was Gaudi's patron's 'townhouse' just off the Rambla – the main walking street through the old city. Absolutely amazing wrought ironwork on the street, strong, robust and highly evocative – no welding just rivets and rings! And obsessively secure! The signature roof turrets could be glimpsed from the street, but here they seem (according to the guide books anyway) to provide natural ventilation to the rooms below. The building was closed for repair so the street was all we had!



Pilgrimage 4 Sagrada Familia – Wednesday

Keeping the best for last? The subway escalator brings us up to the street and there it is! Breathtaking! A bit taken aback by the cranes and the construction activity, although to see more recent reinforced concrete work and 'fake stone' alongside the old Nativity façade (Gaudi's) is quite a revelation. The opposite Passion façade, completed in more angular (cubist) expression seems by contrast quite heavy handed and simplistic! The references are to Gaudi's other work – the turrets atop Casa Milà perhaps – although for me shades of George Lucas' Star Wars! Darth Lives! Again the entry fee and queue seemed unreasonable – about R500 for the full Monty! – queue to get in, queue for the lift up, queue for the lift down etc. And it's a construction site! Entry fees apparently fund construction and work proceeds apace – it is estimated that it will take another 10 or 20 years to finish the beast! And this is what it is! Barcelona's Eiffel tower! A huge imposition on the neighbourhood and dwarfing the city's two cathedrals! And this is officially a 'contemplation temple'! I went back three times! Am I alone in imagining that this effort and money could be better spent elsewhere? Word has it that Gaudi may one day be considered for sainthood!



Pilgrimage 5 Bellesguard Tower – Friday

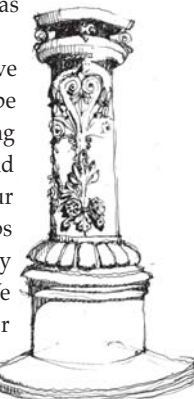
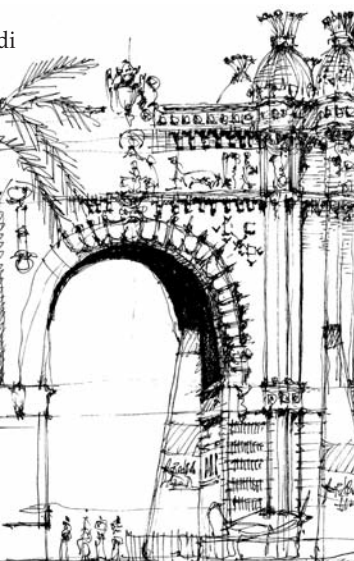
This gave us the opportunity to get out of the city for a morning – the building is located in Saria, a small village, now integrated into the City on the southern hills overlooking the 'city bowl' – and it proved to be a gem – still occupied and accessible – no queues! An early piece, it reminded me of Mervyn Peake's Gormenghast – 'a stone finger pointing blasphemously at heaven'. It carries many of his signatures but is relatively restrained – for Gaudi at any rate.

I remain a Guadi fan – his sense of regional contextualism is astounding! But the opulence and complete obsessiveness of his interiors is OTT!

By this time our sons were upon us and we did touristy things – beach, strolling the Rambla – and having by this time been in the city for a week we started to have strong feelings of the undertow of the city – graffiti, tattoos, piercings, grunge and not since the '80s in SA had I seen so many 'invisibles' – Columbians, Peruvians, Tunisians, Moroccans, Turks – downcast eyes on the subway, trying to get by in a hostile city, literally trying to be invisible! And the predators and bag snatchers and downright unfriendly Spanish were everywhere! I had my bag forcibly removed while sketching at the Arc de Triomph but managed to retain some dignity by watching the scam a few days later and averting a young French girl from getting her entire back pack taken! Trying to open a case at the local police station – so that we could claim from insurance back home – proved impossible! No case, no stats! We were chased out of two police stations but were assured that we could open a case at the airport on our way out – again futile – 90 minutes to boarding was considered insufficient time!

Sharon, my wife had to remove jewellery and shoes to escape Fortress Europe! We were longing for the safety of Warwick! And pleased to be home! Our connecting Mango flight to Durbs was by contrast full of friendly conversation and we said – "We are African!" Mozambique or Tanzania next?

Derek van Heerden



arc de triomph
derek van heerden
10/09



Architects a decade into independent practice

Ocean Architects: SPAR Perishables Facility, Mount Edgecombe

Ocean Architects was commissioned with the design of a Perishables Facility on the disused sugar milling site now rezoned for industrial use. The facility required 12000m² of refrigeration and freezer space in three areas at -25°C, +2°C and +10°C, more than twenty truck docking bays and an expansion plan to double the facility's size within five years on a 48000m² site. For this reason the first phase was located centrally in a warehouse 20m high and 120m long, gabled to allow for expansion for the freezer space to the north and refrigeration space to the south. The roof slabs of the two office blocks, one for administration facing the road and the other for truck operations at the back, were designed to accommodate a floor above, with stair wells continuing through.

For reasons of access control, SPAR required a single entrance and security counter through which all visitors and staff, both admin and warehouse, had to pass. It was, therefore, imperative, considering the scale of the facility, that this entrance was easily legible. In order to achieve this, the vehicular entrance was placed directly opposite the main entrance. An 8m glazed south-facing façade within a clad steel structure projects out, perpendicular to the administration block, and then wraps over and abuts the warehouse.

The design generated a series of bold angular forms, alternating between solid brick panels and light steel structures clad in

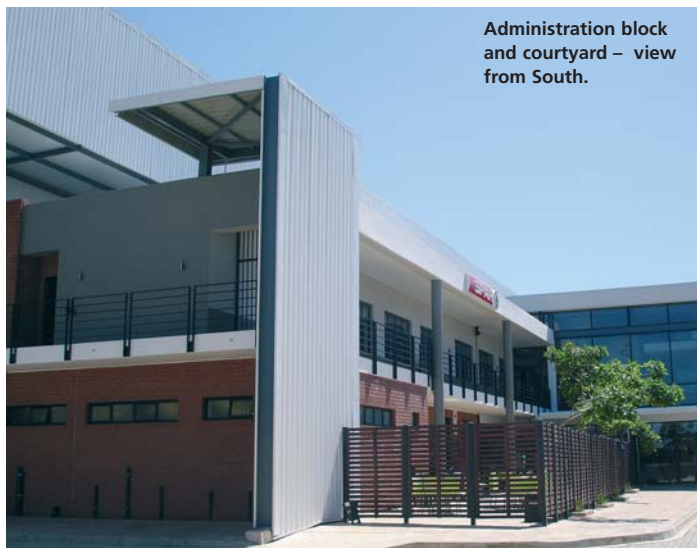
aluminium sheeting or louvres, all set against the towering backdrop of the warehouse. Where we made use of facebrick, we worked with different bond patterns and details that play with light and shadow, accentuating a dominant corner, or adding expression around an opening.

We were extremely fortunate to be able to offer SPAR an integrated approach incorporating indigenous landscaping, interiors, graphics, signage and even the internal plants, and believe that the teamwork

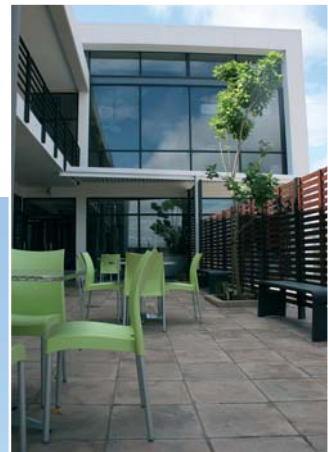
between client, consultants and contractor has led to the project's success in delivering a functional environment and building.

Michelle Quarmby

Administration block and courtyard – view from South.



Canteen courtyard.



Battery store entrance.



Double volume entrance lobby.

South East view of warehouse and administration block.



- OPERATIONS OFFICE
- ADMINISTRATION OFFICE
- BATTERY STORE
- GENERATORS + ELECTRICAL
- REFRIGERATION PLANT
- WAREHOUSE

FUTURE EXPANSION

ADMIN + VISITOR PARKING

STAFF + VISITORS GATE

MAIN ENTRANCE

0 10m 25m 50m 100m

Project team SiVest, Aurecon, Davis Langdon, RTS, WSP and Ocean Architects
Contractor Stefanutti Stocks



Michelle Quarmby graduated from Natal in 2000 and worked with Johnson Murray Architects on Gateway and other large-scale projects. "The partners were committed to building on my education and I cannot thank them enough for the professional grounding they gave me."

I then joined Stauch Vorster where I became an Associate Partner. However, in 2007 I embarked on my own practice. As I was providing architectural services to a project management company called Ocean Projects, it seemed appropriate to style the practice Ocean Architects. Ocean Architects comprises five individuals (architect, candidate architect, a project manager and two technologists) all of whom bring something special to the architectural experience. The practice is based in La Lucia and is involved in large-scale commercial and mixed use projects." —Editor