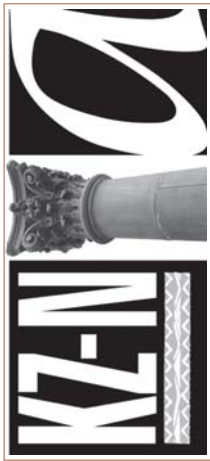




Nature will thank you.

 COROBRIK®

Boutique Hotels



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 36th year of publication,
 has since inception been
 sponsored by Corobrik.

LETTERS TO THE EDITOR: 2011 KZ-NIA Awards for Architecture

Dear Sir

As always, it was a pleasure to receive and peruse the latest Journal (2/2011), highlighting the Awards for this year.

I had previously asked about the criteria for this and received a polite reply from Wally Peters confirming what was written in this edition, that the Vitruvian triad of “firmness, commodity and delight” was used. Who can argue with that?

However, in the publication, this was elaborated on by making “energy efficiency an inescapable issue,” and a reference to “environmentally responsible design” was also made. I like this approach, but why forget the part of environment that directly concerns the users and occupiers of these built places and spaces? Universal access is a legislative imperative in this country, and is a particularly South African way which we understand more than anybody. We are beyond the patronizing ‘special needs’ stage that other more developed countries can afford.

I can’t believe that the profession still wants to use excuses not to do this and, thoughtlessly, rely on the Local Authorities to catch up with what has been in our Constitution since 1996.

When will I be able to walk up straight and feel proud of the profession’s approach to universal access? Houses are exempt in any case from compliance. It is particularly the project called Freedom Café which gets my goat, never mind the glossy jewels of Moses Mabhida, and EPA’s Investec building, which aren’t even safe for everybody.

I feel sad and disappointed.

“For to be free is not merely to cast off one’s chains; but to live in a way that respects and enhances the freedom of others” (Nelson Mandela).

Yours faithfully

Joan Seirlis

WHILE THE IMPORTANCE of universal accessibility cannot be stressed enough, it is for architects to respect all building regulations and prescribed codes, as it is within this framework that Award jurors are tasked to look for merit.

—Walter Peters, Editor and Convenor: 2011 KZ-NIA Awards programme.

THE ABOVE LETTER was forwarded to the architects of the buildings mentioned and the following replies were received:

Dear Editor,

Indeed, the challenges that face architects are complex and multi-faceted. In the case of Freedom Café, ‘universal access’, ie the ramp that we detailed, was temporarily omitted by the client due to various constraints, specifically time, budget and space. The access is substantially reduced, but access still exists on the lower level where one could be served by the café staff under the shade of the big tree amongst other patrons. The issue will be dealt with in the future.

Chantal Pieterse for Architecture Fabrik

Dear Editor,

As Architects of the Investec Regional Head Offices, we cannot understand what aspects of the design your reader has issues with?

He/she refers to ‘universal access’. The Wikipedia definition of universal access is ‘the concept of designing the world around us to be usable to the greatest extent possible by everyone, regardless of age, ability or status’. Investec are fully aware of their social responsibility as a global corporate and as the architects, we ensured that universal access was embodied in the building design at every level. All spaces in the building, save technical service areas, are accessible by disabled people and comply fully with the prevailing National Building Regulations.

In respect of the reader’s final comment: ‘... which aren’t even safe for everybody’, it is difficult to understand what is being referred to as safety is a priority of Investec. We presume that the extensive use of glass balustrading and fully glazed meeting pods cantilevering over the triple volume are being referred to. These are all designed and engineered to comply with international specifications and safety standards.

We welcome the opportunity to meet the reader at Investec’s Regional Head Office to illustrate full compliance in respect of ‘universal access’.

Elphick Proome Architects Inc.



NEWS

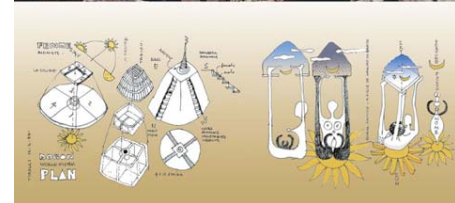
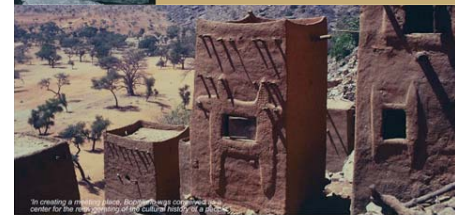
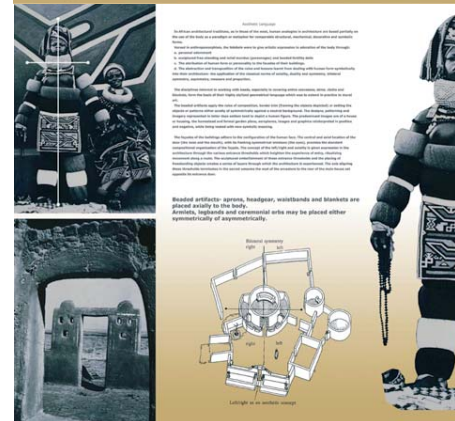
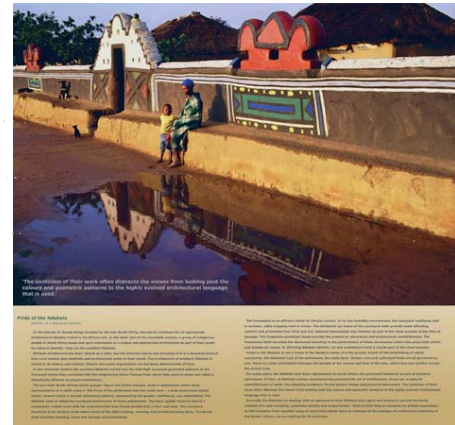
2011 Sophia Gray Laureate

On Thursday, 25th August, Peter Rich presented the 23rd Sophia Gray Memorial Lecture of the University of the Free State in Bloemfontein. He chose as his theme ‘Learnt in Translation’.

The exhibition was subsequently brought to Durban where his lecture was repeated on Thursday, 15th September.



LEARNT IN TRANSLATION PETER RICH



UKZN Architecture Learning Site

As of 2012, the discipline of Architecture will be accommodated in the School of the Built Environment and Development Studies within the College of Humanities.

Associate Professor Thokozani Xaba of Community Development has been appointed Head of the School for the period 2012–16.



2011 KZ-NIA Awards ceremony

At a function sponsored by Corobrik and held at KZ-NSA Gallery, Bulwer Rd, Durban, on Thursday evening, 20th October, KZ-NIA President Nina Saunders presented certificates to the architects and clients of projects which received 2011 KZ-NIA Awards for Architecture. For coverage thereof, readers are referred to KZ-NIA Journal 2/2011.



Awards ceremony photography: Roy Reed Photography.



eThekweni Council Speaker Cllr Logie Naidoo, KZ-NIA-President Nina Saunders, Deputy Minister of Public Works Ms Hendrietta Bogopane-Zulu, SAIA-President Fanuel Motsepe and Acting eThekweni Municipal Manager Dr Michael Sutcliffe.

LEFT: Corobrik Managing Director Dirk Meyer and Sydney Baillon, tenth time co-convenor of the KZ-NIA Awards jury.



Members of the consortium iBhola Lethu Architects received certificates for the Moses Mabhida Stadium: Deon van Onselen, eThekweni Municipality client representative Su Bannister, Prof Ambrose Adebayo, Gerhard le Roux and Mthulisi Msimang.

Jon Sander accepted the certificate for Seth Mokitimi Methodist Seminary in Pietermaritzburg.

RIGHT: eThekweni Municipality City Architects’ Sandy Naicker and Deputy Head: Architecture Jonathan Edkins who accepted the certificates for the swimming pool at Clermont.

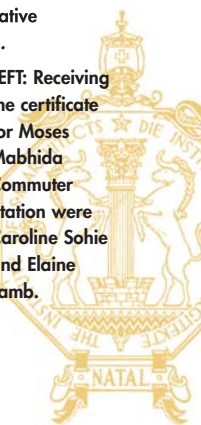


LEFT: Receiving certificates for the first ever KZ-NIA Award for Research were Laura Hunt, Andrew Luke, Erky Wood and Dean Lutchmiah.

RIGHT: Elated architect Dean Jay (left) and eThekweni Municipality client representative Mike Andrews received certificates for New Beach and South Beach Nodes.



LEFT: Receiving the certificate for Moses Mabhida Commuter Station were Caroline Sohie and Elaine Lamb.



Guest Editorial

Boutique Hotels: The Ultimate Chameleon

If it weren't for the trendy, sometimes quirky, backlit signage, you probably wouldn't recognize a boutique hotel as a 'bed for rent' establishment. And yet these little architectural gems have popped up everywhere, nestled in their environments, blending in and yet distinguished by their refined sense of design.

"The boutique or 'limited edition'-hotel is the fastest expanding hospitality phenomenon in South Africa", says Alan Vels, CEO of Signature Life Hotels, "so much so, in fact, that they represent a genre all of their own".

With the frenetic build-up to the 2010 World Cup, a number of these mini hotels sprang up in and around Durban, each unique in its response to site and location. The precedent was there already with the successful Quarters and Endless Horizons Hotels leading the way, offering a design-led customer experience to an industry that was accustomed to competing solely on the basis of the same standard range of luxuries at the lowest price.

There is no consensus on the definition of boutique hotels, but what is clear is that style, distinction, warmth and intimacy are fundamental to their design. What differentiates this sector from its commercial counterpart is individuality: individuality of guest, of staff, of location, of hotel ambiance and of design. This more intimate breed of hotel has a personality and culture that is immediately discernible – an aura of exclusivity. You are not there to simply rest and eat as in traditional hotels, but to become a member of the stylish urban elite. Boutique hotels target the 20 to 50 year old market segment and attract travellers across the spectrum, from business to leisure, who expect more than just comfort and convenience. They seek out accommodation that is not of the branded variety as is offered in typical franchise hotels. Although many travellers prefer the traditional hotel concept, boutique hotels are more of a social manipu-

lation: there is a sense that those who do not stay in boutique hotels are unfashionable and definitely not hip.

Historically boutique hotels are thought to have started in the early 1980s, the most popular being the Blakes Hotel in South Kensington, London, designed by stylist Anouska Hempel; and later in 1984, Ian Schrager's first boutique hotel in New York City; and Morgans Hotel by French stylist Andree Putnam. Blakes Hotel features six suites all finished in different luxurious, sumptuous themes ranging from the Parisian Queen suite to the Corfu suite with not a penny spared on décor and finish. Every stay is a unique experience even for repeat guests! In fact Schrager has been quoted as telling his guests that 'you are where you sleep... it's a hotel with a point of view.'

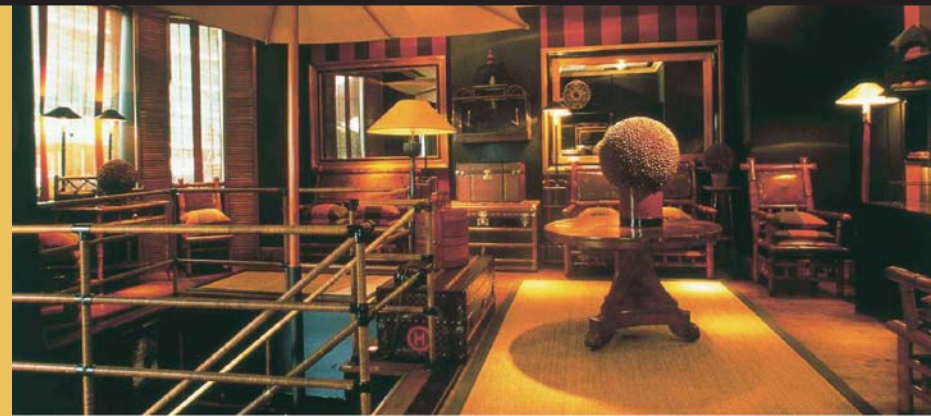
Architecturally, one of the strongest characteristics of what could be described as alternative hotels is that they relate to their context in a positive fashion – they are chameleons. They can be modelled to suit almost any context they find themselves in from city to rural and even conservation sites, as demonstrated by hotels featured in this issue. The small scale and quasi residential nature of boutique hotels can often provide perfect opportunities to reassign use to previously domestic heritage buildings that, for numerous reasons cannot continue as private residences, typical examples being the Concierge Hotel in Windermere and the Docklands Hotel on the Point. The interests of architectural heritage conservation can ideally be served with a conversion to hotel that maintains the style and ambiance of the heritage building and its surroundings but gives it a new lease on life.

Of great advantage is the ability of boutique hotels to offer a customized solution in often tight spatial conditions. They have the ability to cheaply transform empty space into an emotionally compelling environment – archi-

tectural design can compensate for smaller rooms. The blend and juxtaposition of modern and historic aspects can often result in the hotel and restaurant becoming 'hip' in no time. However, only time will tell if the success will outlast the 'fad'.

Size does matter, or does it? Internationally, boutique hotels have less than 150 rooms usually with no additional or limited function rooms attached; however, a typical local boutique hotel consists of less than 50 double rooms often with attached restaurant and meeting rooms. The scale of the boutique hotel allows a more intimate and personalized service for guests which is difficult to achieve in a large scale hotel. But the difference between these establishments and their larger commercial sisters is more than just scale. Boutique hotels offer guests a tailored package with an emphasis on a unique experience. Ian Schrager believes that boutique hotels are defined by an approach and attitude with no regard to hotel size. He places emphasis on creating a themed theatrical experience that is enhanced by architecture, design, lighting, art and music, an appeal to the senses, all underpinned by superior service and quality. Often rooms are individually decorated and attention to detail is paramount. Fresh, sensitive architectural solutions are of critical importance in the quest for an environment that seeks to achieve the antithesis of the typical 'canned', neutral and impersonal hotel experience. These hotels are not defined by norms and cookie-cutter uniformity; the definition of a theme seems a prerequisite for success.

Location is also critical for the success of a boutique hotel since high occupancy rates are sought and they are therefore, in urban environments, typically sited in trendy suburban areas and/or near other attractions and conveniences. On the other hand boutiques hotels in peri-urban, rural or exotic



Some of the sumptuous themed suites at Blakes Hotel, London. Above: Indoor pool. Source <http://www.blakeshotels.com>



The Library Suite.



The Corfu Suite.



Director's Double Suite.

locations, don't sacrifice 'trendiness' and 'chicness'. These hotels provide guests the opportunity to explore the local feel without sacrificing luxury. The more remote or hard to find these hotels are, the more their appeal and the more fashionable the location is considered. The Caledon Hotel, tucked away in the Umhlali hills, is typical of this. The hotel is slightly off the beaten track, but well within reach of local amenities; it emulates aspects of the local architecture, but twists this with more modern styling and exotic finishes.

A distinguishing feature of boutique hotel is the stand-alone signature restaurant component, which is open to the public. A high level of cuisine and cutting edge decor is offered at these restaurants and, apart from supporting the conference or function rooms and hotel guests, they serve as a publicity tool to maximize public exposure. Indeed Ian Schrager's Morgan Hotel has at its centrepiece a trendy restaurant and bar, leased to a famous chef or restaurateur that attracts a sophisticated clientele and creates a vibrant buzz, which grows the restaurant into a city destination.

Locally, one of the key reasons for the rise of the boutique hotel is its sustainability as a building type. The scale is far more ecologically sensitive than large commercial hotels and occupancy rates tend to be elevated with fewer rooms standing empty but still consuming resources. Employment rates are high with a substantial staff to guest ratio and

as trends and fashions dictate. The signature restaurants also introduce a significant revenue stream in comparison to traditional hotels, for which these services are not profitable. The model is based on providing clients with high style at prices lower than those of traditional luxury hotels; they manage to be both up market and proletarian!

In the US and Europe, where the phenomenon of boutique hotels has run a longer course and has weathered the September 11 attack and the economic downturn, the durability of boutique hotels has been tested with questions of: what happens after they fade from fashion? And what happens if the formula is repeated too often with so many more similar establishments coming onto the market? Will it get 'tired'? This has led to some hotels repositioning themselves as 'lifestyle hotels' rather than boutiques and implementing the strategy, adopted by their larger commercial counterparts, of placing emphasis on staff training, service and comfort as a differentiating factor as well as the expected über-chic designs. The longevity of the local boutique hotel industry is still to be tested; however the secret may lie in their capacity to provide other income generating services such as meeting rooms, conferences and wedding venues, thereby ensuring their viability during the inevitable economic downturn.

For architects, boutique hotels offer an exciting and creative design opportunity. Often the challenges inherent in the site, context, budget or functional requirements demand lateral thought and fresh solutions. The response must be both sensitive and pragmatic. The hotels selected for featuring in this issue all display that unique response to the individual challenges. They all respond to the commercial imperative to attract paying customers, and yet they all do so on their own terms. Blending into their environment and yet notable as having a certain sense of place.

Guest-Editors Bharti Vithal and Monique Gillespie

References

- Interview: Alan Vels, Managing Director of Signature Life Hotels
The definition of Boutique hotel – Written by Lucienne Anhar – <http://www.hospitalitynet.org/news/4010409.search?query=lucienne+anhar+boutique+hotel>
The Boutique hotel – Fad or Phenomenon <http://www.locumconsulting.com/pdf/LDR7BoutiqueHotels.pdf>
Lifestyles of the Rich and Almost Famous: The Boutique Hotel Phenomenon in the United States High Tech Entrepreneurship and Strategy Group Project. Professor Ron Adner <http://faculty.insead.edu/adner/PREVIOUS/Projects-Jan03/Boutique%20Hotels.pdf>

Bharti Vithal graduated from the University of Cape Town in 1992 with a B. Arch degree. After relocating to Durban, she was employed by Johnson Murray Architects and became a partner in 1996.

In 2005 she commenced independent practice as Vithal Architects. The practice has engaged in a variety of educational, industrial, commercial and residential projects.

Bharti has been a member of the Institute since 1996 and is currently vice-president of the KZ-NIA and chair of the Promotions Sub-Committee and the Durban Organising Committee for the UIA 2014 congress to be held in Durban.



Monique Gillespie graduated from the University of Natal in 1992 and registered as a Professional Architect in 1994. She worked for a number of years at various architectural firms, including Robert Johnson Architects, Architects' Collaborative and Boogertman and Partners during which time she gained exposure to a broad variety of project types and scales.

Gillespie Architects was initially established as a sole proprietorship in 2004 but converted to a closed corporation in 2007. The practice has its base in Durban North and is, fortunately, extremely active with projects ranging in size and type from residential to hospitality, commercial and industrial. Areas of special interest and expertise are Heritage Architecture and Sustainable Development.



Boutique Hotels

The Caledon Boutique Hotel and Spa

Lee Barns Boulevard, Umhlali



within the estate, but developed to have completely separate access.

The concept is based on a direct approach to the main hotel building, which is situated at the highest point of the site and separate from the bedroom units. The design of the main hotel building is based on a symmetrical structure mirrored along the central circulation corridor that provides the visitor with views through the building over the linear pool to the hills in the distance. On either side of this double volume focal space lie the restaurant and function rooms. Each is roughly square in plan with two sides opening out completely with twelve metres of frameless glass sliding and stacking panels to the generous wrap-around verandas. Flow between inside and outside is maximised, as is the great South African tradition of outdoor living. Throughout the main hotel building, pause spaces are created for a quiet sit down or tête-à-tête.



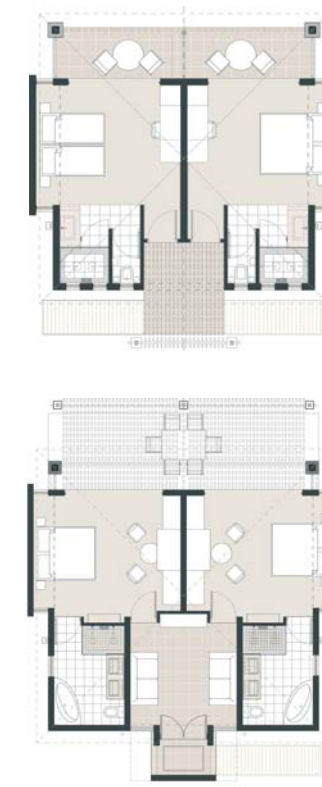
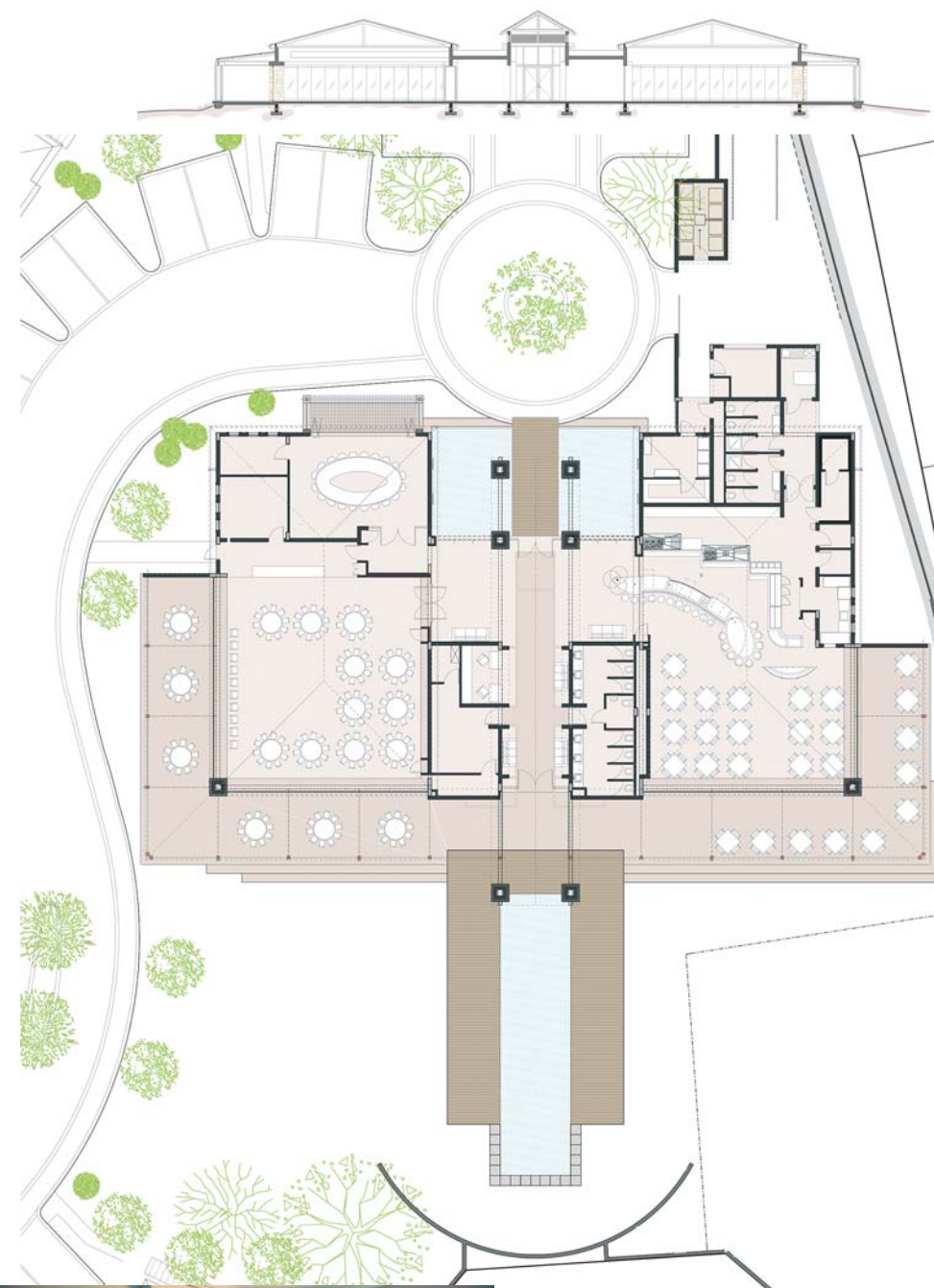
In the build-up to the World Cup, Gillespie Architects, together with Vithal Architects were approached to form a joint venture to deliver a fast tracked 38-room hotel within a six month programme from design to occupation.

The site is located within an existing medium-income estate whose predominant architectural features included silver-grey corrugated sheeting with natural shades of paint and white framed window reveals. The identified site is located on the crest of the hill



The brief included the need for a high degree of flexibility, with the restaurant required to operate independently or in support of the function rooms. The organically shaped bar area separates the modern, open plan kitchen from the dining area and creates a focal point for the space.

The design of the typical bedroom units is also based on a symmetrical layout, with paired rooms scattered, seemingly at random, in the lush garden setting to ensure individual



Bedroom units.

sliding glass doors. The layout of the bedrooms is economical, but not tight, with contemporary open plan bathrooms lending a further sense of spaciousness.

In order to facilitate a quick-paced construction and to remain within the available construction skills a simple framed concrete structure was developed for the main building. This structure allowed for quick erection which could then receive a trussed roof and infill brick panels. The bedroom units were designed to utilise domestic scale skills with the repetitive nature of the design facilitating speed of construction.

The materials used are a palette of plaster and paint, stone and timber with the roofscape echoing the roofs of the adjoining estate. This mimics that of the adjacent estate, but is slightly different to emphasise its separate character.

The Caledon Hotel is characteristic of 'boutique' hotels in its scale and response to specific site and context conditions. There is a focus on creating a sense of place that is both comfortable and stylish but provides a unique experience with the aim of attracting clientele who are seeking an upmarket venue for that special function or just a favourite place to meet friends.

Professional Team

Architects: Gillespie Architects in joint venture with Vithal Architects

Quantity Surveyor and Project Managers: Turner and Townsend

Engineers: Kantey and Templer

Interior designers: Sharon Milstead Designs and Lou Harvey

Contractor: PI Roofing and Building
Completed May 2010



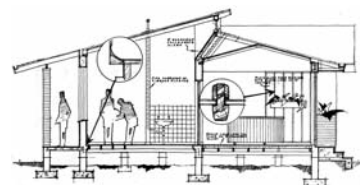
privacy and maximum orientation. At no time does the site seem cluttered and the quiet, gentle rhythm of semi-rural suburbia is reinforced. Each room has a small private veranda, screened by planting with access via



Boutique Hotels

Hotel on the Park

296 Stephen Dlamini (Essenwood) Road, Durban



This write-up is brief as I'm aware that architects like me hardly ever read the text. We only look at the pictures!

The site had been occupied by an architect-designed veterinary practice. The value of the site was immediately apparent to fit in with the residential character of the Berea – being within walking distance of Musgrave Centre and directly opposite Berea Park. The looming Soccer World Cup brought a renewed interest in hotel development and this was seen as a prime spot.

The form of the structure is essentially two juxtaposed blocks. The first being a double storey containing the twenty ensuite hotel rooms, and the second, facing the street and park, housing the restaurant and conference room. As there is a block of flats to the north of the

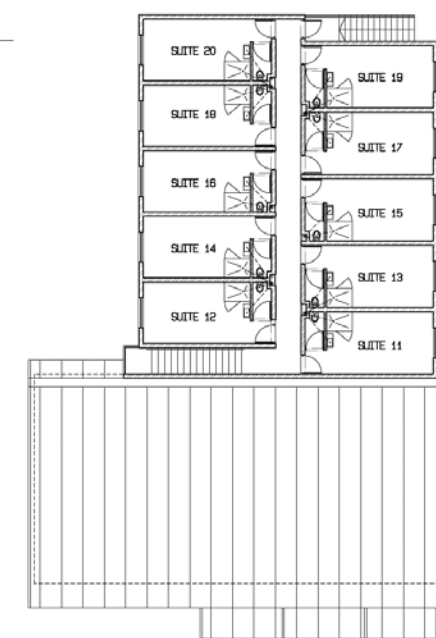
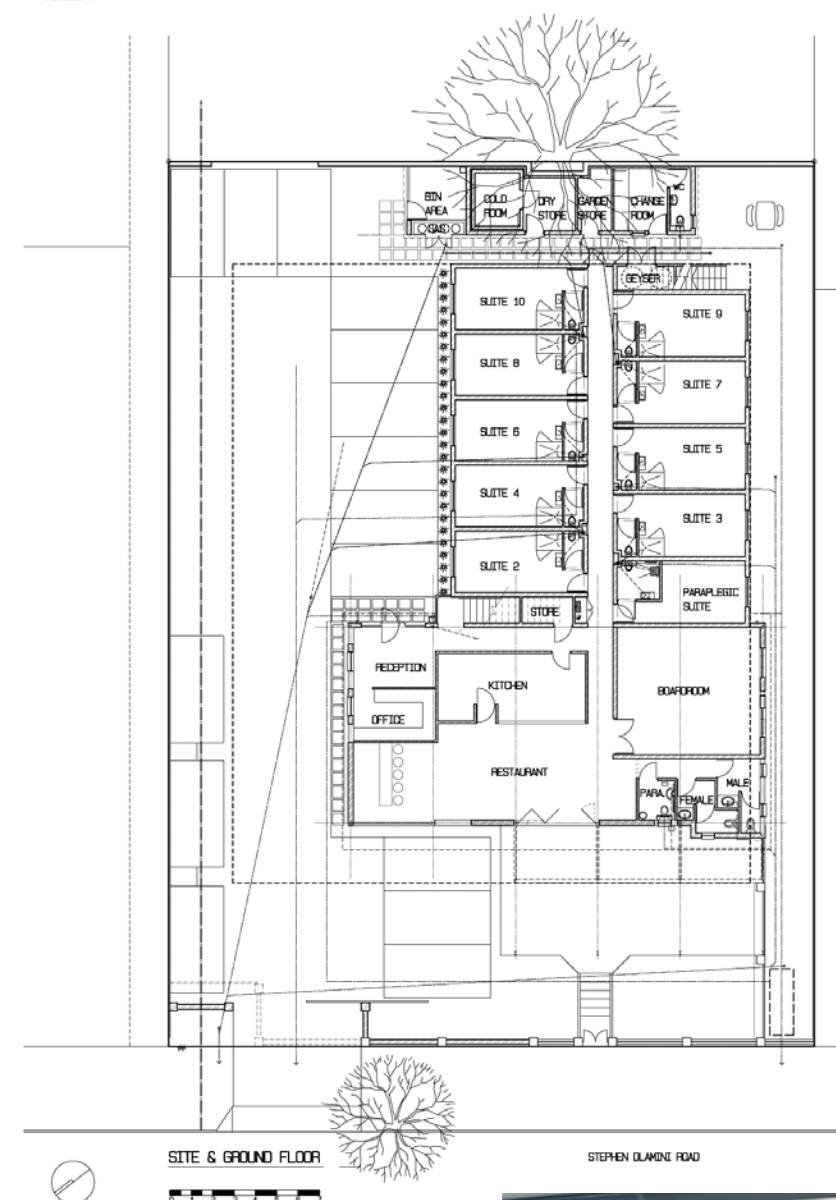
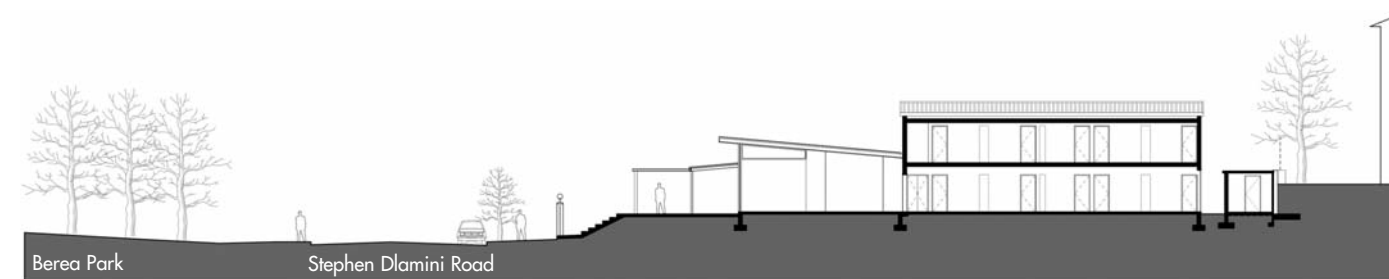
Interestingly, the veterinary surgery by architects Pooke and Bell which made way for the hotel also connected visually to Berea Park and used a clerestory strip window to bring daylight into the depth of the building (*South African Architectural Record*, Feb 1955). — Editor

property, the accommodation block was pushed to the south side of the site, with parking up the northern edge, thus allowing for maximum north sunlight into the site.

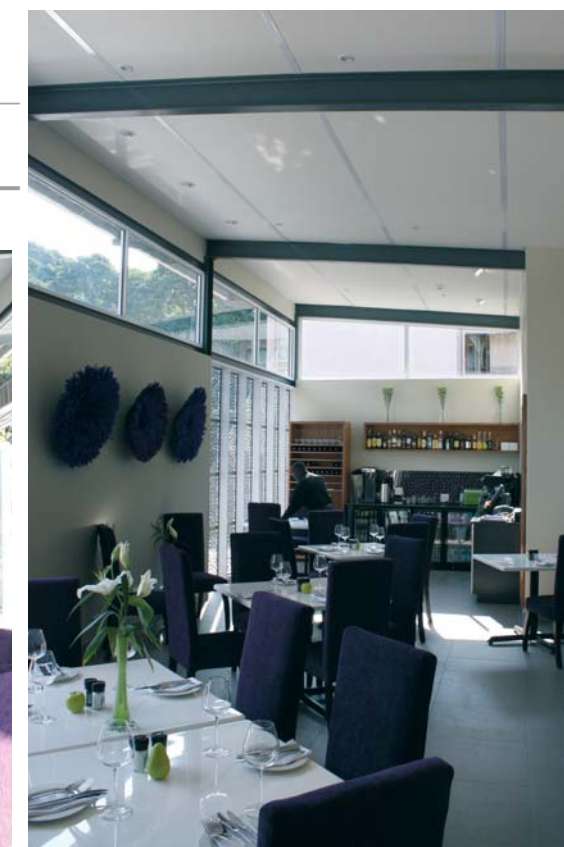
The restaurant has a contemporary open-plan kitchen allowing patrons to watch all the action as their meals are being prepared. The restaurant spills out onto the front covered veranda, a must in Durban's balmy climate, which also engages well with the busy street and park opposite.

Aesthetically, the roof has the fashionable mono-pitch design. The challenge of the tall wall on the high side of the roof was solved with wooden Balau strips wrapping around the building below the eaves which soften the appearance as well as bringing in a touch of "earthiness".

The only point of interest from a construction perspective is that the whole front block was a steel framed structure, which assisted not only in the speed of construction, but also allowed for large glass surfaces on the streetscape without heavy concrete beams. The contract period was extremely tight. Breaking ground just before Christmas 2009, the building *had* to be open for business for the



FIRST FLOORPLAN



start of the World Cup (June 2010) as bookings were already being taken! But open she was, just in time.

This is not a loud building which brags about its presence, but rather another of the little gems in Durban's rich architectural tapestry waiting to be discovered by those bold enough to explore its vibrant streets.

Bill Williams

Professional Team

Architects: Williams Associate Architects
Structural Engineers: Alan McNaughton Associates
Quantity Surveyors: De Leeuw VJV
Contractors: Lattimore Construction
Interior Designers: Storehaus

Project Cost: R4,400,000
Rate/sqm: R5,800
Floor Area: 750sqm



Boutique Hotels

The Square Boutique Hotel and Spa

250 Umhlanga Rocks Drive, La Lucia Ridge



The Square Boutique and Spa is located in the heart of Umhlanga within a vibrant, active mix of retail and commercial properties. A mere fifteen minutes drive from the new King Shaka International Airport, a stone's throw away from Gateway Theatre of Shopping, a bird's eye view over Moses Mabhida Stadium and a one-hundred-and-eighty-degree view of the Indian Ocean.

Hotel Facilities

- Fifty sophisticated rooms with air-conditioning, satellite TV, telephone, internet and email, mini bar and safes;
- On site cosmopolitan restaurant;
- Laundry service;
- Aqua spa;
- Compact fitness centre; &
- Roof-top pool and sky bar.

Challenges

Designing and planning the hotel in a fully functional office park presented a number of challenges to the professional team. Fixed site constraints (a construction zone between existing office buildings) and logistical challenges such as accessibility, cost effectiveness, function and operation played a major role in the design process as the site was originally a parking area.

Architecture

The concept was prepared with synergy, functionality, elegance and natural cool colours to create an atmosphere for relaxation. The architectural language of this sophisticated hotel is one of simplicity and minimalism. An elaboration on the eastern and western façades

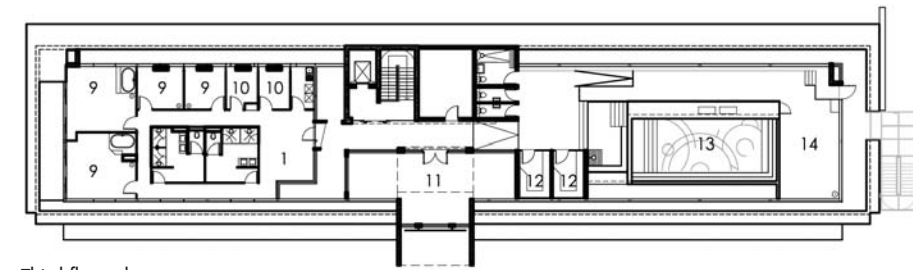


creates its prominence within the urban fabric. The use of low maintenance, high quality materials underline its function as a leading 4-star establishment in Durban.

The building is grounded on a plinth which acts as the basement and facilitates the double basement parking, while the rest of the building overhangs this plinth which provides the illusion that the building is floating above the ground. The building uses a few elements on the exterior as features: plaster and white paint, raw concrete, dark grey aluminium windows and doors, white aluminium sunscreens and cladding and timber. Timber is used on the open decks and a white stone chip *Marmoran* finish is used as focal areas on east and west elevation. The style of architecture is contemporary, simple, minimalist and crisp, yet with a single splash of colour bringing the building into prominence within its urban context.

Professional Team

Project Managers: *Alexander Projects*
 Architects: *Axis Mason*
 Quantity Surveyors: *Bham Tayob Khan Matunda*
 Structural Engineers: *Arup*
 Electrical Engineers: *SNA Consultants*
 Wet Services Engineers: *WSP Consultants*



Third floor plan



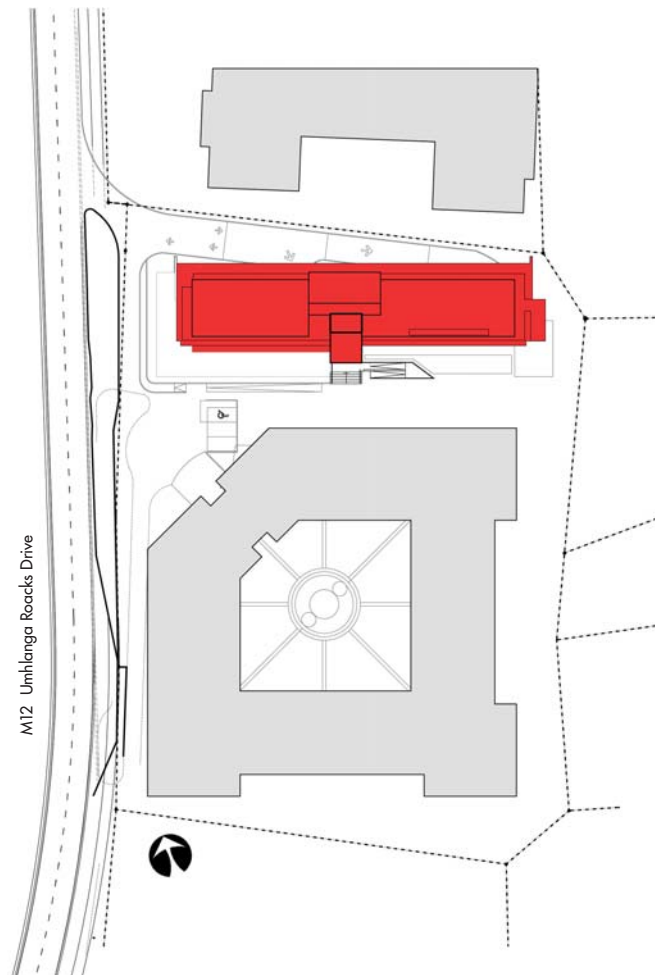
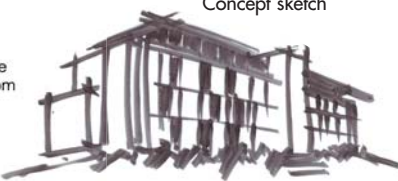
Typical floor plan 1 & 2



Ground floor plan

- 1 - Entrance Foyer & Reception
- 2 - Dining Area
- 3 - Kitchen
- 4 - Al Fresco
- 5 - Bedroom
- 6 - Office
- 7 - Fish Pond
- 8 - Double Volume
- 9 - Treatment Room
- 10 - Nail Parlor
- 11 - Gym
- 12 - Sauna
- 13 - Pool
- 14 - Sky Bar

Concept sketch



Location plan



Boutique Hotels

The Concierge Hotel, Boutique Bungalows and Freedom Café

Campbell Avenue, Greyville Village, Durban

This boutique hotel and café is positioned in the Greyville area, in converted row houses in an area developed in the late 1800s on small subdivisions fronting narrow lanes. In the 1980s Professor Brian Kearney was commissioned to prepare conservation proposals for the city and identified this small area in Greyville as having 'special character'. The area bound by Lilian Ngoyi (Windermere) Road, First Avenue, Matthews Meyiwa (Stamford Hill)

Road, and Lennox Road was rezoned in the early '90s to protect the character of the area.

The Special Zone¹ encourages the retention of the predominantly residential character of the area while allowing the introduction of controlled mixed-use development which assists in upgrading the area economically. It was noted in the 'Greyville Village Concept Plan'² of 1990, that the population was generally middle to lower-middle income, and that the deterioration of many properties was evident. The updated report also notes the contrast of the narrow streets to the adjacent heavily trafficked Matthews Meyiwa Road, and the generous landscaping along Lilian Ngoyi Road. This may have been one of the pivotal reasons why the area has become a desirable place for low traffic type business, and this successful boutique hotel.

The area is within a few hundred metres of the popular Florida Road precinct, and less than 3km from the City Centre, an 'oasis' of lush quiet in a central location.

Over the past five years there has been a significant increase in renovations in the area, with the largest impact being this hotel and café, completed in June 2010.

The original scheme for the site, designed by Don Albert & Partners in 2007, included a first floor office 'box' straddling the listed row houses facing the park. The edge was pulled back to the ridge line of the row houses to



The four existing cottages on Campbell Avenue were renovated, with three en suite bedrooms in each, to form a twelve bedroom hotel. The cottages on St Mary's Avenue were renovated to create four offices and the kitchen for Freedom Café.

"The cafe was originally set up to cater to the food needs of The Concierge next door, but has proved so popular that now it's already teeming with 'ladies who lunch', executives

with nice lunch-break-perks, designers with a hunger to feed and I'm sure (on a sunnier day) a whole host of Durban's who's-who!"³

It was envisioned that the public open space on Lilian Ngoyi Road and the laneway facing this development could be upgraded to contribute to the much needed visual and social upliftment of the area. A scheme has been presented to the City, and we await further interest!

Chantal Pieterse

References:

1. Special Zone No. 51, Greyville Village. 07/11/1994. Source: http://www.durban.gov.za/eThekweni/Municipality/planning/town_planning_regulations/special_zones1/special_zones51/view?searchterm=greyville%20village
2. Greyville Village Concept Plan. Urban Design Division, City Engineers Department. December 1990.
3. Ask Ashe. Extract from: <http://askashe.wordpress.com/2010/07/29/freedom-cafe/>

Professional Team

Architects: *Architecture Fabrik and Don Albert & Partners*

Project Team: *Chantal Pieterse, Martin Kluger, Don Albert, Greg Dry, Roche Dry*

Engineers: *Bob Tobbell*

Landscapers: *Bent Tree Landscape Design*

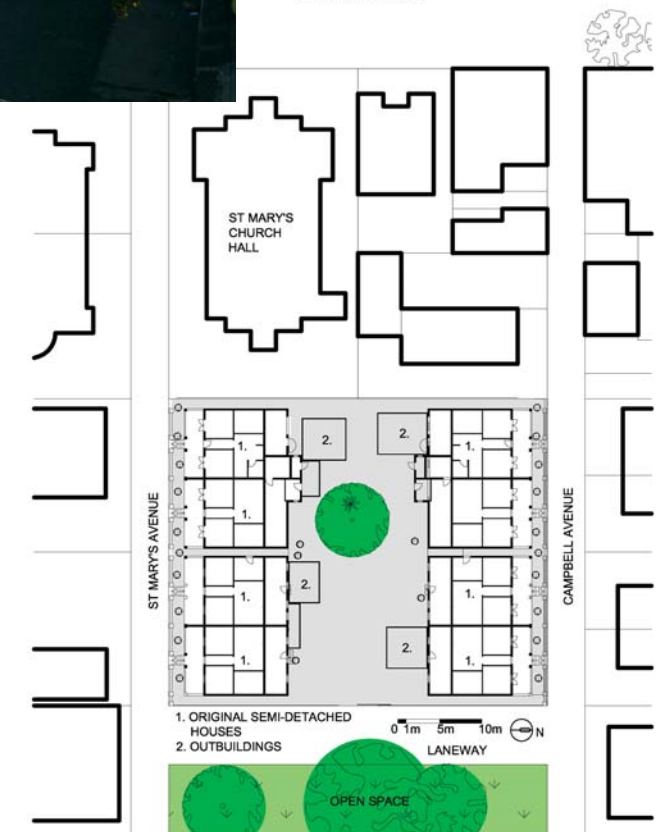
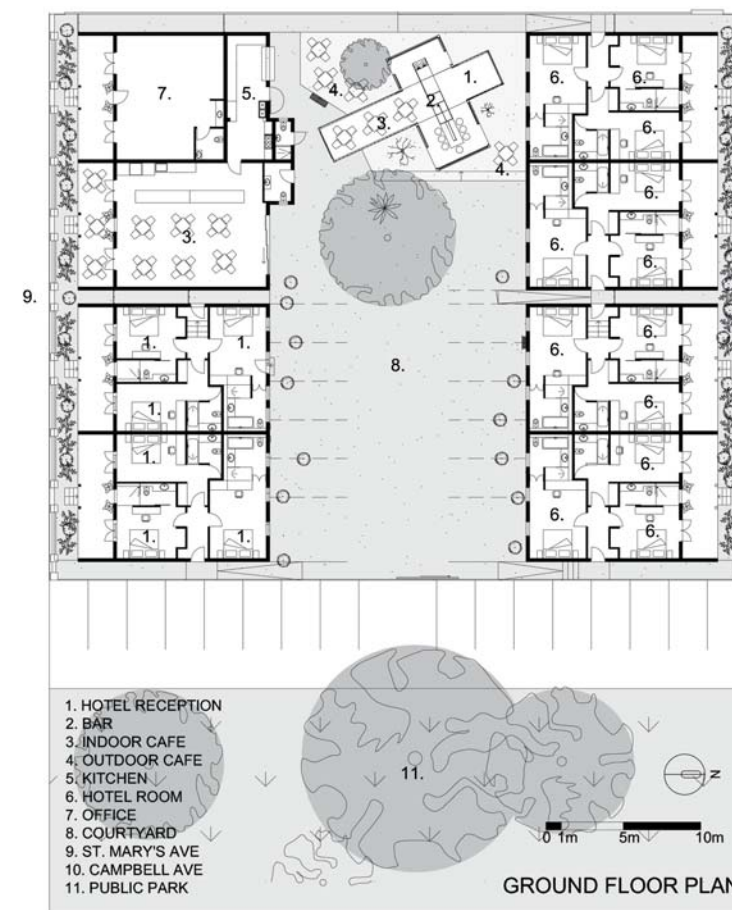
Interior Designers: *EGG Designs*

Contractors: *MCM Construction*

Readers are also referred to KZ-NIA Journal 2/2011.



Above: The cottages before renovations.
Below: Location plan as found.



Roy Reed Photography



KZ-NIA-President Nina Saunders presented Chantal Pieterse and Martin Kluger with a 2011 KZ-NIA Award for Architecture for the Concierge Hotel and Freedom Café.



Boutique Hotels

Docklands Hotel

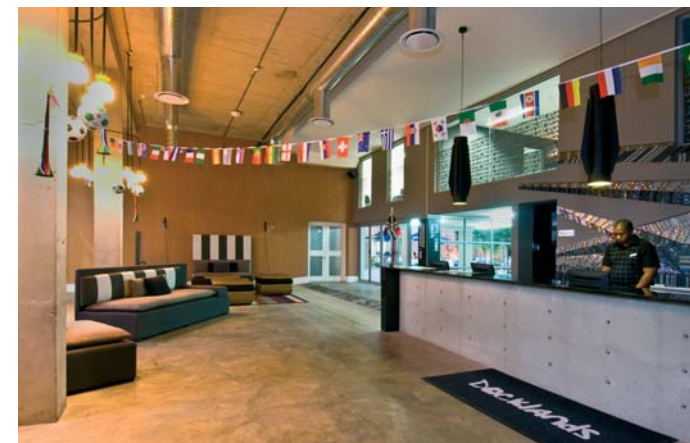
40 Mahatma Gandhi (Point) Road, Durban



The site originally housed seven warehouses, three of which are 'A' category Listed Buildings and two of the remainder were recorded as surveyed but not listed due to the value they added to the group. In 2006 an application was made to convert the buildings to restaurants, retail and residential units. The plans for the project were approved. In anticipation of this scheme being constructed, the majority of the non-listed buildings' interiors were demolished to facilitate the construction of the parking levels. The façades were propped as they were not structurally sound without the remainder of the buildings. It was anticipated that the façades would be so secured for six months, but this situation continued for three years.

This project was completed in a timeframe of six months. We went on to site with a set of approved drawings for a larger project incorporating all seven buildings, knowing that we were only working on the three listed buildings with a completely different brief. The impetus was the FIFA World Cup but prior to that, a complete booking for the Design Indaba in May 2010. In addition to the conference venue, the objective was to create as many bedrooms as possible for the hotel.

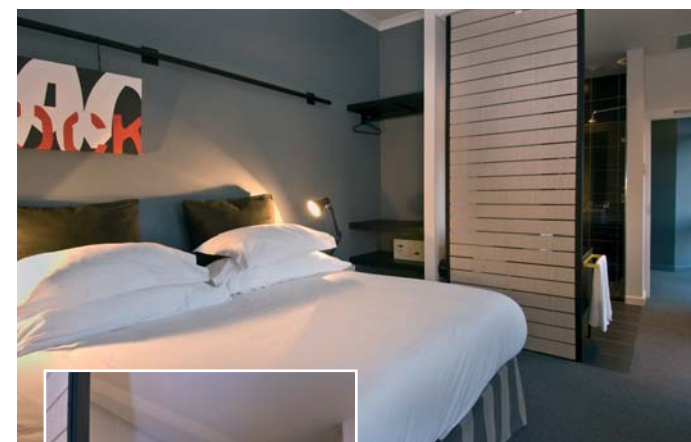
It was decided that the most intact building along Browns Road, designed by William Street-Wilson, would be converted into a



restaurant and the single storey warehouse at the rear of the site would be converted into the main conference venue.

The second building forms a pair with the first building. As wind is a major factor at the Point, a courtyard was formed at the centre of this building. As well as providing a sheltered dining space, it also allows light and ventilation to the bedrooms facing onto the courtyard.

The third building consisted of a free-standing façade. The plaster on the façade was removed to reveal the original face brickwork. This building provides the entrance to the hotel and a 'street' connecting Mahatma Gandhi Road with Albert Terrace. This 'street' is a circulation spine with access to the parking area as well as the lift core. The tower to this building was recreated and now forms the only duplex bedroom in the hotel.



design of the interior was informed by this, and all interventions can be clearly seen as such. The distemper covering the original exposed internal bricks has been removed.

The developers are to be complimented on embarking on a project which has stalled numerous times over many years. Projects involving the resurrection of historical buildings with concomitant planning constraints

are often not viable. This is a large scale project which presents particular challenges that required innovative solutions.

Invaluable assistance was received from the Amafa Built Environment Committee and the Design Review panel of the Durban Point Development Committee. Hopefully the project will provide significant impetus to further development and the retention and restoration of historic harbour places and buildings for the future benefit of the City.

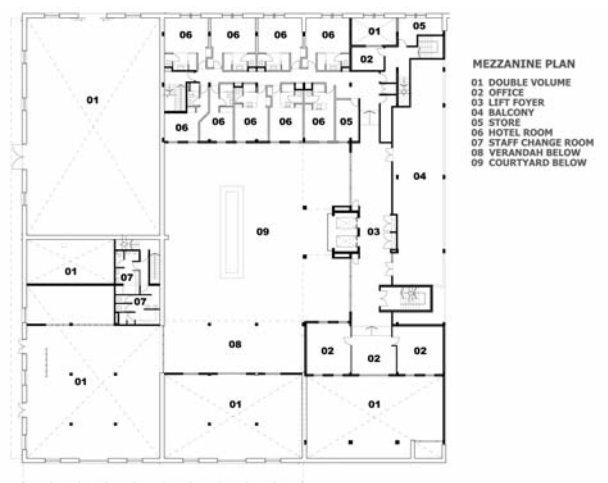
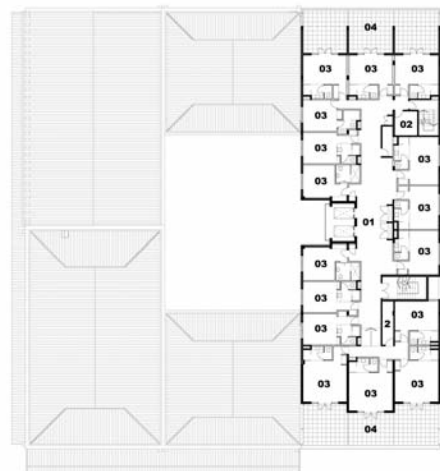
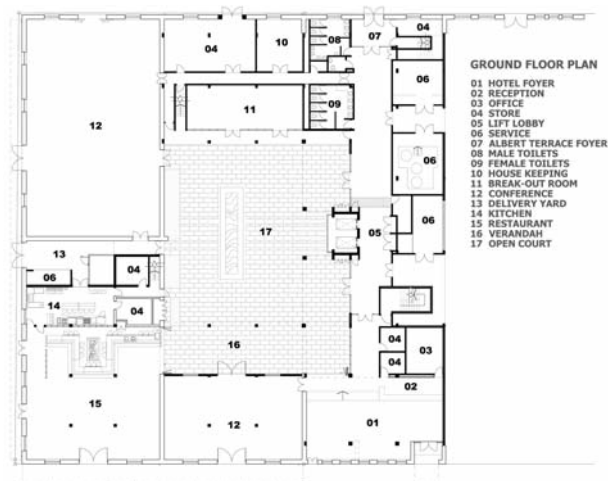
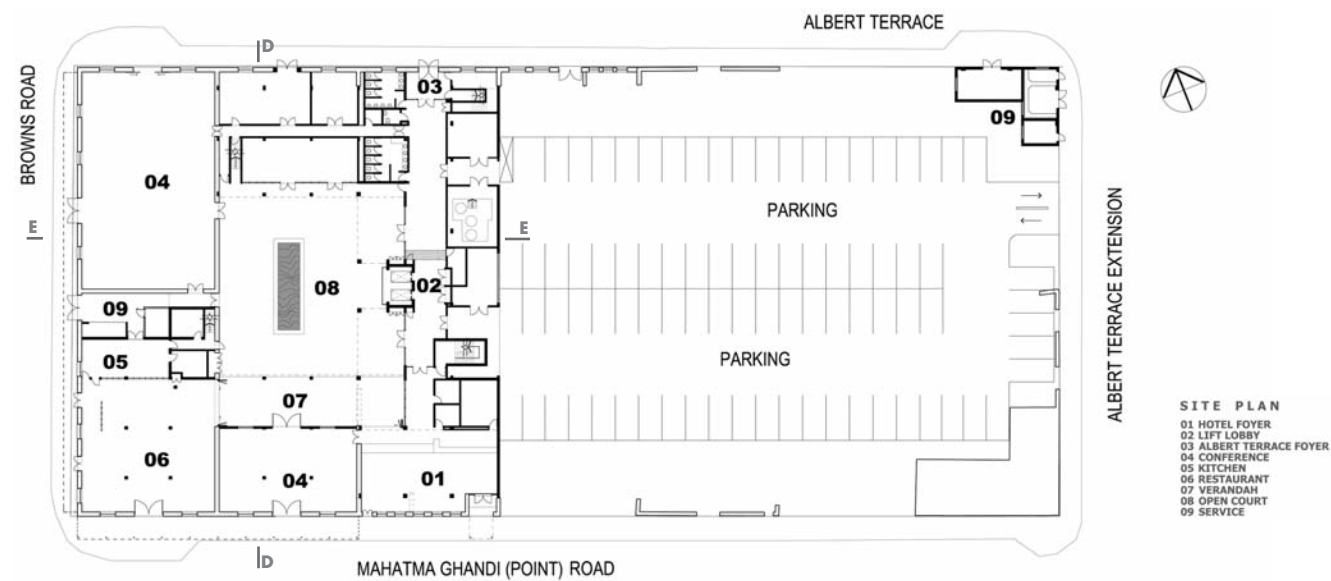
Professional Team

Architects: Emmett: Emmett Architects cc
Quantity Surveyors: Schoombie Hartmann
Structural Engineers: Arup
Electrical Engineers: DBA Consulting
Wet Services Engineers: WSP
Fire Consultants: WSP
Interiors: Art Decor
Land Surveyors: Chris Krause Land Surveyors
Contractors: Mkhombe Developments (Pty) Ltd
Mechanical Contractors: ACS-Group Building Services

The restoration and conservation of the buildings have been carried out following accepted conservation principles notably the ICOMOS Australia Burra Charter. Photographic evidence and the original drawings were used to inform the design of the veranda which was reconstructed on the Street Wilson buildings. Recognition is also given to Clause 6 bis of the eThekweni Town Planning Scheme. The intention of Clause 6 bis, Important Buildings and Objects, is as follows:

"The Council (wishes) to control the demolition and development of the identified items to ensure their proper conservation, and is desirous of providing encouragement and incentives through the relaxation of any provisions of the town planning scheme by special consent, where such relaxations are in keeping with the conservation objectives".

As the buildings are Victorian utilitarian warehouses with industrial interiors, the



SECTION E-E

- 01 CONFERENCE
- 02 OPEN COURT
- 03 LIFT FOYER
- 04 SERVICE
- 05 BALCONY
- 06 HOTEL ROOM

SECTION D-D

- 01 CONFERENCE
- 02 VERANDAH
- 03 OPEN COURT
- 04 FIRE ESCAPE
- 05 STORE
- 06 HOTEL ROOM

News | COP17/CMP7

During the fortnight 28th November to 9th December 2011, Durban hosted the 17th Conference of the Parties to the UN Framework Convention on Climate Change (COP17) and the 7th Session of the Conference of the Parties serving as the Meeting of the Parties to the Kyoto Protocol (CMP7) at the Albert Luthuli ICC. Coincidentally, UIA and SAIA staged a conference with theme *Built Environment Strategies in Response to Climate Change*, 29th and 30th November, while eThekweni Municipality City Architects department arranged several exhibitions.

The exhibitions were accommodated at the project centre of The Priority Zone at 77b Monty Naicker (Pine) Street, opposite the Albert Luthuli ICC in which the main COP17 conference was staged. The first component of the exhibition at the entrance covered the theme of the UIA Congress to be held in Durban in 2014, 'architecture elsewhere', while the others featured the work of *The Priority Zone*, the exhibition of the



The Priority Zone

The Priority Zone is a pilot project in private-public collaboration for area management, established by the City Architects in November 2009 to supplement and improve operational service standards in priority areas of the municipality. The pilot project manages and maintains the environmental, economic, social and cultural aspects of the area, which include the city's main civic and administrative precincts, City Hall, Gugu Dlamini Park, Centrum, Medwood Gardens and ICC surrounds. *The Priority Zone* exhibition showcased successful results of this ground breaking project, and displayed other examples of the creative role architects can play within sustainable development and urban regeneration.

The project has its base in the extreme south-eastern corner of the one square kilometre *Priority Zone*, in two single-storey buildings with concrete roof slabs separated by light wells now equipped with vertical gardens, while the rooftops are given over to a thriving vegetable garden which incorporates re-used materials, sustainable water management and renewable energy systems.



Photography of the roof garden to ICC Arena by Greg Lomas





architecture
elsewhere
durban
2014
uia

The triennial congress of the Union of International Architects (UIA) which took place in Tokyo, 26th to 28th September, was attended by some 5000 delegates from 110 countries. Among them was a contingent from South Africa including KZ-NIA members in official UIA positions – Trish Emmett who was elected Treasurer, and Rodney Harber who serves on the UIA Education Committee – and others who served as emissaries for the next UIA congress to be held in Durban in 2014 with theme ‘architecture elsewhere’.

At the conference Savage + Dodd were awarded a Special Mention in the UIA Vassilis Sgoutas Prize for their Brickfields project in Johannesburg.

UIA
2011
TOKYO
DESIGN
2050



South Africans seen at the UIA Tokyo closing ceremony: SAIA Vice-President Sandile Ngonyama, eThekweni Council Speaker Cllr Logie Naidoo, UIA-Treasurer Trish Emmett, KZ-NIA-President Nina Saunders, Deputy Minister of Public Works Ms Hendrietta Bogopane-Zulu, KZ-NIA Vice-President Bharti Vithal, Durban 2014 Organising Committee chair Hassan Asmal, Green Building Council of SA member and UIA Region V Director of Architecture for a Sustainable Future Eric Noir, SA Ambassador to Japan Gert Grobler, Durban 2014 committee member Jan Ras and SAIA-President Fanuel Motsepe.



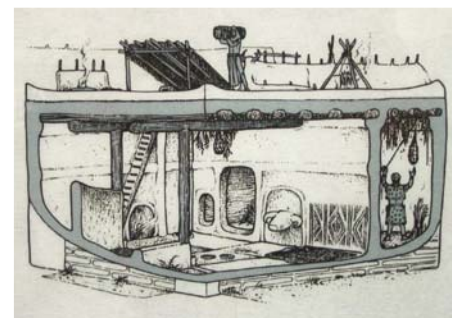
A Travel Diary

A visit to Çatalhöyük, Anatolia



In the centre of a reasonably remote Anatolia lies the archaeological site of Çatalhöyük. The Anatolian region is important in the development of agrarian societies and the domestication of plant material about 10 000 years ago. Çatalhöyük is significant as a Neolithic site, occupied according to extant excavation between 6800 and 5500 BCE. It is not the earliest site of permanent agrarian settlement, but is important in the social, cultural and religious transition between hunting and gathering and settled societies.

This town, estimated at between 3 000 and 8 000 inhabitants consists of tightly packed houses. Each house was individual and placed millimetres away from its neighbour. There were no streets as the circulation space was on top of the buildings and entrance to them was from above. The houses were built of sun-dried bricks, wood and reeds and had scant foundations. It is thought that a number of houses were centred on one which was considered more sacred. The individual houses had a main room and a small storeroom, accessed from a ladder from the roof above. The main room had a raised hearth and mud-brick benches along its sides. People would often be buried under these benches.



Drawing showing interior of typical house (CRP 2010: 5).

Reference: Çatalhöyük Research Project. 2010. Çatalhöyük. Konya, Provincial Directorate of Culture and Tourism.



East Mound from the top showing Mellaart's excavation.



Interior of North Mound.



North Mound showing carapace.

Eventually the entire house would be filled in and then another one built on top of it. The walls of these spaces were richly painted with subjects reflecting cosmology as well as experience. The people were agrarians, kept domesticated sheep and believed in the earth deity, the Mother Goddess. A well known earth mother figurine was found here, which is today lodged in the Ankara Museum.

Çatalhöyük was discovered by James Mellaart and David French in 1958, and for the next decade, itinerantly excavated by this team.

preive material and artefacts from the excavations at Çatalhöyük are accessioned in the Museum of Anatolia in Ankara, some 320km away. A tiny display in the Konya Ethnographic Museum is all there is locally to supplement the reasonably scant information on site.

The taxi from Cumra travels through a small village reminiscent of many eastern European countries, and then breaks out into an open, fertile plain, through which run rivers and canals which irrigate the farmlands around. It

was this fertility, although much more swampy, that attracted the early agrarian society to construct the town of Çatalhöyük. Eventually, the site is evident as a mound in this plain, constructed as the buildings were on top of each other and eventually in as many as 30 layers of buildings.

The taxi driver was our guide, leading us to the small interpretive centre which has been established as a result of recent excavations, then to the reconstructed house, then up the hill to the carapace form which houses the current excavations carried out by Ian Hodder.

Inside this remarkable space are layered house

floors – evidence of fire pits, benches, aurochs skulls and ladders are seen, supplemented by interpretive boards.

The carapace is designed to cover and protect the site, and simultaneously provide a shelter for the ongoing excavations which occur in summer. It is constructed of massive laminated beams, supporting a tensile fabric and transparent corrugated sheeting. The lower parts of the carapace flap up to allow for cross ventilation in the heat of the summer excavations. Designed by Atölye Mimarlik, it is known as the North Shelter, and was completed in 2008.

Walking the distance to the East Shelter takes a few minutes. This one is very different, more conventional and seriously pragmatic, placed as it is on a much steeper slope. It was also designed by Mimarlik, but was completed in 2003. This shelter houses the excavations carried out by James Mellaart in 1958, and reveals a much more complex house layout, placed as it is on the steep slope. Unlike the North Shelter, most of this site is inaccessible and one can only really peer down from the top of the slope.

As noted, there is not much to see, and the tophophilia of the site speaks more of its ancient legacy rather than large numbers of artefacts and Disneyland attraction. We were privileged to have visited such an enigmatic site, and found its peace and distance very welcoming after the bustle of the Easter tourist trade in the rest of Turkey.

Debbie Whelan

Dr Whelan visited Turkey in April 2011 with her husband. –Editor