

KZNIA

UIA2014 & DURBAN'S SPATIAL LEGACY PROJECTS

2015-16 KZNIA REGIONAL COMMITTEE

At the annual general meeting held on 28th October, the following were elected to the regional committee: Lindsay Napier, Michael Brunner, Chantal Pieterse, Jodi Davids-Harber, Sikhumbuzo Mtembu, Ruben Reddy, Bonga Ntuli, Lauren Haiden, Carl Wright, Andrew Makin, Louis du Plessis and Patrick Smith. In addition, the following members were co-opted: Kevin Bingham, Nina Saunders, Walter Peters, Kyria van Soelen and Myuri Bhana.

At a subsequent meeting, Ruben Reddy was elected President and both Sikhumbuzo Mtembu and Lauren Haiden as Vice-Presidents.

2015-16 KZNIA PRESIDENT

Ruben Reddy graduated in Architecture at Natal in 1988 and commenced practice a year later with his contemporary Erik Orts-Hansen. From this beginning emerged Ruben Reddy Architects (RRA) in 1995, now with offices in Durban, Cape Town and Johannesburg.

Ruben's involvement on the Cape Town 2004 Olympic bid committee and on the technical team for South Africa's 2010 World Cup stadiums saw him included in the 2018 Russian bid, with stadiums now under construction by proxy, see *KZNIA* 1/2011. However, while sport is his passion and stadium design his specialty as vouched for by numerous international consultancies, RRA has collaborated on Durban's Albert Luthuli ICC Arena, King Shaka airport and on the realisation of hospitals throughout the country.

SCROLLS OF HONOUR

At the AGM, outgoing President, Kevin Bingham, presented scrolls of honour to three members and honorary life membership to another.

Patricia Emmett

Trish has given fifteen years of service to the profession at the highest level, regionally, nationally, continentally and internationally. She was first female President of KwaZulu-Natal Institute for Architecture, 1999–2000, served a second term, 2001–2002; was elected President of the South African Institute of Architects, 2004–6; a Council member of the Union of International Architects (UIA), 2003–8; Vice-President Region V (Africa) and simultaneously UIA 2nd Vice-President, 2008–11;

and UIA Treasurer, 2011–14. The scroll was presented to her "in awe of her achievements and in gratefulness, huge admiration and much affection".

Ivor Daniel

President of the KwaZulu-Natal Institute for Architecture, 2007–8, in recognition of his dedicated service to the profession of Architecture over many years. Ivor is deemed a "talented architect, natural leader, gentleman, diplomat and *éminence grise*".

Jonathan Edkins

Joined the Durban City Architectural Services in 1991 and was appointed Director: Architecture in 1999, only eight years later, during which time the department, City

Architects, has become the source of respectable designs and meretricious buildings, and a patron of Architecture. The scroll was presented in recognition of Jon's self-effacing leadership and especially for the support given by City Architects to the co-hosting of the XXV International Union of Architects World Congress held in Durban, 3–7 August 2014.

Kevin Bingham

In gratefulness and in acknowledgement of "outstanding dedication and service" demonstrated during his Presidential term, 2013–14, Kevin Bingham was presented with a lifebuoy by the regional committee. This as an analogy in reference to the unique challenge of his term in co-hosting the XXV International

Union of Architects World Congress in Durban in August 2014, and by his simultaneous pouring of oil over some stormy local seas.

Walter Peters

HONORARY LIFE MEMBERSHIP was conferred upon Walter Peters for his "dedicated service to the Institute over more than three decades, serving this time on the Regional Committee since his election in 1981. His notable contributions include editorship of the *KZNIA Journal* since 1982, convenorship of the Institute's awards programme and his leadership in education over these years". Unable to attend the AGM, this award was presented at the *Corobrik* KZN Regional Student of 2014 function.



CLOCKWISE FROM LEFT:
 Patricia Emmett receiving her award from Kevin Bingham;
 Ivor Daniel; Jonathan Edkins;
 Kevin Bingham; Walter Peters
 and Kevin Bingham.

KZNIA NEWS

2014 Corobrik KZN REGIONAL STUDENT

At a function held at the UKZN School of Architecture on Friday, 21st November, Brigitte Stevens was announced *Corobrik* KZN Regional Student of 2014, for her dissertation on the remodelling of Durban's Nicol Square parking garage by Stead & Jewitt, 1955, built on what was known as Red Square.



TOP: *Corobrik* KZN Regional Student of 2014, Brigitte Stevens, flanked by Alan Dangers, *Corobrik* Director of Sales (left) and Mthembeni Mkhize, Discipline Head of Architecture, UKZN (right). ABOVE: All the UKZN winners; from left Nischolan Pillay (for best use of clay bricks); Khayelihle Mngoma (2nd prize); *Corobrik* KZN Regional Student of 2014, Brigitte Stevens; and Thabani Mzizi (3rd prize).

CITY ARCHITECTS: DEPARTURES

Two stalwarts of eThekweni municipality's City Architects department are furling their sails. Senior Manager: Architecture and Project Management, Nick (Christopher) Vinton, retired at the end of November, while 'City Architect' Jonathan Edkins will be leaving at the end of January 2015.

Nick commenced service with Durban Corporation in 1972 as a 'loan student' and spent his university vacations there from first year onwards, well before graduating from Natal in 1978 and gearing up for shouldering major responsibilities in the department.

Jonathan commenced service in 1991 and was appointed Director: Architecture in 1999. While initiating numerous sustainable projects and policies in Durban, he is proud of the quality of the professionals in the department because "a legacy is carried by people and not by past achievements", which allows him to "go smiling into the future, confident that his successors will continue the fight for great architecture in a great city". Interestingly, this 'fight' is to include Jonathan, who will be commencing practice under the title VUSA Collaborative.

Cover:

Murals on the pylons of Durban's N3 outbound freeway by Faith47.



Photography:

Luca Barausse

2014 AfriSam SAIA AWARDS FOR SUSTAINABLE ARCHITECTURE

Koop Design has won an award in the category 'works of social importance, including research' for Vukuzakhe, a project initiated and commissioned by City Architects, and carried out in collaboration.

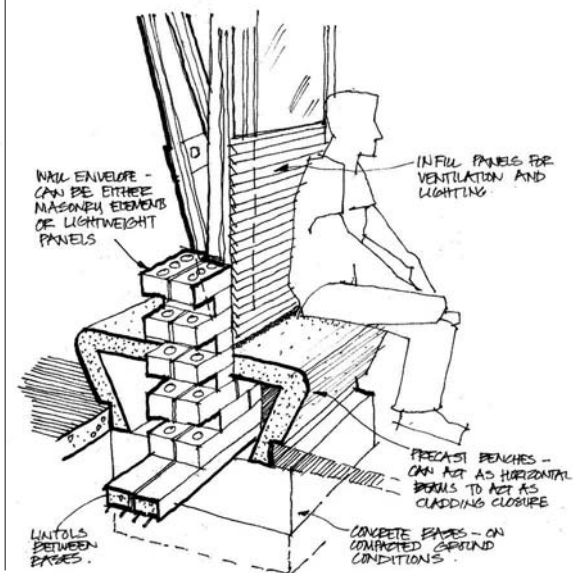
The project arose from an analysis of sustainable building construction, materials and maintenance cycles carried out by City Architects, and the need for communities to be involved much earlier in the delivery of municipal buildings.

Integral with its Asset Management Programme, the project is part of City Architects' broader investigation into the "componentalisation" of buildings, and related local

socio-economic opportunities, for wider user participation in the manufacture and delivery of community buildings. Koop is currently designing an application in a building for community use in Welbedagt,

in collaboration with City Architects.

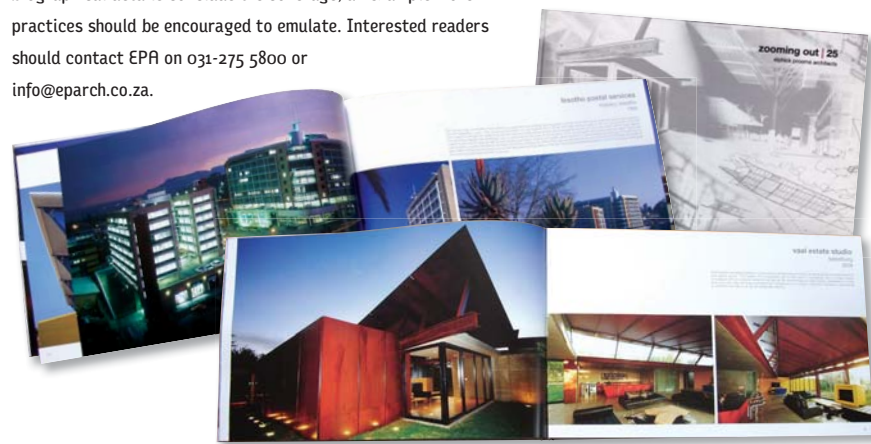
Besides Richard Stretton and City Architects' Jonathan Edkins, the team included Derek Thomas, Angela Shaw, Margaret Jack and Radhia Kahn.



EPA @ 25

At a well-attended function held at EPA Studio at Westway on Thursday, 30th October, EPA Architects marked its silver jubilee. In their speeches, the founders of the practice, Nick Proome (at the microphone) and George Elphick, ascribed their success to four "supports": clients, talented and committed staff, professional collaborators, and families who have most to sacrifice.

To mark the occasion, the practice launched a 192 page volume entitled *Zooming Out*. Most of the content documents completed projects divided into milestone and legacy categories, each with large colour photographs, explicatory text, site plans, floor plans and sections, while current projects, a chronology and biographical details conclude the coverage, an example more practices should be encouraged to emulate. Interested readers should contact EPA on 031-275 5800 or info@eparch.co.za.



■ IN MEMORIAM

KZNIA Journal has learned with regret of the death in London of **Roy Farren (1956–2014)**.



■ Obituary: Leslie Croft (1918–2014)

A long life ended on Monday, 1st December, just 10 days short of his 96th birthday.

Leslie Thomas Croft was born in Bulawayo in 1918 and attended DHS before acquiring a Certificate in Architecture (Wits), a B.Arch (Liverpool) and a Dip TP (Wits).

He joined the staff of the fledgling School of Architecture at the University of Natal in 1950 and was appointed second Professor

and Head of Department from 1965 – always donned in his grey dust jacket. During this incumbency he established the Faculty of Architecture and Allied Disciplines, 1974–2000, the structural basis for the apogee of what many alumni still fondly refer to as the 'Natal School'.

Notable buildings by Leslie include St Barnabas (1960) and St Elizabeth churches, on the Bluff and in Westville respectively, and Denis Shepstone (1971-2) building on what is now Howard College campus, UKZN.

During his term as Head and then as founder Dean of Faculty, Leslie would affectionately begin invitations to official functions with "Mary and I". After Mary's death, Leslie married Lois, to whom we wish particular strength at this time.

Rodney Harber & Walter Peters

Caricature by d'Ory, courtesy of *Architect & Builder*, November 1965



■ Obituary: Gerald Mullins (1924–2014)

A long and varied career ended on 29th December when after a short illness Gerald Mullins passed away peacefully at his home aged 90.

Having had his studies interrupted by active service during World War II, Gerald graduated at Natal in 1947 before commencing independent practice in Durban in 1950. Landmark commissions include Musgrave Centre, Durban's first shopping mall, 1956–57, and

the Brazilian-inspired Roman Catholic church in Newport Ave, Virginia, Durban North, now the hall to the Church of the Blessed Sacrament, before merging with Price & Hackner. In 1977 Gerald re-entered practice in partnership with his son Michael, forming Mullins Associate Architects, 1980–2002 when the latter emigrated to Denmark, but retirement had to wait until 2006 at age 82.

However, practice was only one of Gerald's pursuits. He was politically active with the Progressive Party, forerunner of the DA, and spent a period in Cape Town with Voysey Bond before being appointed managing director of NBS Developments.

Mike Mullins

Caricature by d'Ory, courtesy of *Architect & Builder*, October 1957

UIA2014 & DURBAN'S SPATIAL LEGACY PROJECTS

From 3-7 August 2014 the South African Institute of Architects hosted the triennial International Union of Architects' World Congress (UIA2014) in Durban. This was the culmination of the successful bid presented in Turin in 2008 to host the 25th UIA congress and the first held in sub-Saharan Africa, enabled by the national Department of Public Works, eThekweni Municipality, SA Council for the Architectural Profession and KZNIA.

The Congress theme 'architecture OTHERWHERE' was to "celebrate diversity by exploring other communities, other regions, other disciplines, and other ways of thinking about, practising and teaching architecture" and the "intention was to acknowledge the built environment as a major force, which could be harnessed towards a better life for all, through the sub-themes resilience, ecology and values". A total of 4200 delegates answered the call and virtually flooded Durban's ICC with architects.

This Journal issue provides but token coverage of the numerous events and items on offer during the heady five days while focusing on the Spatial Legacy Projects, which in a collaborative effort, City Architects and other departments of eThekweni Municipality initiated to develop the 'Otherwhere' Congress themes, and provide Durban with mementos of UIA2014.

Readers are also referred to *Architecture SA*, November/December 2014.

Walter Peters, Editor



UIA2014 EVENTS: EDITOR'S SELECTION

■ 'Dirty Linen – the 'other' Durban'

The exhibition featured historical photographs of the shameful and insanitary living conditions of the urban Black and Indian communities marginalised from the city centre during Durban's colonial and apartheid past. Significantly, the photographs were printed on linen and literally pegged to washing lines. Curator was Leonard Rosenberg of the ROCS project of Durban University of Technology.

UIA2014 DURBAN PROJECTS

Nina Saunders & Mary-Anne North, Guest Editors

Mary-Anne North (bottom of page) commenced service at the Architecture Department, eThekweni Municipality on graduating from UKZN in 2012. Nina Saunders (below) served as Chairman of UIA2014, Durban Organising Committee and held the portfolio Local Government Liaison. As an architect, she is Programme Manager, Strategic Architectural Projects, City Architecture Department, eThekweni Municipality. She chairs the Editorial Committee of this Journal. Editor



CONGRESSES ARE ABOUT DIALOGUE. International congresses like those of the International Union of Architects (UIA) are large-scale dialogues about global issues – in this instance "looking elsewhere for other ways of creating a better future"¹. The locally-based Durban Organising Committee set out to put the dialogue of the event into action, to open-up the conversation to the public and to 'activate' the dialogue.

Our profession remains enigmatic, as does the 'socio-technical' role architects play in knitting 'social' and 'technical' issues together in resolving built environment needs. A key intention was to create a better understanding of the profession and to move the conversation beyond the venue, Albert Luthuli International Convention Centre, into the streets of the city.

The local Durban Organising Committee, a loosely bound collective comprising KZNIA members, City Architects department of eThekweni Municipality, and other interested parties, looked to open the conversation on '*architecture Otherwhere*' in a number of ways:

- Through an open invitation to all interested parties to engage in the UIA2014 Fringe Programme, which 'Call for Projects' resulted in 94 applications.
- Through the creation of Spatial Legacy Projects that would demonstrate the core congress themes in action in real-time, live projects.
- Through a number of Documentation Projects like UIA2014 Films, the City Architects' architectural guide series and the *KZNIA Journal* special edition (1/2014).

The terrain of city-making has long moved beyond built environment professionals with much of the critical thinking around our co-habitation on and with the planet happening at the intersections between art, anthropology, sociology, environmentalism, global economy etc. Many of the scientific programmes at UIA2014 reflected this

professional and programmatic diversity. A further challenge was posed as to how hybrid thinking around city-making could be reflected in the hosting of the event. This found expression in the Call for Projects on the Fringe Programme.

Large-scale events mobilise significant activity. Durbanites have experience of the 'machine' that is the City, kicking into action for events like the 2010 FIFA Soccer World Cup and for COP 17 in 2011, and much of this energy was required to gain City permissions and infrastructural services to actualize the Fringe programme. Collaboration with the Goethe Institute, the French Institute, the Alliance Française, the dala collective and Raumlabor ensured that the dialogue had international reach.

In the country's 20th year of democracy with the divisive planning of the past still deeply etched in the fabric of the city, the Spatial Legacy Projects were principally geared to reclaim under-utilised or over-looked places as engaging public spaces. The projects also demonstrated the congress themes of Resilience, Ecology and Values in action.

- The RiverTown project sought to activate a derelict part of town through the 'urban intervention' of landscaping and opening up of a section of the John Milne drain and resuscitating the old Beer Hall as a place of public gathering.
- The Dr Pixley KaSeme (West) Street pedestrianisation demonstrated the possibility of creating public space in the shift from a car to a pedestrian-prioritized zone. Over the course of eleven weeks the intervention illustrated how the public space created could facilitate social engagement and start to grow the kernels of a 'public life'.
- The Pocket Parks project demonstrated permanent and 'pop-up' interventions, both seeking to enhance under-utilised pockets of land. The parks at the Warwick Ski Jump, at Red Square and at Umthombo Street Shelter all illustrate this intention.



■ Spot My Durban

KZNIA Heritage Committee prepared a list of Durban buildings to recommend to delegates to UIA2014, based on a ballot conducted among the profession. Top of the list is Nedbank by Norman Eaton, 1961-5, and second place KZNSA Gallery by Walters & Cohen, 1995, which maintained that position from 1999 when last such competition was held. Interestingly, Nedbank shot up from being 7th while the ICC, which formerly topped the list is now 14th. Electric Ladyland/ Bellevue Campus, Kloof, by Design Workshop, 2000, came 3rd. The full list is available from the Committee. See also *KZNIA Journal* 1/2000. (Photograph by Angela Buckland)



■ Guide Brochures To Durban's Architecture

In view of the many international visitors to Durban during UIA 2014, but also as an "accessible introduction" to the architecture of Durban generally, City Architects commissioned various writers and photographers to supply material for the compilation of foldable brochures in ring files of ten architectural movements and building typologies. Among the former are Victorian and Edwardian heritage, Art Deco, Modernism, the work of Crofton & Benjamin, Late Modern and Contemporary; the latter include churches, Hindu temples, Islamic architecture and markets. Sets are available from KZNIA at R150.

The opportunities for international collaboration also reflected 'other' ways of working together, and of particular note was the collaboration with Berlin-based curators Nina Nedelykov and Christiano Lepratti on the 'Durban Street Project' in the RiverTown precinct, which also reflected other means of dialogue on congress platforms through summer school exchanges and active workshops as 'exhibits'.

The documentation projects were initiatives to take stock of the current built environment diversity of Durban. Through the film project, seven 'creatives'* were asked to reflect and give an insight into where they found inspiration in the city of Durban. The films curated by Shelly Nel of Rooi Nooi Productions became an effective 'below the line' marketing tool, easily transportable to international and local events like Design Indaba, and shared on complementary web platforms. The architectural brochures trace the history of the city and its current and past cultural diversity through the styles of architecture, and these were also represented in the special edition of *KZNIA Journal*, 1-2014, edited by Janina Masojada.

All of the documentation projects and spatial legacy projects were displayed at the eThekweni stand at the ICC exhibition during UIA2014, together with the other projects in which City Architects Department is currently engaging with the same ethos. Events of this scale focusing directly on our area of engagement are rare, and the opportunity to create legacies emanating from the event was, therefore, very important. I like to believe that we have maximized on the opportunity offered to us as the South African architectural community.

Nina Saunders

*Artist Faith47, artistic entrepreneur Karen van Pletsen, story-teller Sthembiso Mbonambi and artist-architect Doung Jahangeer with architects Mokena Makeka, Andrew Makin and Andile Ncapai.

¹ Lazzari, L. *UIA 2014, Durban Scientific Committee, Programme Document*, p28.



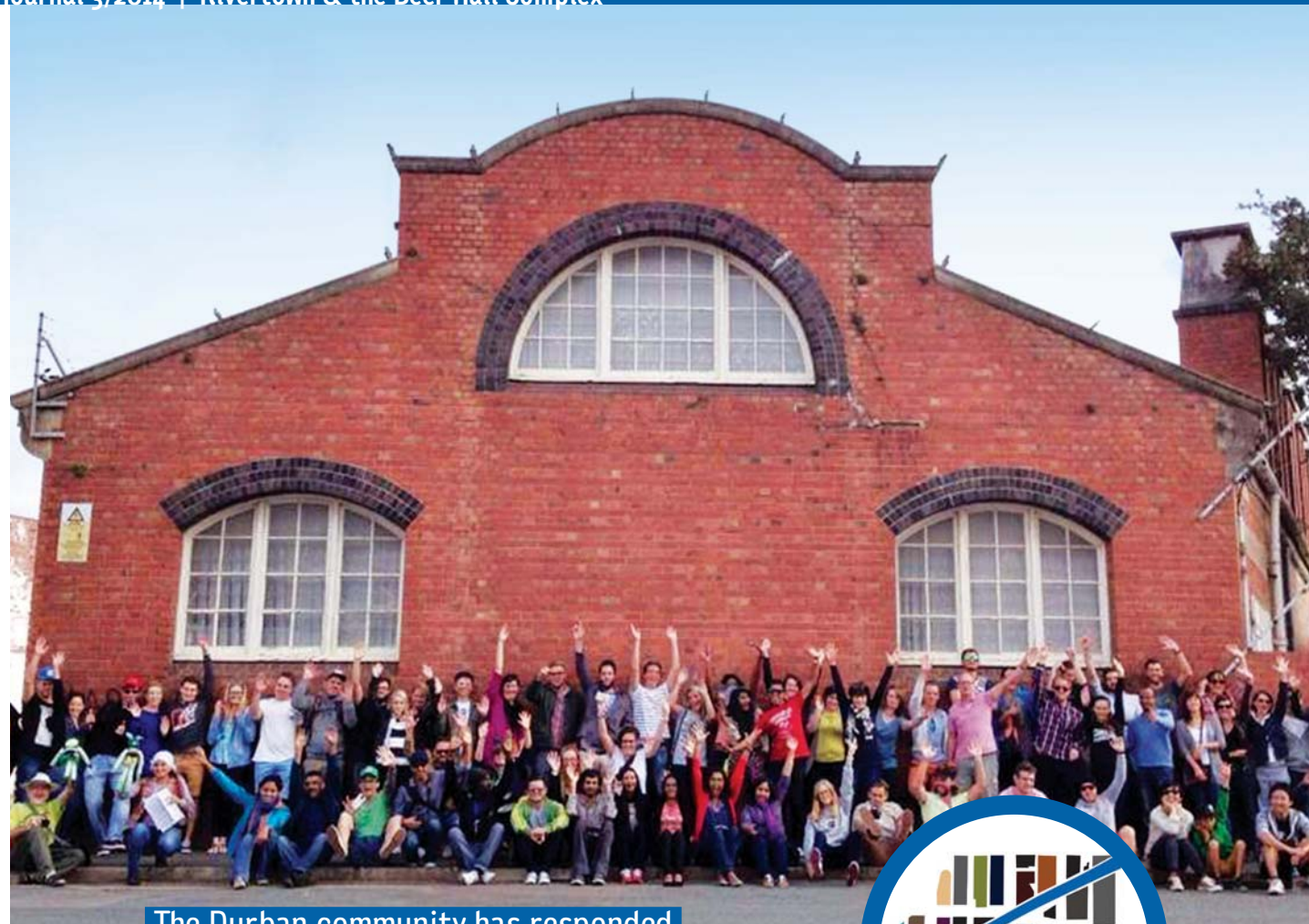
While the brochures contain succinct summaries with selected images and location maps, full coverage can be viewed on the website www.knia.org.za. Production was co-ordinated by Chantal Pieterse.

■ The Library Kiosk

Considered essential to the regeneration of the inner city, a kiosk was erected on Gugu Dlamini (Central) Park for showcasing the New Durban Central Library project, and the exhibit is to remain on site until realisation scheduled for 2018. (*Concept and photographs by Garth Walker*)

RIVERTOWN & THE BEER HALL COMPLEX

102 FLORENCE NZAMA STREET



The Durban community has responded positively to the beer hall project and similar projects within the area and all events have been amply and continually supported.



THE BEER HALL WAS BUILT as a municipal brewery, beerhall and refectory in 1920 in terms of the Native Beer Act of 1908, which gave municipalities in Natal the sole right to brew and sell beer within their boundaries*. It served this function until 1968, after which the beerhall was leased by various commercial tenants until its rescue from demolition by the Durban Art Gallery (DAG) in 1994 to serve as its Technical Centre providing storage and restoration functions (see *KZ-NIA Journal* 3/1995).

City Architects collaborated with UIA Curators Nina Nedelykov and Christiano Lepratti to conceive a 'Durban Street Project' to literally further the ethos of UIA2014 in the streets of Durban, while the renovation of the Beer Hall and the opening-up of a section of the John Milne drain were projects undertaken by City Architects and Choromanski Architects with deadlines set to meet the spatial needs of the project.

Internal interventions included the demolition of the existing workshop areas of the DAG Technical Centre in order to create a multi-purpose courtyard at the heart of the complex. Throughout UIA2014 this courtyard hosted a performance area, a food and drinks bar, dining facilities and exhibition space.

External interventions involved opening up a section of the John Milne drain to expose the historical infrastructure while simultaneously exploring the notion of converting the 350mm deep drain into a canal. The sections removed from the cover could be re-used as benches along the drain and within the complex. The

open edges of the drain were landscaped to soften the industrial façades of the area and provide shade in the future. A portion of the John Milne Road boundary wall was demolished, thus creating a new entrance, which allowed the public to circulate from the John Milne drain area into the courtyard and through the gallery spaces. This section of John Milne Road successfully served as the venue for the Archiball street party, which saw approximately 3000 members of the community celebrating both the performing and creative arts, as well as the transformation of the venue and the city.

Hall B, the original refectory, served as the main exhibition area for UIA2014. It accommodated three exhibitions namely 'Ecology. Design. Synergy'; 'Informal Studio: Marlboro South' by students of the University of Johannesburg and 'RiverTown Exhibition', the international call for design submissions by university students for the whole precinct**. A 'Student Summer School' was also conducted within the hall by Architecture and Urban Planning Lab Genoa, which saw participants from both Europe and Africa.

The renovated Beer Hall became the epi-centre of the 'Durban Street Project' activities with many street-based programmes curated by several UIA Work Programme directors, namely 'Architecture for All', 'Heritage', 'Architecture for a Sustainable Future' and 'Architecture and Children' hosted in RiverTown.

Congress delegates responded very well to the RiverTown Precinct as the 'open' congress venue within minutes from the ICC. The broader Durban community has also responded positively and similar projects within the area and the events have been amply



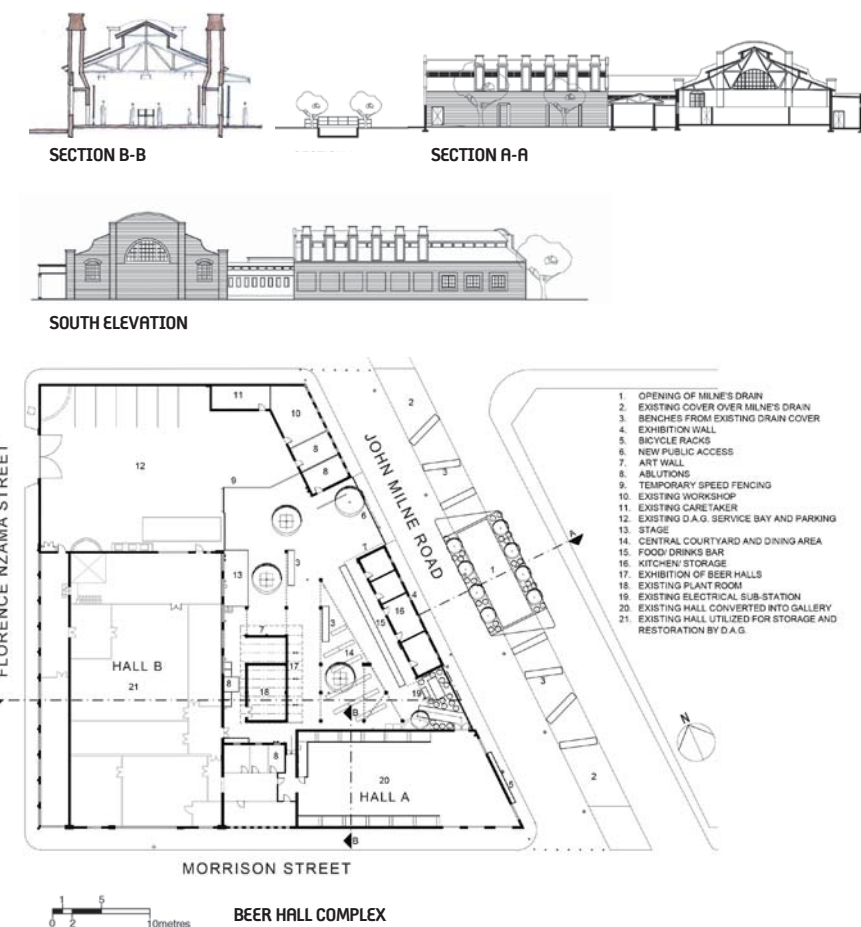
A section of the John Milne drain was opened up to expose the historical infrastructure.



MAIN IMAGE: View from canal onto eastern façade on John Milne Road after Archi-walk.

ABOVE, TOP TO BOTTOM: two images of the RiverTown Beer Hall exhibition space (photos by Nina Nedelykov); the opened section of the John Milne drain.

TOP RIGHT: Sections, elevation and floor plan of the Beer Hall Complex.



and continually supported, with the foremost request from the public being the more frequent opening and use of the facility.

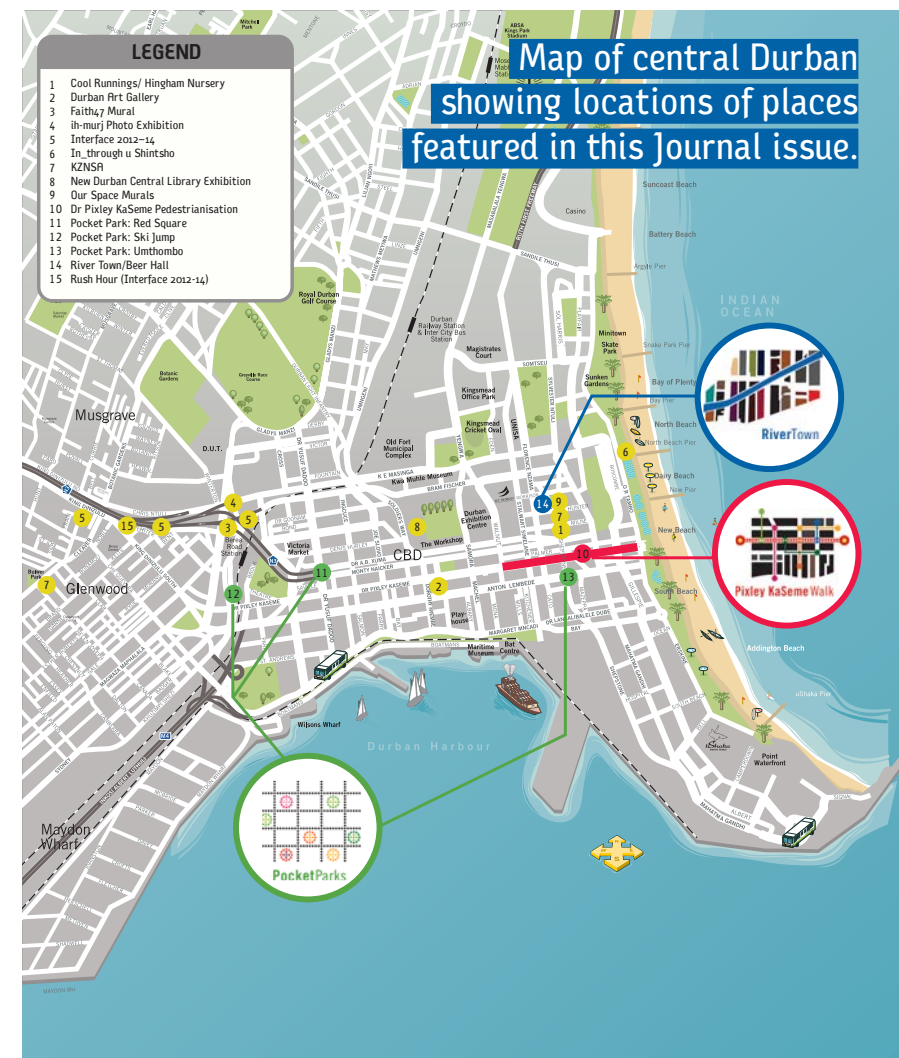
The relocation of DAG will see Hall A converted into a gallery and multi-purpose facility. Future work is to include improved ablution and kitchen facilities and the introduction of permanent shading. The areas surrounding the complex are to receive landscaping and shade elements that may eventually be echoed throughout the RiverTown precinct. The installation of additional lighting throughout circulation routes and pedestrian zones, along with new management of pedestrian circulation should establish the human element as a priority within the precinct and 'allow' the people of Durban to become the determining factor in the development and urban planning of the inner-city.

Rodney Choromanski
Choromanski Architects

With acknowledgement to eThekweni Municipality's service departments, exemplary in the execution and implementation of the project and its activities, and special mentions to Coastal Engineering Stormwater Catchment Management Department and Durban Art Gallery Technical Centre.

* The municipal beer monopoly served to fund the administrative structures for controlling black African urbanisation, and is known as the 'Durban System'. Through this monopoly many people lost their means for earning their living.

** To be featured in the next issue of this Journal.



POCKET PARKS: THE RETURN OF MODEST PIECES OF NATURE AND DELIGHT TO THE CITY



The Pocket Parks aimed at challenging the status quo, raising awareness around public spaces, recreation and urbanity.



WHY POCKET PARKS? Ranging from pocket-sized, left-over spaces to public plazas and riverine systems, the pocket parks aimed at challenging the status quo, raising awareness around public spaces, recreation and urbanity, and highlighting issues around sustainable cities, such as food security, water quality and environmental systems. This programme looked at a range of interventions with a view to catalyzing responses amongst Durban's resident, business and student communities.

HOW LONG PARK

The search across Durban was vast and varied, and started in the south, with How Long Park. When we arrived for the community workshop and enquired as to the whereabouts of Mr Mlangeni, we were greeted with blank looks and confusion. "Oh – you mean Mr How Long?" Yes, that's him...! Michael's house overlooks the 'Spingo (Isipingo) River. He's been there since 1977 when he first started cleaning and beautifying the stream in front of his house. That was back in the day, and Michael tells the tale of being arrested three times for 'illegal cleaning' – imagine that grounding for the psyche of a nation. Over the years his efforts have been acknowledged and supported by the City and what has been established is a real testament to what personal investment and a community-based initiative can yield.

Perhaps to appreciate this fully, we need to put How Long Park into the context of a township-based setting, largely lacking green, cared for open spaces. In the heart of this landscape we find a green lung, haven to birdlife, a safe path for kids off to school, sports, braai stands, chess and playgrounds. All the things a community park should be. And yet, despite all this community-driven investment, this is what it looks like 100m upstream after each rainfall (see photograph above right). When asked for a solution to the problem of litter, Michael simply states that it's education – and it will have to be catchment based. We need more Michaels!

SKI JUMP

Ski Jump is the colloquial name given an abandoned freeway spur (on- or off-ramp) opposite the English Market in Market Street.

Heading for the heart of the city, Durban's primary transport hub and the centre for traditional medicinal trade, Warwick takes a pounding on a daily basis. Our aim: to relieve the daily commute and harshness of the environment with a pop-up park right in the heart of the CBD.

The Parks Department's Silverglen nursery supports the



MAIN IMAGE: How Long Park on the Isipingo River.

ABOVE: The litter just 100m upstream from How Long Park.

BELOW: View of the garden from the top of Ski Jump.

BOTTOM: Mural art on the wall of the incomplete ramp.



Umthombo Food Forest supports both the children's drop-in centre as well as the local residents.



indigenous and medicinal plant trade by propagating (and training others to propagate) plants that would otherwise be under threat of over-harvesting in the natural environment. It's one of Durban's best-kept secrets, right in the heart of Silverglen Nature Reserve. Over the course of a few days, the Nursery was literally relocated under an incomplete fly-over in front of the English market in Warwick. There for the month of UIA2014, delegates, commuters and traders could enjoy a brief respite within the heart of Durban's CBD and perhaps pick up a guided tour of indigenous medicinal plants whilst there.

RED SQUARE

Red Square served as a space for debate and demonstration in the 1950s when Nicol Square came to be popularly known as 'Red Square'. This linear park has long since been truncated through the construction of the parking garage (by architects Stead & Jewitt, 1955) on the site leaving a portion of hardened open space at one of Durban's most highly visible gateways.



ABOVE: Historical photo of Durban showing an aerial view of the tree-lined Nicol Square.

BELOW: Pedestrians interact with the 'Candy Chang-like Installation' on western end of Nicol Square on Dr Yusuf Dadoo (Grey) Str.



As UIA2014 rolled out the red carpet, this site seemed uniquely suited to a public activation and engagement process. "I wish Durban was...", read a UKZN student-initiative which suggested a Candy Chang-like* transformation of the pavement area into a nostalgic resemblance of what the square once stood for, a place for Durbanites to have their voices heard.

Responses to "I wish Durban was..." ranged from wishing for a cleaner, safer Durban, free of crime, to wishing for more jobs, less "magic", more money for street children, no matric – no sex, a fitness place, no Boxer stores and jobs, jobs, jobs. Roughly 4 000 views were expressed over the duration of the Congress and comments are in the process of being collated for presentation to the City.

The site has for some time been a favourite for Durban's roaming photographers – the red carpet and 'Lafarge presents Candy Chang-like Installation' proving to be a big hit with pedestrians wanting their photograph taken along-side their opinion.

UMTHOMBO FOOD FOREST

Linking into the Shepstone Road linear space, and re-connecting the harbour with River Town, Umthombo Food Forest supports the street children's 'drop-in centre' in both food provision as well as providing a space for enticing street children into a sport and surf-filled programme, aimed at reintegrating them into their communities. The food garden also supports local residents, who benefit from its produce on an honesty basis. The need for community gardens within our cities is being reinforced by other food garden projects, such as the Cool Runnings/Hingham Nursery pocket park at the intersection of Shepstone Road and Milne Street.

Angela Baker

ABA Architects

ACKNOWLEDGEMENTS

Nadia Funke – City Green Landscape Architects for Ski Jump and Umthombo.
Gary Cullen – project manager for How Long Pocket Park.
Bhavisha Naidoo – UKZN UIA2014 Student Steering Committee for Red Square.

Special thanks to Bilal Haq, Helen Reeves, Nina Saunders, Francois Hattingh, Martin Prange, Mary-Anne North of City Architects; Christo Swart, Kenneth Mabila, Preggy Moodley and Brian Abrahams of eThekweni Parks, Leisure and Cemeteries Department; Muhammad Seedat of Surveying and Land Information; Siva Naicker of Roads and Stormwater Maintenance; and Wendy Gibson-Taylor of Urban Management Zone.

*Candy Chang is a Canadian artist, designer and urban planner passionate about activating public spaces.

CLOCKWISE FROM TOP RIGHT: a map of Shepstone Road showing the location of the Umthombo Food Forest as well as the Cool Runnings pocket park; perspective of the Food Forest; the sketch plan of the Food Forest; the Cool Runnings pocket park (photo by Luca Barausse); the Food Forest site before the revamp.



Dr Pixley KaSeme (West) Street's true potential is to ignite the inner city as the most economic, social and cultural core of eThekweni Metro, and to define the Metro's image as a City of the Future to both itself and to the world beyond.



DR PIXLEY KASEME STREET

TEMPORARY ACTIVATION

CITIES ARE THE MOST EFFECTIVE enablers of economic, social and cultural productivity. There is no more effective means to reduce poverty, inequality and joblessness. To do this, a city must be dense (minimum 50 living units per ha), diverse (mixed residential, commercial, retail, light productivity and social services all together), connected (easy, quick, cheap to get anywhere), and with real public space (well defined active streets, plazas and parks). There is no city engine without all four attributes together.

Durban's Inner City has all four. It is dense, but could be denser; diverse, with an integrated mix of land uses, cultures and economic levels, all supported by an increasing residential population; connected, with the proposed Inner City Distribution System (ICDS) set to improve this; and has a range of good public spaces, significantly enhanced by the reconstructed beach promenade.

Running end-to-end and through the heart of the inner city from Warwick to the Beach, Dr Pixley KaSeme (West) Street is the main functional connector. At present this means it is also the main taxi route, the intensity of which compromises mobility for pedestrians and other mobility modes. It also masks Dr Pixley KaSeme Street's true potential to ignite the inner city as the most desirable economic, social and cultural core of eThekweni Metro, and to define the Metro's image as a City of the future to both itself and to the world beyond.

Substantially limiting motorised transport to public transport and servicing essentials and prioritising non-motorised transport (walking and cycling) will be a major step toward Durban becoming a liveable city. A tree-lined boulevard with more efficient mobility, less noise, that is easier to cross at any point and that invites a range of human activity should also lead to an increase in residential use of adjacent buildings. This in turn increases commercial activity, the potential to work close to home, which reduces home-to-work transport costs and naturally increases safety and security.

THE PILOT TEST

The 400m-long 'activation zone' that happened on Dr Pixley KaSeme Street during UIA2014 was a 'pilot' test – an opportunity to trial a version of a more pedestrian-prioritised street and to explore some of the design ideas in development by the project team.

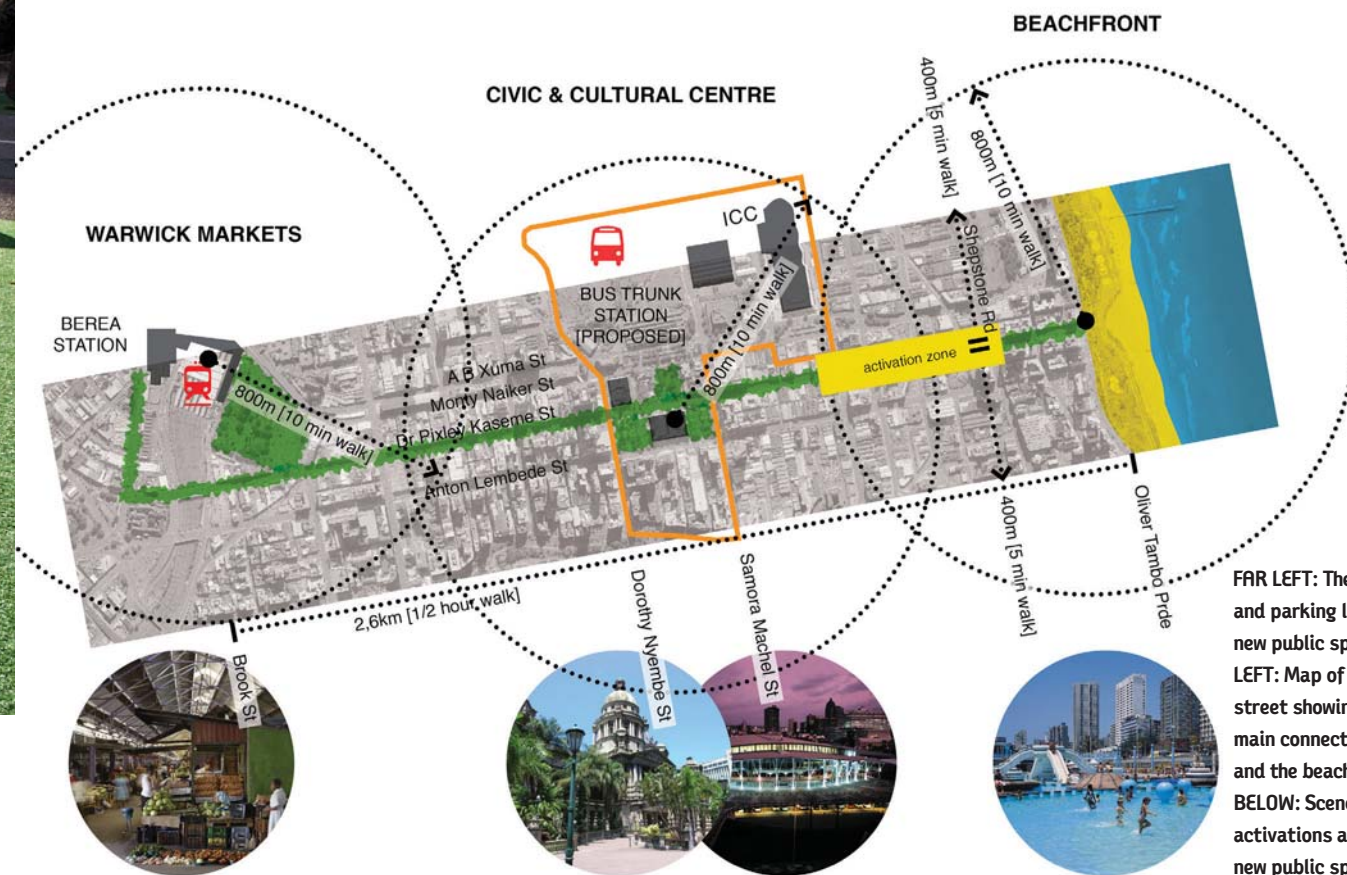
The intervention included the closure of a driving and parking lane along both sides of the street except for designated taxi drop-off bays. Astro turf was installed to delineate the new public space. Benches, umbrellas and plant boxes defined spaces. Urban Management Zone (UMZ) security guards looked after the temporary activation zone 24 hours a day for the 11-week period and musical activations were regularly organised in the street.

OUTCOMES & FINDINGS

At the first public participation meeting there was both interest and wariness about the proposed intervention, particularly the idea of closing two lanes to vehicles and the loss of parking. To the credit of the pilot test approach, everyone seemed to feel secure in the knowledge that it was only temporary and was willing to see it through to find out what would happen. This supports the pilot approach as a valid and fair way to test new ideas in a city context.

The first challenge came up right at the beginning, with residents and people working in the area not understanding who the new public space was for. The UMZ guards perpetuated the impression that the activation installations were for delegates only; interviewees said that the guards made outsiders feel safe but not locals. The organised musical activations slowly convinced local people that the parks were for them, that they were the 'special ones'.

The new public spaces were particularly popular with children on their way home from school or playing, watched over by their parents in apartment buildings nearby. But there was consensus that the proximity of fast moving cars nearby made it unsafe. The organised musical activities were enjoyed by everyone but young people who said there was not much for them to do in the



FAR LEFT: The closure of a driving and parking lane delineated the new public space.

LEFT: Map of Dr Pixley KaSeme street showing its function as a main connector between Warwick and the beachfront.

BELOW: Scenes of musical activations and enjoyment of the new public space.

inner city. Businesses benefitted when there was organised musical activity directly outside, but didn't report a general increase in activity the rest of the time. And those dependent on passing traffic or (illegal) double-parking of delivery vehicles were slightly negatively impacted upon by the lane closures. The majority of respondents said they felt safer in the pedestrianisation pilot project area than before, which crime stats show. A comparison of vehicle counts before and during the activation period revealed that little-to-no traffic deviated from Dr Pixley KaSeme Street, which indicates that daily traffic generally did not feel that the lane-closures were significantly compromising. Business owners in particular expressed frustration at the lack of parking in the activation zone. Many interviewees commented on the presence of street children, homeless people, drug-users and sex-workers and that 'cleaning up the streets' by 'removing' these people would improve the area.

A limited but diverse mix of taxi association representatives, residents and business owners attended the second public participation meeting. The debate was thoughtful and sincere, and constructive ideas were generated that will be taken forward in the long-term planning for the Dr Pixley KaSeme Linear Park. These include high levels of lighting and security, proactive management of social issues, effective solid waste management, access to parking for businesses, an enabling development environment, and lots of activities including playgrounds, markets and an outdoor gym like that at Bulwer Park.

LESSONS

Four key lessons or challenges emerged from the temporary activation. Firstly, how useful are the findings of a public space 'pilot test' when a successful public space is dependent on many factors, such as connectivity into a non-motorised transport network and a convenient and safe public transport service that

are not yet in place in the inner city? Can pedestrianisation be a leverage point for the improvement of other interconnected systems in the CBD, such as safety, public transport, business performance and social activity?

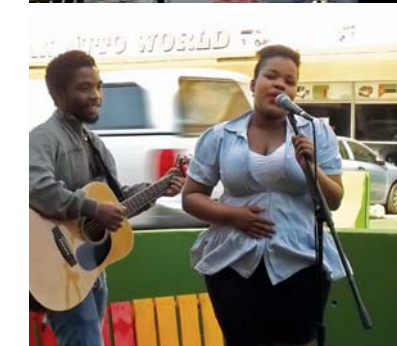
Secondly, how should participation be approached when local stakeholders may not benefit directly or in the short term from interventions that have a stream of general economic, environmental and social benefits? The challenge exists to use data and value-based thinking to build consensus around innovative solutions that enable positive change.

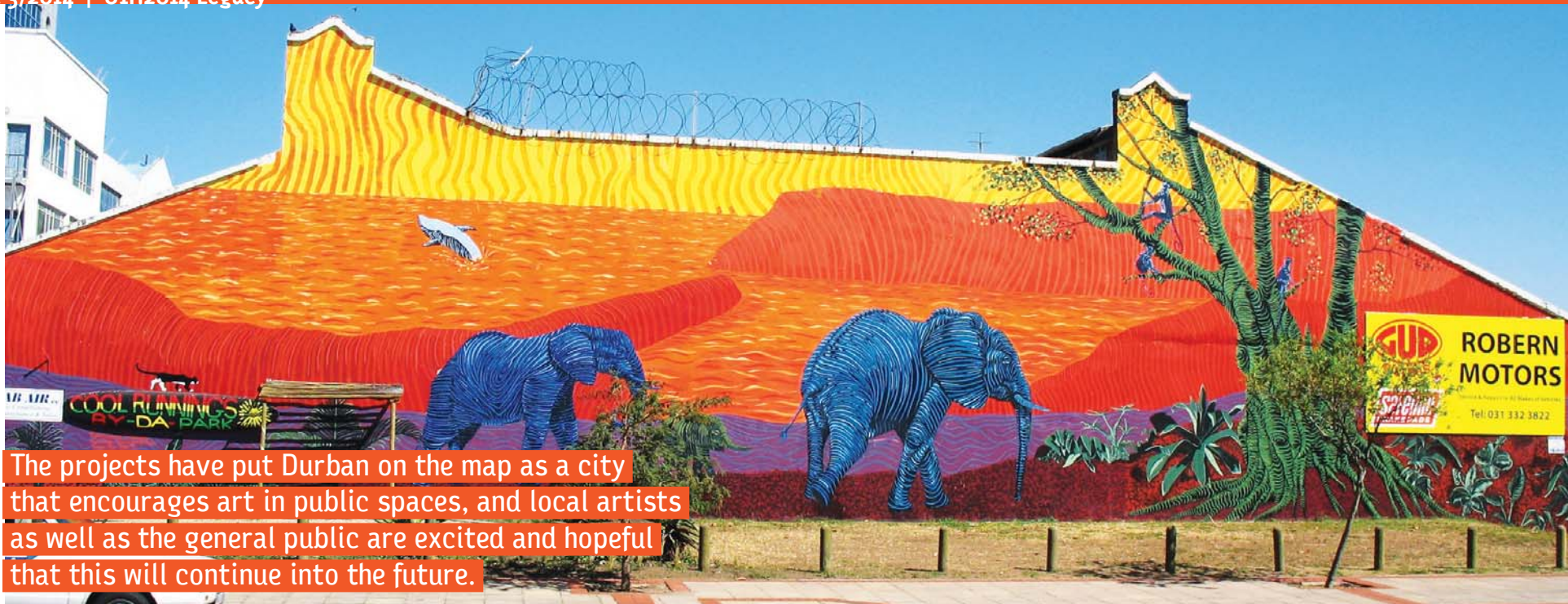
Thirdly, public participation meetings were famously poorly attended and there were misunderstandings about the activation as a result. At one of the meetings there were more eager city officials than stakeholders. How can the City communicate more effectively with stakeholders?

Fourthly, interactions between users of the activation space highlighted the contested nature of public space. Some survey respondents complained that sex-workers were 'claiming' the astro turf and using it to advertise themselves. Business owners feel a sense of ownership over the pavement in front of their building, keeping it clean and well lit, but exert control over this 'public' space using private security by denying access to street children and homeless people. These power dynamics and social issues such as homelessness and vulnerable women and children were in the foreground throughout the activation period. How can the Metro address social issues as part of plans for physical infrastructure in the inner city? As a start, the project team needs to become more integrated with an even wider representation of diverse City Departments.

The potential to fundamentally redefine Durban's inner city functional, experiential and image identity through the reinvention of Dr Pixley KaSeme Street remains a key city objective.

Anna Goldman; Andrew Makin
Design Workshop : sa





The projects have put Durban on the map as a city that encourages art in public spaces, and local artists as well as the general public are excited and hopeful that this will continue into the future.

IN MANY LARGE CONFERENCES held in the city and elsewhere, delegates remain relatively isolated in the conference venue and in their hotels. Likewise, residents of Durban have little access to the themes and outcomes of these conferences unless they are delegates. In order to spread the access, benefit and legacy of the UIA2014, taking place in the International Convention Centre, the city activated an extensive fringe programme of projects related to the congress themes. This was inspired by UIA2005 held in Istanbul where the congress was visible in the host City, beyond the congress venue. A 'Call for Projects' was thus launched in the last quarter of 2013, requesting submissions from Durban's 'creatives' to run in parallel with the event and complement the UIA2014 'Architecture Otherwhere' theme.

PUBLIC ART AND INSTALLATIONS FOR UIA2014

Ninety four proposals for exhibitions, installations, workshops and competitions were received and the "Everywhere Guide to Otherwhere" was developed as the UIA 2014 parallel event guide. Many of the key activities focused around the Spatial Legacy Projects with a strong focus of activity in RiverTown and Warwick Junction.

As well as contributing to the beautification of a city, public art projects play a key role in taking art to people beyond gallery spaces. It is important in the activation of public space, creates opportunities for community engagement and social cohesion, and plays an important role in place-making. Importantly, the public art developed during UIA2014 is still in place, making this programme one of the key legacy components.

Given previous controversy around some public art installations in the city, the UIA local organising committee needed to make sure that these projects had full city approval. This required many meetings and 'sign off' requests for concepts from relevant officials. Where the public art was in public spaces, relevant departments needed to approve the use of these spaces. Where the art was on private property, for instance on building walls, the owners needed to be lobbied to approve the concept.

The public art which emerged during UIA2014 more than exceeded all hoped-for outcomes and the response was overwhelming. Strangers from all walks of life engaged with one another around the various art works. Artists were often distracted from their work by members of the public wanting to know what it was all about. The media latched on and numerous articles appeared in print and digital media. Enquiries for information were received from international groups and an episode of Carte Blanche (TV programme) covered Faith47's work in Warwick. The projects have put Durban on the map as a city that encourages art in public spaces, and local artists as well as the general public are excited and hopeful that this has laid a foundation for moving Durban forward as a place where public art is encouraged. Likewise, businesses have made numerous requests on how they can also contribute to public art beautifying the space around their places of work. The challenge is on how to move this forward, building on the platform created through the UIA2014.

What follows is a selection of some of the key public art activation and installations from the UIA2014.

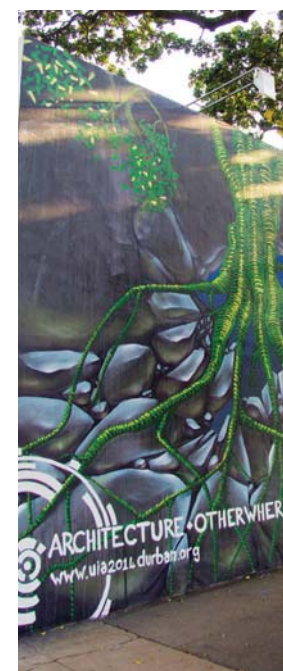


ABOVE: Three of the painted 'mini electricity sub-stations', top to bottom, by Dane Knudsen, Mook Lion and Joshua Harman (photos by Jono Hornby).

BOX PROJECT

Ten mini electricity sub-stations within the city centre were transformed into pieces of art, each by a local artist. Interestingly, companies who had seen the transformative impact of turning functional infrastructure into art have requested that they fund and participate in the project for sub-stations adjacent to their businesses. It is also expected that this project might be rolled out to other areas in the near future.

CLOCKWISE FROM ABOVE: One of the three murals planned to beautify the area around Sylvester Ntuli Rd; Two of the pylon murals by Faith47 (photos by Kierran Allen and Luca Barausse respectively); the mural by Mook Lion and Tyron Roy outside KZNSA; Two of the *Our Space* murals.



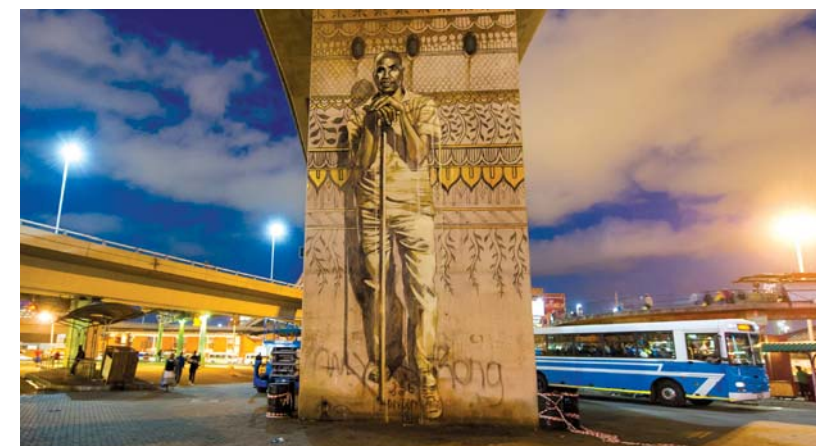
Our Space Murals

Three large-scale murals were proposed for the area around Sylvester Ntuli (Brickhill) Road in the city, in close proximity to the Beer Hall, Rivertown, and the ICC, key areas for UIA2014 and thus far two of three murals are complete. These murals have transformed a dull public space into a new area of cultural interest. Nine Durban artists, with different social and technical backgrounds have collaborated, gaining exposure and advancing skills. Largely a light industrial area, these murals have significantly beautified the area around them.

In order to promote UIA2014 and KZNSA, one of the key venues for fringe project activations, Mook Lion and Tyron Roy painted the outside wall of KZNSA Gallery on Bulwer Road with a mural linked to ecology and architecture.

MURAL ART

A number of large scale murals were painted in the city centre as part of the UIA2014 fringe project. These murals have contributed significantly to city beautification and to conversations around the role of public art in activating public spaces and social cohesion. Together with the overwhelming media space given to these projects, residents of Durban as well as businesses have been extremely positive about these public art interventions. Some examples of these murals are given below.



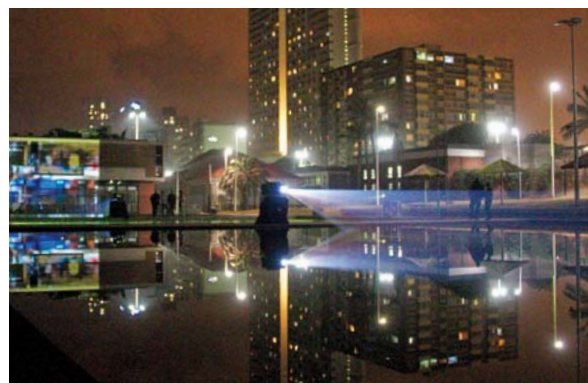
Faith47

As part of the UIA2014 video promotion campaign, Faith47, an internationally acclaimed mural artist based in Cape Town, was introduced to City Architects by Doung Jahangeer of dala as he was collaborating with her on the Interface project, see below.

Faith47 requested permission to paint six faces on four pylons of the N3 outbound flyover, in the middle of Warwick Junction. In order to reflect the context of where these art works are situated she painted four portraits of traders from within Warwick, as well as some of the symbols associated with the markets. Based on discussions with traders and commuters within the area, this particular public artwork has had the biggest input in exposing the general public to art and in beautification of a public space. Some of the extensive media coverage of this art has included interviews with local persons and their responses have been overwhelmingly positive.



The *Rush Hour* installation piece is just one of the collaborative projects that were produced for the Interface 2012–2014 initiative.



TOP TO BOTTOM: Vinay Court, cnr Bentley and Wills Roads by Interface 2012–14; and an example of performance art by Interface 2012–14; installation of prints from Ih-Murj project (photo by Paul Memezes); light show at Rachel Finlayson Pool by In_Through uShintsho; a painted storm water drain cover for Retroactive.

INTERFACE 2012-14

Working together with seven international artists and one South African artist, the project conceptualised by dala (of which Doung Jahangeer is a founding member) intended to explore alternative possibilities of planning for the future of Durban, as well as develop alternative 'bottom-up ways' of better understanding public spaces. Projects under 'Interface 2012-14' included installations, performance art, as well as public art.

IH-MURJ (photographic street installation)

The project took the shape of a public/street exhibition of photographic prints, displayed around two supporting pillars beneath the N3 inbound freeway into the city centre, spanning across the fringe of the Warwick Junction area. The exhibition by Paulo Menezes was made up of nineteen individual prints in total, each A2 in size.

IN_THROUGH USHINTSHO (light-water-sound installation)

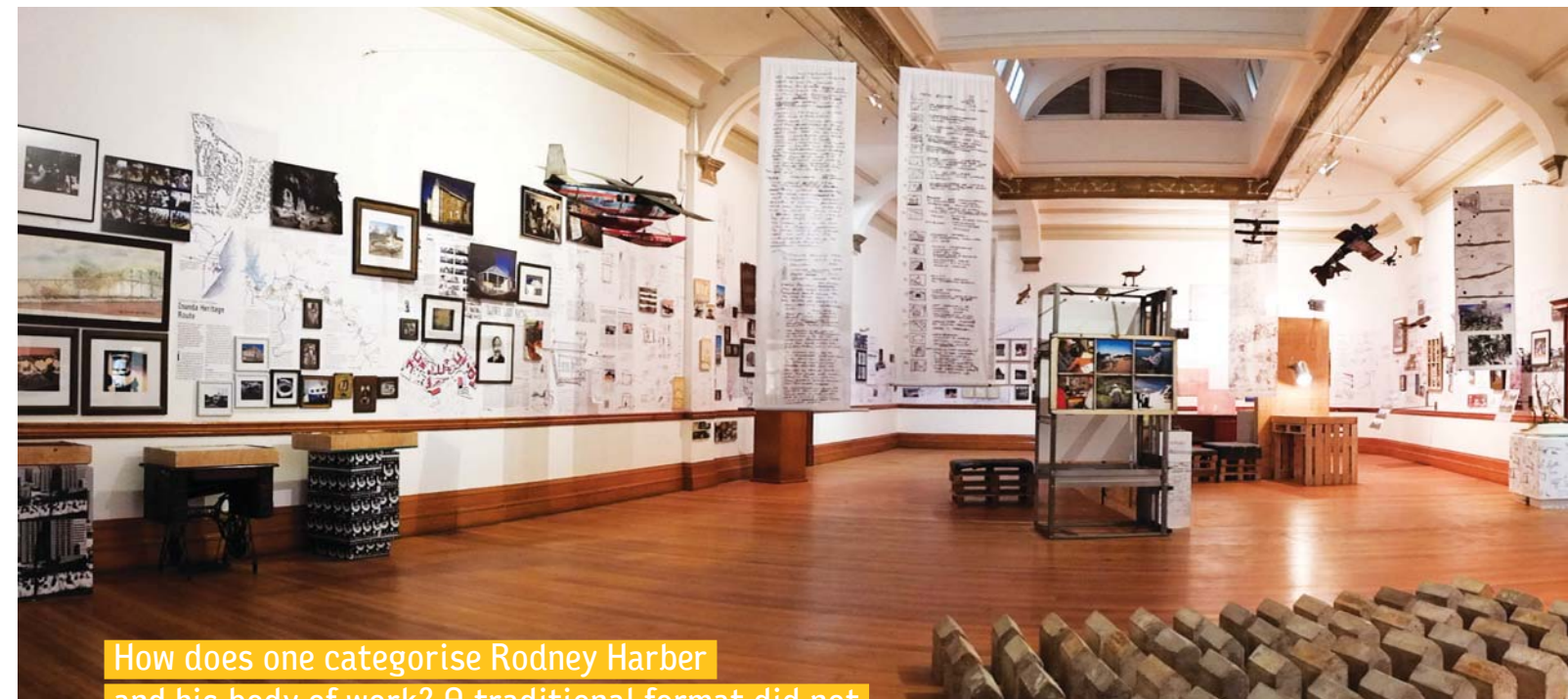
This project is an example of the use and new exploration of public infrastructure to an art performance exposing the general public to art. In this case, the Rachel Finlayson swimming pool, on Durban's beachfront was transformed by Chia-Wen Tsai, a French-Taiwanese visual artist and Diale Mabitsela, SA composer, Wits School of Arts, into a light and sound show, which was activated during UIA2014 and open to the general public.

RETROACTIVE

This public art intervention consisted of the painting of 100 circular concrete pavement storm water drain covers in the city centre along Margaret Mncadi Avenue (Victoria Embankment), Anton Lembede (Smith) Street and Walnut Roads. The content of the hand painted covers are graphic images of the indigenous/traditional dwellings of a selection of South Africa's national peoples forming a 'retroactive' marking of indigenous history, heritage and cultural identity. This has resulted in a beautification of public space in what is in some cases a rather bleak pedestrian pavement experience.

Shannon Moffet, Cultural Manager for UIA2014

MAIN IMAGE: *Rush Hour* rest stop along Dinizulu (Berea) Rd, cnr Carters Ave, an Interface project consisting of 'jacked up' motor vehicle chassis by dala and Raumlabor (photo by Roger Jardine).



How does one categorise Rodney Harber and his body of work? A traditional format did not seem fitting for one who has had such a varied career...

Among the many exhibitions attendant in the UIA World Congress, was *Archetype Architect*, dedicated to the contribution of Rodney Harber, on display in the Durban Art Gallery, 3rd August to 12th October. At the opening UIA-President Albert Dubler presented Rodney with a certificate for "exceptional commitment to the promotion of Architecture". Rodney has subsequently been announced an eThekweni Living Legend, an award which "recognises the greatness achieved by past or current residents of Durban in various fields of human endeavour, while they are still living". Congratulations! –Editor

THE EXHIBITION CHALLENGE

The invitation to curate an exhibition of the work of Rodney Harber presented me and co-curator, Peter Engblom, with several challenges. The first of these was how to categorise him and his body of work? I had known him for many years in the context of the Fine Arts realm where he served as President of the then NSA gallery and also as an office bearer of the National Association of Arts.

Rodney was one of the first people to collect the work of Sibusiso 'Punch' Mbele who created aeroplanes from scrap metal and was so obsessed with the idea of flight that he even constructed his own home in the shape of an 'airplane house'. During the '60s such objects were considered craft and not accepted into the sacred spaces of the art galleries, museums or even private homes. Zulu dolls made from mealie leaves, beads, wood and maverick artists like Tito Zungu who meticulously invented buildings and aeroplanes in his obsessive ballpoint drawings on envelopes, also filled Rodney's home and studio.

And then there were the exquisite drawings and journals which Rodney has kept his whole life and which tell stories of his travels and thought processes in a visually enticing way.

But what stood out was the fact that, whether through artefacts, writing, sketching or community consultation, Rodney was a true citizen of KwaZulu-Natal who embodied many of its qualities. Durban, for instance, that has always resisted the "Big City" syndrome, symbolised the Conference theme of 'Otherwhere'.

RODNEY HARBER ARCHETYPE ARCHITECT



MAIN IMAGE: The exhibition did not follow the traditional format for the work of an architect.

ABOVE: The collection of artifacts lining the walls of the gallery.



Harber's sphere of influence spread beyond the city to the rural and traditional heartland of Zulu culture in such places as Mbazwana, Imgwavuma and Kokstad where he worked on community projects.



TOP: John Dube's house at Ohlange.

MIDDLE: The Ghandi settlement at Pheonix.

BOTTOM: Rodney Harber drawing.

The exhibition structure traditionally used for the work of architects consists of models, plans, and records of structures created. This format did not seem fitting for a person who has had such a varied career and whose influence does not lie in the buildings he has designed. There is no signature building in his career, but he has instead spread his net wide and developed the minds and imaginations of generations of students. In various interviews with colleagues and students the idea of chaos came up frequently and it was this chaos and eclecticism which we aimed to express in the exhibition. So, we created wallpaper printed with images from his drawings, writings, plans, elements of architecture and views of the many areas of the world that he has visited in his teaching and committee work. A few elements were also selected as 3-D environments and these include a reconstruction of Gandhi's veranda posts, a wall of an *ijondolo* and even a free-standing toilet. We used rusted TV monitors with old film clips and interviews to give a further sense of history and animation.

RODNEY HARBER EARLY DAYS

His career started in the early seventies where there was also a global swing towards

the concept of 'appropriate technology'. This idea was a necessary one for the conditions of the time. South Africa was in the throes of apartheid with, among its many injustices, evictions and the movement of people from their homes to the newly formed 'homelands' or literally onto the streets where they had to make use of the materials around them to build makeshift (usually illegal) structures with little or no municipal services. Harber embraced the philosophies of the time and applied them enthusiastically to his practice. The University of KwaZulu-Natal was situated alongside the 'squatter camp' of Cato Manor² – at that stage a hotbed of protest and resistance. These were his early 'clients'. He and colleagues, determined to improve the conditions of the makeshift dwellings, spent many days sitting around the proverbial tree with the community discussing their needs and ways to solve the problems they were facing. There were few formal homesteads left in the area, but the Hindu Temples built along the Umgeni River stood proud in their colourful glory. And so the publication *Hindu Temples* with Brian Kearney and Paul Mikula came about. This part of the City's architecture had received very little attention by the

academics or local white population and the book together with Rodney's witty repartee during his various tours of the area opened all our eyes to the "otherwhere" on our doorstep.

RURAL DEVELOPMENT & HERITAGE PROJECTS

His sphere spread beyond the city to the rural and traditional heartland of Zulu culture in places such as Mbazwana, Ingwavuma and Kokstad where he co-operated with the communities achieving a Resource Centre, Shembe Cathedral and various other buildings.

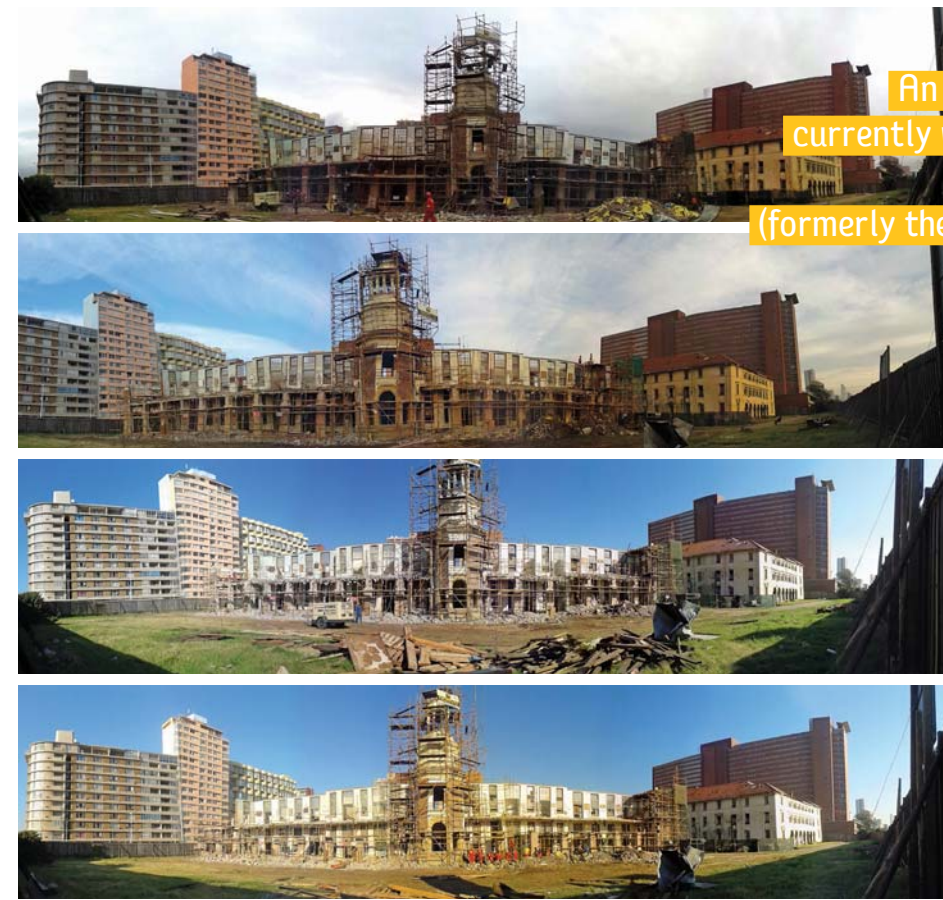
Another three sites are situated in close proximity to one another at Inanda, and each lays claim to quite distinct religious philosophies and secular ideologies: the Gandhi settlement at Phoenix, John Dube's house at Ohlange and the Nazareth Baptist Church compound at Ekuphakameni. These projects symbolised the complexity of what the scholar Shula Marks has described as the 'ambiguities of dependence' in KwaZulu-Natal where no person or place has ever expressed a single personality, function or purpose. Ambiguous political traits were described by her as the premier response of local Africans to the colonial policies of divide and rule, or 'indirect rule' as it was termed here. While African leaders were co-opted by Imperial authorities, they still resisted their coercion when opportunities arose, while participating in the system at the same time. Rodney Harber intuitively grasped these conflicted urges of identity expressed around him, and responded in his work with an attitude of inclusion and participatory design. The sites and types of his buildings are, however, also manifestations of the very same ambiguities that still surround us: rural and urban; African tradition and missionary Christianity; the city and the suburb; Zulu and English.

SOCIAL PROJECTS

Block AK comprises three blocks in the CBD, which had little tent settlements where the people were getting hold of big chemical plastic drums which they sold to long distance traders from rural areas. The City authorities wanted these people moved as they were washing drums causing chemicals to flow into the storm water system.

However, the traders had to sleep there as the drums would get stolen if they left and the City commissioned Rodney to relocate the traders alongside the railway lines in Mansel Road.

The settlement along Newmarket Street was measured, the drums, their furniture, everything was featured in this drawing. The people could come and have a look at the building and say "That is my one". Talking to people in that way, taking note of what they had, giving them more amenities and space was talking to what they



An important project on which he is currently working is the restoration of the Children's Hospital in Durban (formerly the Addington Children's Hospital).

TODAY

Rodney Harber is now in full-time practice as an architect/planner/heritage consultant. He shares his experience with students from South Africa, but also Malawi, Mauritius, USA, UK, Germany, Norway, Sweden and Denmark.

He is enjoying the experience of continuing to share what he has taught many to do – design, innovate, create, make plans work and come into fruition – 'otherwhere'.

An important project on which he is currently working is the restoration of the Children's Hospital in Durban (formerly the Addington Children's Hospital).

The practice mission statement reads: "Harber & Associates is a people-orientated, pro-poor, participatory built-environment practice, which has operated for over thirty years along the eastern seaboard of Southern Africa. Projects endeavour to respond to socio-political imbalances and to assist vulnerable communities to access resources. These include community buildings, educational buildings, agricultural food endeavours (nutrition), HIV/AIDS issues, housing layouts, township planning layouts, capacity building and training, funding applications, project management and appropriate technology."

Carol Brown

Until 2006, Carol Brown was Director of the Durban Art Gallery. She now works as an independent museum/art consultant.

Exhibition photographs by Paulo Menezes

needed, which was a space in the front to work from and a space in the back to live in. This meant access to water and proper drainage so that they could wash the drums (see *KZNIA Journal* 4/1997)

MUSI THUSI SCHOOL

The concept of responding to the HIV/AIDS pandemic started at Musi Thusi school for the CSIR 'Thuba Makote' programme in Machibisi, outside Pietermaritzburg.

Harber and his team had a free rein to push the boundaries of a potentially new way of dealing with an educational institution's design in KZN, in consultation with 'the community'. This included teacher upgrading and seeing what they could achieve within a fixed overall budget.

Design innovations include sliding panels between some classrooms to enable one teacher to cover for an absent colleague and enable one teacher to handle several classes simultaneously, quiet areas for sick people to rest.

Vegetable gardens were established between the classrooms for nutrition and there were many instructive murals and nooks for discussions.

THE TEACHER

Teaching has always been Rodney's lifeblood and in latter years he has been instrumental in establishing the important project of Open Architecture which carries on his legacy and philosophy of making the profession of architecture widely available and casting the net further, representing Africa on the UNESCO/UIA validation council and the UIA Education Commission.

But to go further back in time to his education, which surely was a cornerstone. This cannot be more clearly expressed than in the words of one of his oldest friends and mentors, Professor Brian Kearney, who writes: "I have had the good fortune to have known Rodney for a great deal of my life. We were together as a small group of very active little boys at Principia Kindergarten in Boshoff Street, Pietermaritzburg c 1945.

Principia was important for both of us as Mrs Strachan applied the full Kindergarten principles of education including sets of Froebel toys – which included wooden blocks in platonic forms – a wonderful aid for developing a three-dimensional way of seeing things.

As an undergraduate in Architecture, Rodney was an extraordinary member of any class coming into a formal education system with his overpowering love for the informal and the pragmatic.

His humour exemplified his psyche where nearly all matters and persons (University hierarchy included) were brought down to a basic or common denominator. This utter freshness in a fairly controlled environment I often attributed to his amazing background as *boeresen* and close friend of herdboys. With humour like that the studio reverberated with much laughter and helped us all to see the other side of things – surely a powerful sense of the lateral.

As a cartoonist his drawings, both comical and serious showed his fantastic ability to observe the different, the unusual and the possible.

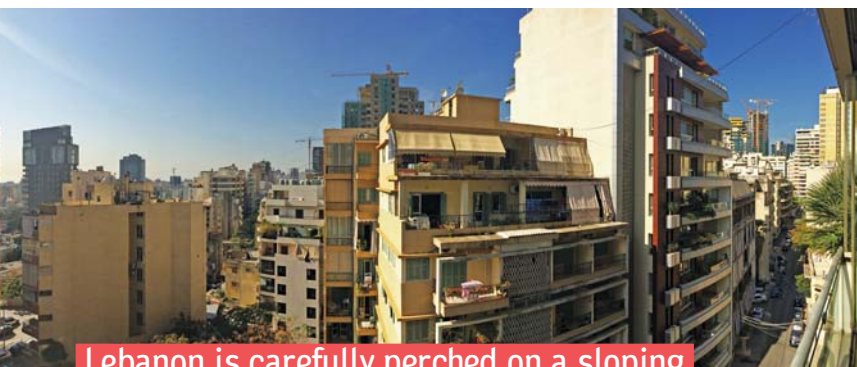
Working with Rodney as teachers, fellow researchers and writers (though never actually in practice) I always found him to be the most committed of colleagues and ready to run freely with ideas..."

1 Appropriate technology is an ideological movement (and its manifestations) originally articulated as intermediate technology by the economist Dr Ernst Friedrich 'Fritz' Schumacher in his influential work, *Small is Beautiful*. Though the nuances of appropriate technology vary between fields and applications, it is generally recognized as encompassing technological choice and application that is small-scale, decentralized, labor-intensive, energy-efficient, environmentally sound, and locally controlled. Both Schumacher and many modern-day proponents of appropriate technology emphasize the technology as people-centered.

In developed countries, the appropriate technology movement grew out of the energy crisis of the 1970s and focuses mainly on environmental and sustainability issues.

2 Due to various relocations, by 1964, most shacks were destroyed at Cato Manor and the area was vacant. On 31 August of that year the last shack at Umkhumbane was demolished.

A year later the African community had been largely relocated to the new townships of KwaMashu, Lamontville and Umlazi and the greater part of the Indian community was resettled in Chatsworth. Although Cato Manor had been rezoned as a 'White zone', it was largely vacant by 1968 – a wasteland with only a few Hindu temples still standing and a couple of solitary homes, shops and a beer hall (SA History online).



Lebanon is carefully perched on a sloping plateau between the Lebanon Mountains and the sea. The coastline is 225 km long.



Beirut is lined for 4,8 km by the promenade known as the Corniche.



CLOCKWISE FROM TOP LEFT: Apartments at high density characterise much of Beirut (photo by Hugh Fraser); the bay of Beirut; Ka'ak (bread rings) vendor along the Corniche.

TRAVEL DIARY: BEIRUT & LEBANON

SOME OF THE WORLD'S BEST travelled people cite Beirut as their favourite city. This is not new, it has been a coveted city and serially appropriated from the time of the Phoenicians to the time of the Romans, the time of the Crusaders, the Mamelukes, the Ottomans and the French, from whom independence was achieved in 1948. Lebanon enjoys the fantastic aspect of being the 'eastern elevation of the Mediterranean sea' – as pointed out by a friend of mine – carefully perched on a sloping plateau between the Lebanon Mountains and the sea, and in Beirut lined for 4,8 km by the promenade known as the Corniche.

Lebanon's coastline is 225 km long and has a mere 45 km width affording multiple port cities as the access way to countries like Syria. Even on a short visit, like the one I had over 6 days, one can traverse a fair amount of the beguiling country. I travelled there in December 2013 as part of the UIA2014 Organisation Committee, together with fellow committee members Hassan Asmal, Karen Eicker, Eric Noir and UIA Treasurer Trish Emmett. The UIA Secretary General and the Lebanese Order of Engineers and Architects hosted a UIA Bureau Meeting in the city together with the meeting for the UIA Professional Practice Commission, UIA Working Programme's Directors and the round table on the UIA2014 Congress.

I came back from the trip completely entranced by the complex political history and how one survives the ravages of war and read Tom Friedman's *From Beirut to Jerusalem* to try to get a slither of an insight into the political density between the Shi'ites, the Sunni, the Maronite and the Druze interests in the county. As agreed in the independence declaration of 1948 the President of the country is a Maronite Christian in every electoral cycle, the Prime Minister is a Sunni and the Speaker of Parliament is a Shia Muslim. The politics of the country is layered and vast and the ramifications thereof, whether in warfare or in reconstruction, are evident in the built fabric of the city.

A 'frail peace prevails' in Beirut and I saw many similarities between our country and theirs. They are both countries reaching for reconciliation although separatism is grooved deeply into the urban fabric. I found the Beirut frankness about their position refreshing – talking about a country travelling a difficult fragile path – a realism in their assessment and a warmth in their communication. The 1975 Lebanese Civil War has left many visible war casualties in the form of scarred building carcasses. In the Downtown Beirut area where the Haussmann-style urban plan took shape after the French Mandate in the 1920s, the biggest reconstruction programme took place in the 1990s – said to rival the reconstruction of Berlin. Under President Rafik

Hariri and *Solidere* – the controversial development agency – Downtown Beirut was reconstructed around the *Place de l'Etoile* where the French urban plan re-centred the city in the early part of the century around a seven pointed radial star. In the 1990s this part of the city was pristinely remodeled showing the mix of Ottoman and French architectural styles which had earned the city the moniker 'Paris of the Middle East'. During our visit it was hauntingly quiet. The influx of 1 000 000 Syrian refugees has also seen the exodus of many affluent Beirutis as a result of the Syrian war. Causes for concern are not ill-founded. Ten days after our departure a car-bomb targeted and killed former Finance Minister Mohammad Chatah who was considered a moderate influential Sunni on good terms with the 'March 8 alliance' a group of Shi'ites and Christians who back the Syrian regime.

The Beirut Souks shopping centre designed by Rafael Moneo was vibrant with its Beverly Hills-in-Lebanon glitz. However, it was a relief to cross the Green Line, the city divide along Damascus Road where Beirut was split into East and West during the civil war. Moving east into the Ashrafieh district which was a major strategic base for Christians during the civil war, the neighbourhoods of Mar Mikhael and Gemmayze are now the hotspots for Beirut nightlife and bohemian quarters where even Banksy's street art shouts protest from street walls. Along Armenia Street, the Tawlet Restaurant, celebrating less well known Lebanese cuisine, has achieved international acclaim. A different cook prepares typical food from his or her area daily. The district is dense and vibrant; elegant apartment buildings with balconies individually appropriated, juxtaposed to the sacred like the Chapel Grotto of our Lady of Bzaz, and retail activities.

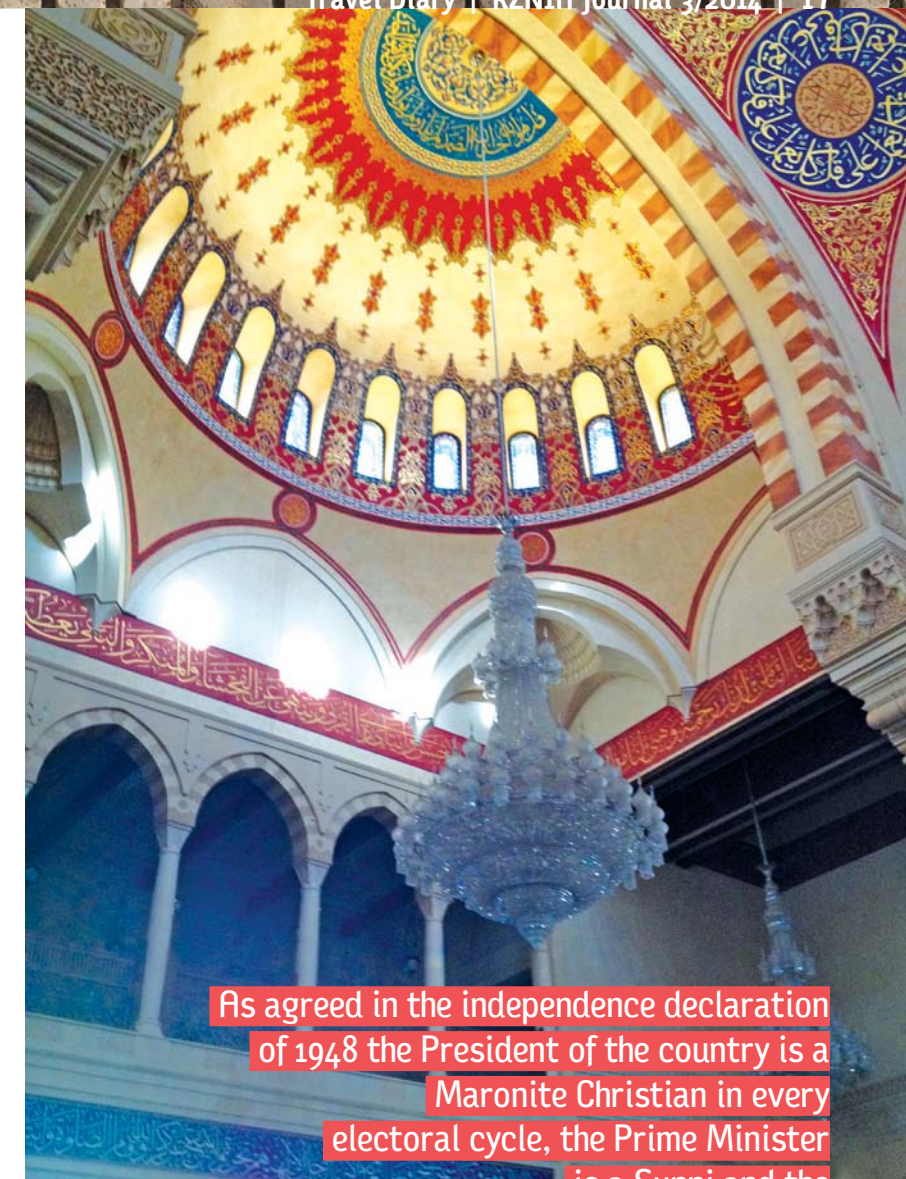
Although my meanderings only touched a thin layer of what the city offers, the range was diverse and merged into some of the outlying towns. As part of the UIA delegation we stayed at the Grand Serail, also known as the Government Palace designed in Ottoman 'military organisation style', hosted by the Prime Minister Najib Mikati. One got a tangible sense of the influential role architects have in the Lebanese culture.

On a snowy day the UIA delegation undertook an adventurous trip through the Lebanese mountain passes to Beiteddine and to Deir al Qamar. In the former we visited the summer residence of the President, the Palace of Beiteddine, which was built in 1804 during the Ottoman reign; at the latter, a 17th century mountain village centered around the Midan of the Fakhr ad Din Mosque, we had the most sumptuous of lunches that Lebanese cuisine could offer. On the return we travelled along the coast and stopped at the souks of Sidon.

The snow made a trip to Baalbek in the Bekaa Valley impossible. The Baalbek Acropolis was started as a Phoenician



On a snowy day the UIA delegation went through the Lebanese mountain passes to Beiteddine and to Deir al Qamar.



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shrine in 1000 BC, built around the same time as the Egyptian pyramids, to worship the sun god Baal – but this will need to wait for another visit.

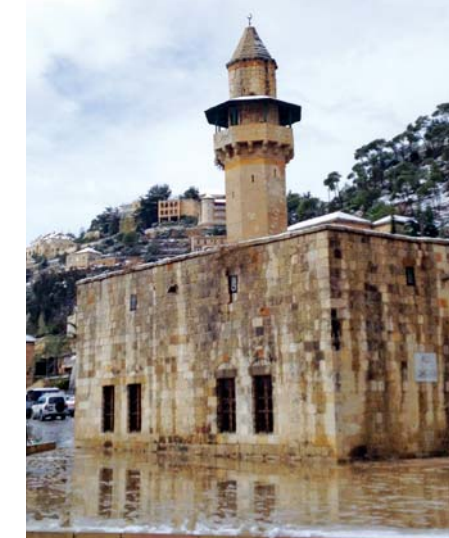
On my final day in Lebanon I visited Byblos or Jabayl (in Arabic). It was believed to have been occupied between 8800 and 7000 BC built, according to legend, by Cronos as the first city in Phoenicia. It is one of the cities suggested as the oldest continuously inhabited city in the world, inhabited since 5000 BC. It is a UNESCO World Heritage Site. In the Antiquities Complex, layers of civilization are being excavated. The crusader ruins and citadel are remarkable feats in construction.

Against this broader Lebanese backdrop and an ancient history juxtaposed with a completely contemporary city with a devastating past, Beirut manages to continually recreate itself making it the quintessential Italo Calvino city, which houses our desires as well as our fears and I believe that this is why it is so beguiling.

Nina Saunders

Like Durban, Beirut has just been named one of the New7Wonders Cities together with Doha, Havana, Kuala Lumpur, La Paz and Vigan, Philippines. – Editor

Readers are also referred to KZNIA Journal 2/2004.



TOP: Ceiling of Al-Hariri Mosque.

ABOVE: The Midan of the Fakhr ad Din mosque, Deir al Qamar.

LEFT: UIA delegation: Christiano Lepratti, Eric Noir, Hassan Asmal, Zaida Asmal, Nina Saunders.