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NORTH COAST DEVELOPMENTS

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SAIA KZN

NEWS 2022 SAIA-KZN

SAIA-KZN Journal: FINAL ISSUE

This issue of the Journal brings to an end a sole and continuous sponsorship spanning 47 years, a decision “based solely on the tough economic trading conditions and the decline in the building industry” *Corobrik* informed.

Since 1982, for the last 40 years, I have been privileged to serve as editor. This trust, which saw the publication of 139 issues, and, I hope, covered every significant architectural project in KZN while attempting to keep the Journal relevant and open to ongoing debates, was produced with the help of some extraordinarily talented collaborators.

I am particularly grateful to the chairpersons and members of the editorial committee, the guest editors of 57 issues, Monica Göbel whom I consider my mentor, Maria Criticos (*Graphics*), editorial assistant Janet Whelan, and the caring support of Emeldah Majola at the Institute.

From SAIA-KZN and me personally, we are grateful for the unique sponsorship by the brickmakers and wish them a speedy return to top productivity.
Walter Peters, Editor

2023-24 SAIA-KZN Regional Committee and President

At the AGM held at the Institute on 11th August, the following

members were elected to the Regional Committee for 2023-24: Sikhumbuzo Mtembu, Monique Gillespie, Adheema Davis,

This journal, now in its 47th year of publication, has from inception been sponsored by *Corobrik*.



Editorial Board: Chantal Pieterse (Chair), Silvia Bodei, Louis du Plessis, Lauren Haiden, Rodney Harber, Kevin Lloyd, Karuni Naidoo, Angela Wilson, Deborah Whelan, Garryn Stephens (student member).
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SOUTH AFRICAN
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SAIA KWAZULU-NATAL

Lindsay Napier, Chantal Pieterse, Patrick Mawesana and Patrick Smith.

To this complement were co-opted: Sandy Naicker (City Architects), Dumisani Mhlaba, Mandisa Pepeta (SACAP Councillor), Nikiwe Mvuyana (Public Works), Viloshin Govender (UKZN), Bongeka Mnguni (Public Works), and Mark Bellingan.

At a subsequent meeting, Sikhumbuzo (Skura) Mtembu accepted the nomination for a second term as President, while both Monique Gillespie and Adheema Davis followed suit as Vice Presidents.

PETER LOUIS AWARD

At a function held at the Institute on 22nd September, the Heritage Committee of SAIA-KZN conferred Peter Louis Awards for the conservation of the built environment of KZN on two recipients, Roslyn Anne Devereux, Specialist Heritage Officer, Amafa, and architect Lennard Glenn Rosenberg.

The honour was bestowed on Ms Devereux in recognition of her dedication to promoting and preserving KwaZulu-Natal's built heritage through direct engagement with government, institutions, professionals and the public to mediate for equitable and sustainable solutions between conservation and development, and on Dr Rosenberg in recognition of his long-standing academic research, publications and exhibitions documenting places, neighbourhoods and communities often sidelined in the historical urban narratives of Durban.



ABOVE: 2022 PETER LOUIS AWARD From left: Ms Ros Devereux, Dr Michele Jacobs, who represented the selection panel consisting of the four past recipients, SAIA-KZN President, Skura Mtembu, and Dr Len Rosenberg.

COVER: Gatehouse: Elaleni Coastal Forest Estate, Salt Rock. Photographer Chris Allan. See p. 4.

IN MEMORIAM:

Ron Lewcock (1929-2022)

On 13th August, a legend of the Natal School of Architecture (UKZN today) died in Colombo, Sri Lanka, aged 92. This was the home country of his wife, Barbara Sansoni, who predeceased him by a year.

Ronald Bentley Lewcock was born in Brisbane on 27th September 1929. He commenced his studies in Architecture at the University of Queensland, before following his parents, both botanists, to South Africa at the end of 1948. He continued in 3rd Year at University of Cape Town before graduating in 1951. Ron assumed lectureships in Durban in 1952, together with Barrie Biermann, and by their example, literally, put the fledgling Natal School on the map.

Ron once explained “Barrie and I travelled around South Africa together by car once I had bought a little Fiat, doing research on colonial and indigenous architecture. Out of that grew the proposal for my doctorate. Altogether my thesis took seven years. I graduated in 1961.” The thesis was published as *Early Nineteenth Century Architecture in South Africa* (Balkema: Amsterdam and Cape Town, 1963), a tome that set new standards in architectural research and

publication in South Africa. Architectural practice was limited but one project stands out, the design of the extensions to Muckleneuk on the corner of Stephen Dlamini

In 1970 Ron left Durban for Cambridge where he held a Whitehead Fellowship at Clare Hall. Besides colonial architecture, his research field now expanded to incorporate Islamic architecture. With this



command, he was appointed Aga Khan Professor of Architecture at MIT, 1984-91, before moving to Atlanta, 1991-2007, as Professor of the Doctoral Program in

Architecture at Georgia Institute of Technology, until retirement aged 78! Ron contributed countless research articles and collaborated on at least ten books, and at various times served as a UNESCO adviser on conservation in the Middle East, Yemen in particular.

When Ron visited SA in 1997, he served as a juror on the KZN Awards programme, and on his next visit in 1999 the degree D.Arch (*honoris causa*) was conferred on him by the University of Natal (UKZN).

A long and fruitful association has ended. But Ron's spirit continues through the many former students he inspired, by his standards of scholarship and the self-effacement of his genius.

Jack Diamond (1932-2022)

A week before his 90th birthday, Jack Diamond, initial partner in practice with Hans Hallen, Diamond & Hallen Architects, 1959-62, passed away in Toronto.

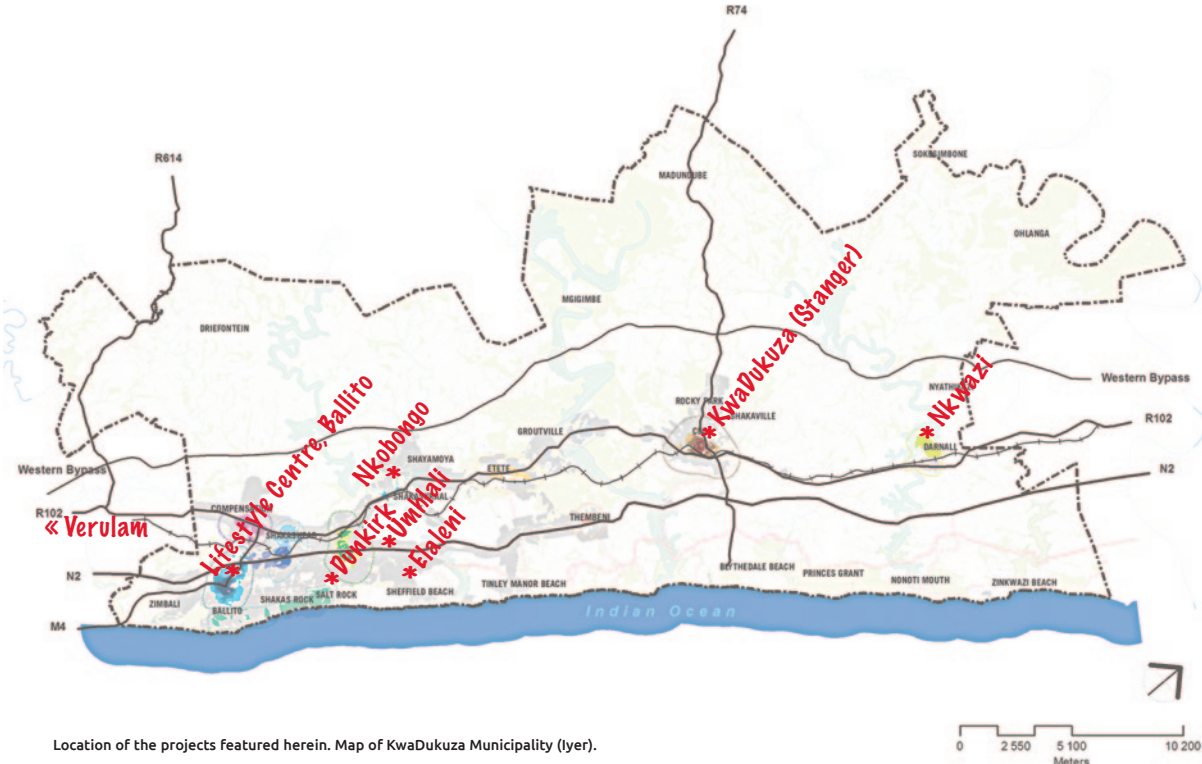
After completing his studies under Louis Kahn and working with the master, in 1964 Jack emigrated to Canada, practising first as Diamond & Myers before in 1975 co-founding Diamond Schmitt Architects. Jack was a Gold Medallist of the Royal Architectural Institute of Canada and in 1996 was made an Officer of the Order of Canada.

While visiting his country of birth in 1999, he served as a juror on the KZN Awards programme when he prompted lively and exhilarating debate (see Journal 3/1999).

Walter Peters

GUEST EDITOR'S INTRODUCTION

NORTH COAST DEVELOPMENTS



Location of the projects featured herein. Map of KwaDukuza Municipality (Iyer).

THE NORTH COAST and specifically the area around Ballito-Salt Rock-Umhlali has experienced exponential urban development in the housing, commercial, educational and tourism sectors. But with this, challenges have remained or were encountered.

This issue provides examples of a small but important part of the development or lack thereof. The area is characterized by a provincial transport route (R102) continuing the previously enforced racial and class divide. Development has continued in this trend with the huge financial investments into high end residential estates, private schools, sports facilities and shopping centres.

Coverage herein is primarily at this, eastern, side of the road. Mainly, because this is where most of the project material requested from architects came from. There are, however, a few examples of reuse and low-end buildings, but the dream remains for achieving a more homogenous urban environment not divided by race, class or income.

There is a wealth of very good work by architects in the area and to ensure no one was excluded, invitations were sent to all members of SAIA-KZN. The works featured are selected from the responses concentrating on the Ballito area, the focus of this issue. ☉ Kevin Lloyd Guest Editor



The North Coast story, in particular the Ballito area, began for me in the mid-1990s when I was invited to be on the *Zimbali Estates* project, right from its inception with the initial urban planning, the architectural design guidelines, the monitoring of these, and personal involvement in the *Zimbali Hotel* and *Estate Clubhouse* design and professional team (See *KZNIA Journal* 3/1999). What a wonderful journey being part of a multi discipline team from marketing, engineering, environmentalists, development experts, local authorities, and administrators.

This followed interfacing with many talented architects and their clients in design evaluation journeys together with their projects. There were then, maybe only four small architectural practices in the Ballito area, and me as a non-resident, but being so involved in the estate architectural industry, we were fortunate to undertake over 60 domestic and resort projects in the area.

The situation has now changed with a plethora of young and other talented inspiring architects taking advantage of the development boom. I have been fortunate to have formed liaisons with some of these practices and individuals while also serving on other estate developments such as *Brettenwood* and *Springvale* each unique in its own way.

My passion for the incorporation of the natural environment into architectural design and sharing knowledge and experience, resulted in an invitation to guest edit a *Journal* issue on the Ballito area of the North Coast and focus on the achievements and challenges it faces in such a splendid natural environment while confronted by past and existing political planning in separating the many communities living and working here.

I have run a small, dedicated practice specializing in residential and resort projects since 2004 after a 10-year stint as one of the directors of the then multi-national practice, *Theunissen Jankowitz SA Inc*. I continue to work on the North Coast and believe in sharing my experiences and the goals of those early developers whose aspirations and achievements set the North Coast on its trajectory.

However, at the same time my involvement in social upliftment projects with schools and community facilities over the years, begs me to point out and question the divide that exists in the area and how this must be repaired. –Guest Editor

Fig.1. KwaDukuza Municipality. Ballito at left, KwaDukuza (Stanger) right of centre, 30km apart, with the N2 and R102 roads inland parallel to the Indian Ocean.



THE NATIONAL Development Plan (NDP), in setting the long-term vision and trajectory for South Africa's growth and development, emphasises that the key to addressing the triple challenges of inequality, unemployment, and poverty, lies in transforming the physical space. It furthermore acknowledges that any approach aimed at addressing these triple challenges will have to:

- fundamentally disrupt and undo inherited and persisting colonial and apartheid economic, social and spatial investment logics;
- make radical changes in and to space; and
- introduce a national inclusionary economic growth and spatial transformation-focused investment and spending logic that all spheres and sectors of government can buy into, drive forward, and be assessed on in terms of the outcomes of their actions.

—Guest Editor

KwaDukuza Municipality (KDM) is a unique local municipality with two centres of development, in Ballito and KwaDukuza (Stanger) (Fig.1). Each has emerged from its own distinct role. Ballito serves the wealthier middle-upper income populace, driven by high-end residential, commercial, service, and tourism-related activity. KwaDukuza, on the other hand, operates from an historical legacy as an administrative hub, and offers municipal, cross-border commercial and employment opportunities, as well as industrial, and agricultural processing-related activities.

In recent decades new development has concentrated in Ballito leading to an economic boom. The disparities within the Municipality are further entrenched by the physical boundary of the N2, dividing the Municipality into the east (coastal) and west (hinterland). Coastal developments favourably experienced private beach access and gated estates whilst the hinterland remained undeveloped. The R102 regional mobility route, west of the N2 developed as a mobility corridor with nodal developments emerging at intersections, which over time led to over 50% of KwaDukuza's population residing along the R102. The role of the R102 as a thoroughfare through the region hindered

development opportunities by disapproving developments that required local access off the route. This further restrained the hinterland from positive economic growth.

As a response to these challenges the Municipality proactively implemented restructuring and guiding tools for future developments. IYER has had the opportunity to play a decisive role as lead urban planners over several years in the restructuring of these areas through projects such as the City Development Strategy, The R102 Corridor Development, The Spatial Development Framework (SDF) (2021), and The CBD Regeneration Masterplan for KwaDukuza. KwaDukuza Municipality adopted a consolidated wall-to-wall land-use management scheme on the 31st of March 2016. The scheme was to guide and manage development in the Local Municipality according to the vision, strategies, and policies of the Integrated Development Plan (IDP) and SDF in the interest of the public to promote sustainable development.

The SDF (2021) promoted sustainable development in the Municipality by moving away from a rigid land-use-based spatial development framework to a robust land-use intensity framework, which is not income bias as typical land-use patterns are, but rather promotes opportunity-driven land use permutations. Further to this, the team by HATCH (planning economists) and IYER had been instrumental in developing the Durban Aerotropolis Masterplan (DURAMP) framework, appointed by KZN Department of Economic Development, Tourism and Environmental Affairs (EDTEA) and Dube Tradeport at King Shaka International Airport (see also *KZNIA Journal* 2/2010).

The Masterplan which cross-borders several municipalities including KDM experienced the same challenges of a coastal rich corridor and a marginalised impoverished hinterland. Aligning to the DURAMP (2016) the SDF, extends integrated and coordinated spatial planning, multi-modal transport networks, place marketing, infrastructure and engineering services, and environmental sustainability.

An innovative approach to addressing the Municipality's challenges and realising its latent opportunities was the development of the City

Development Strategy (CDS). The purpose of the CDS process was not necessarily to attain elevated 'city' status (such as metro status) but, more importantly, to produce a focused and limited number of catalytic actions to enable the city to position itself better and dramatically change its performance. In doing so a multi-criteria analysis was developed to illustrate where potential prime developable areas are located. These areas are translated as the foundation for compaction and densification. The results are seen in Figure 3, which illustrates that existing nodes should be targeted as 'priority hot spots' for development, which inadvertently limits sprawl.

The CDS further developed the Tinley Manor/Blythedale Coastal Local Area Plan (LAP), which set out to target the challenges of movement and circulation within the designated study area and beyond, as well as integrating the west of the N2 with the east (Fig. 4). The LAP achieves integration by proposing a lattice road network, an extension of the M4, proposed intersections along the N2 (integrating the east and west), Non-Motorised Transport (NMT) routes, and direct beach access. The proposed land uses are structured around the anticipated movement network. Future residential uses are in the form of densities, moving away from predicting income brackets. This breaks away from the norm of developing high-income residential developments along with coastal belts and allows for varying densities for differing income brackets and ultimately creates a foundation towards equality.

Additionally, to redress and restructure, the R102 Corridor Framework Plan was developed to assess the nodes along the R102 and niche them to guide future development. The study proved that each node portrayed a particular offering that required strengthening through public and private investment.

In conclusion, the above portrays a Municipality that acknowledges the challenges and disparities it faces by proactively developing a statutory hierarchy of plans to guide, monitor, and instruct how development should unfold in a sustainable and equitable manner. However, whilst the tools are in place the aspect of implementation, management and monitoring remain a challenge.

Nathan Iyer

Mr Iyer is the principal of Iyer Urban Planners, Durban and Johannesburg. – Editor

Sources

KwaDukuza City Development Strategy. KwaDukuza Municipality, 2016.
KwaDukuza Spatial Development Framework. KwaDukuza Municipality, 2021.
KwaDukuza CBD Regeneration Masterplan. KwaDukuza Municipality, 2021.

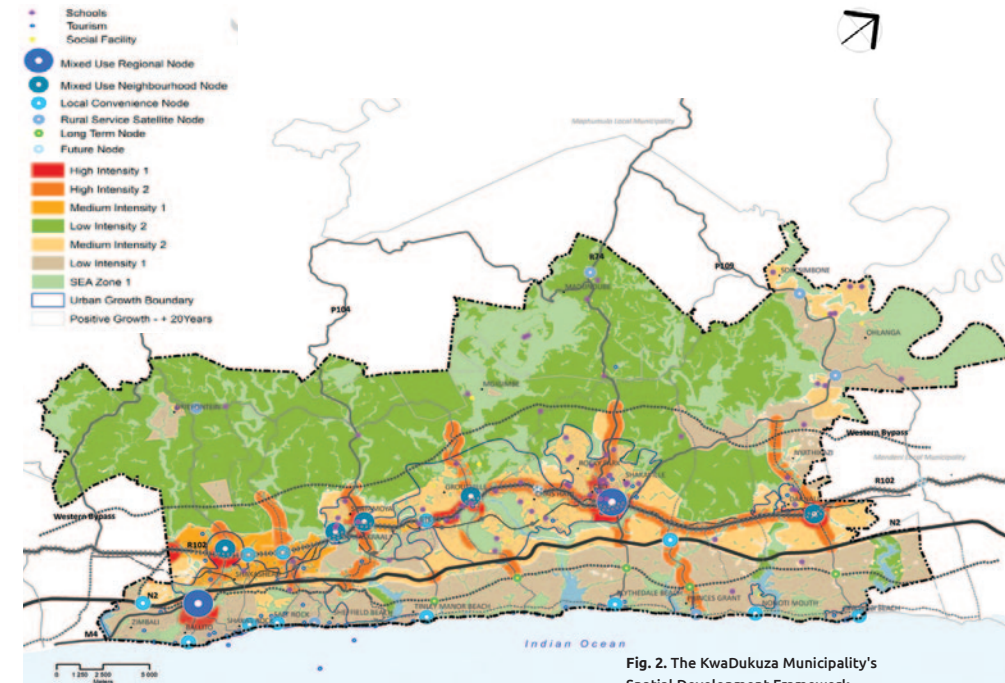


Fig. 2: The KwaDukuza Municipality's Spatial Development Framework (2021) indicates a robust land-use intensity framework.

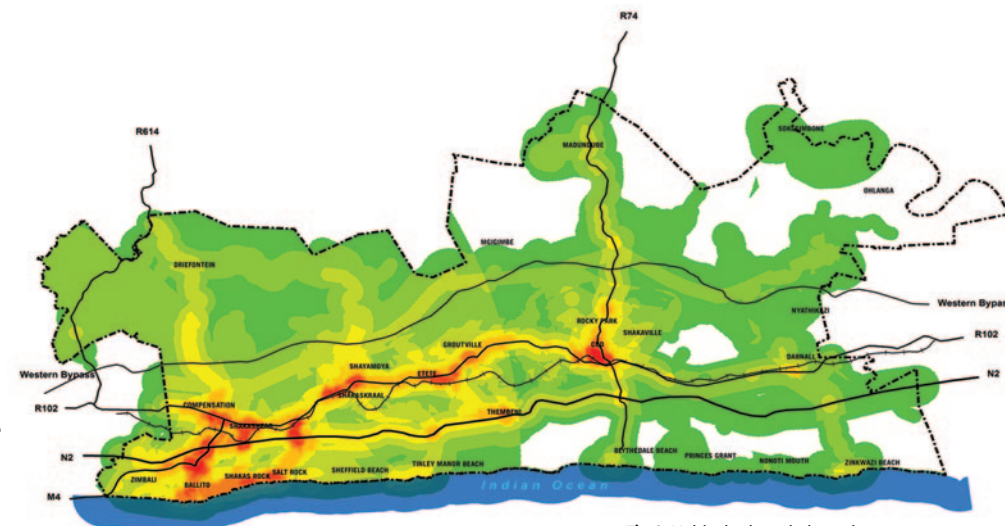


Fig. 3: Multi-criteria analysis results depicting the hotspots within KwaDukuza Municipality (CDS 2015).

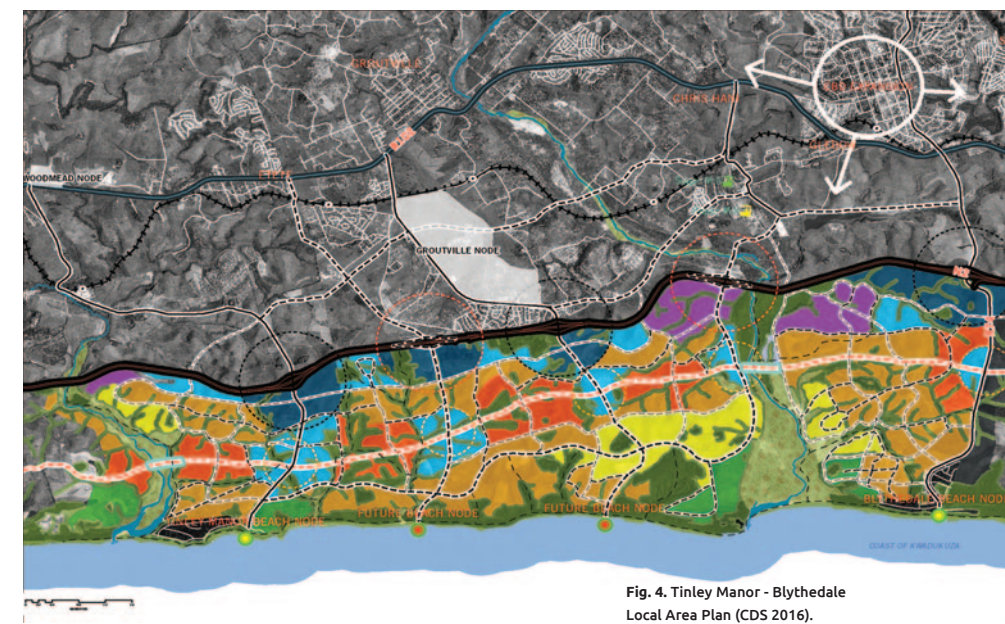


Fig. 4. Tinley Manor - Blythedale Local Area Plan (CDS 2016).



Approach to the GATEHOUSE,
Elaleni Coastal Forest Estate, Salt
Rock

MODERN RESIDENTIAL LIFE in South Africa is typified by Estates such as those developed and built on the east side of Ballito, close to the coastline. Security and administrative control are paramount, and there are examples when this has been well integrated into the sensitive coastal forest environments such as The Gates in the Elaleni Estate. –Guest Editor

GATEHOUSE: Elaleni Coastal Forest Estate, Salt Rock

Within the estate doctrine of offering a lifestyle that is rich in nature and embraces a sense of community, Elaleni Coastal Forest Estate set out to inspire sustainable living in one of the last indigenous coastal forests on the North Coast.

The design approach to The Gates is by means of an entrance causeway over a layered water feature, that further emphasises the transition from the busy, fast-paced outside world, to the tranquil, protected, lush forest within.

Carefully placed at a natural entryway to the forest estate, a simple form is arranged along the building's axis. Using spine walls of raw stone to support the vast cantilevered, off shutter concrete green roof, this entrance portal and gateway to the estate is enhanced with indigenous greenery taking precedence over the architecture.

Elaleni residents and the local community are encouraged to engage with the features on offer at The Gates to which a number of professionals have relocated their offices.

Completion Year: 2019

Lead Architects: Bloc Architects

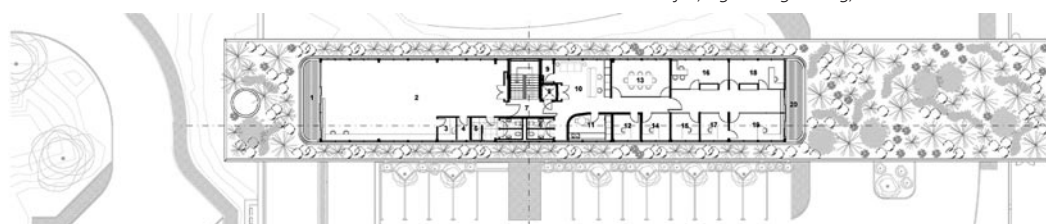
Photo credits: Chris Allan

Contractor: North Global Group

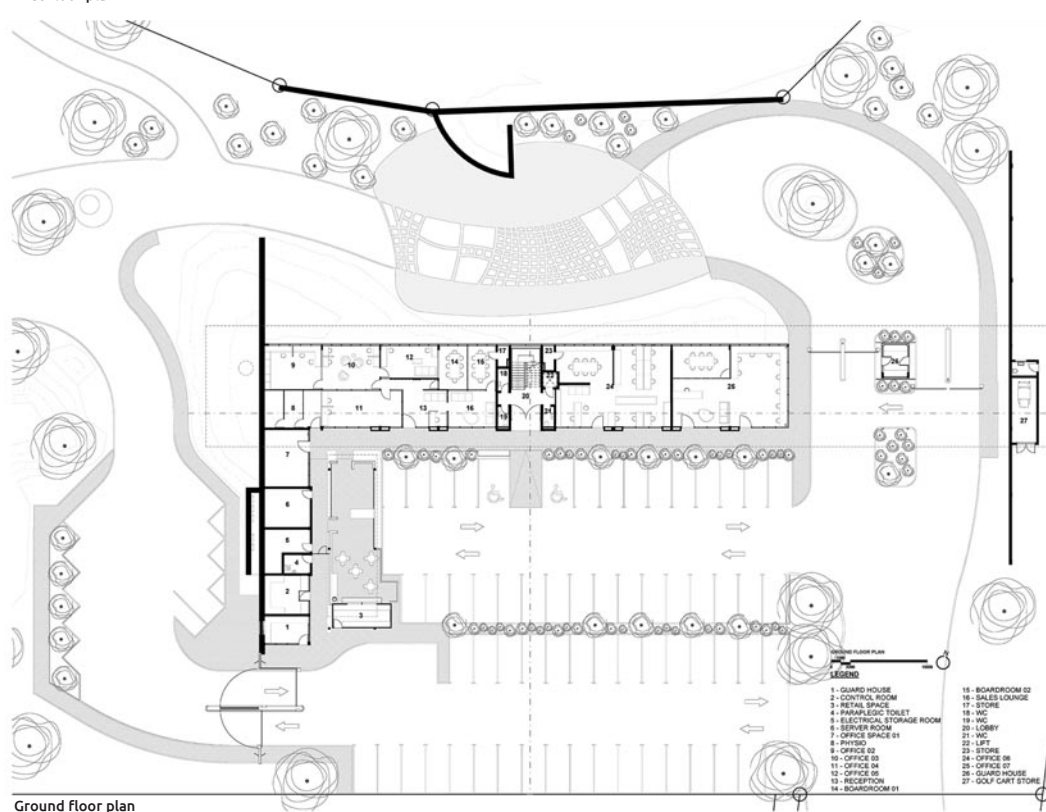
Engineering: Escongweni BPH Engineers

Landscape: Uys & White Landscape Architects

Consultants: Katjon, Ogilvie Engineering, Mvelo Air



First floor plan



Ground floor plan



Living in a gated estate, albeit in a most prestigious, lush environment and with restrictive screening of its residents' suitability, facilities are needed for the community and while developer driven, these are to be sensitively integrated in the natural surrounds. – Guest Editor

CLUBHOUSE: Elaleni Coastal Forest Estate, Salt Rock

Elaleni Estate is situated on 46 hectares of land on the Sheffield Beach / Salt Rock border. It is the site of an old crocodile farm hence the last surviving 17.5 hectares of indigenous North Coast swamp forest that has now become the central, iconic inspiration of the estate's ethos.

With an eye to generating the maximum benefit from this unique feature – for residents and the environment alike – the developers chose a low-density mix of 128 large freehold stands, two sectional-title developments of 45 and 35 units each, and a small commercial facility offering high-end satellite workspaces for professionals and family businesses.

Design specifications for all buildings on the estate require that they reduce their carbon footprints by 50% over comparable developments elsewhere. Homeowners are required to limit dependence on the national electricity grid, recycle grey water and store rainwater.

Complementing these homes and workspaces are four clubhouses: one surrounded on all sides by movable glass that

appeals mostly to the grown-ups, another with swimming pools, tennis court, and playground for families, the third clubhouse incorporates a gym and restaurant. The fourth is situated on Salt Rock Main beach.

The Elaleni Forest Clubhouse provides a peaceful retreat within the dense forest, overlooking an existing wetland. It offers communal facilities such as a yoga studio, meditation room, lounge areas, hammocks, and an entertainment space.

The clubhouse aimed to minimally impact the precious site. The architecture is simple, modern and low slung to allow the untouched surroundings to speak for themselves.

Residents can also enjoy marked trail runs and walks, private walkways beneath the canopy of the majestic trees.

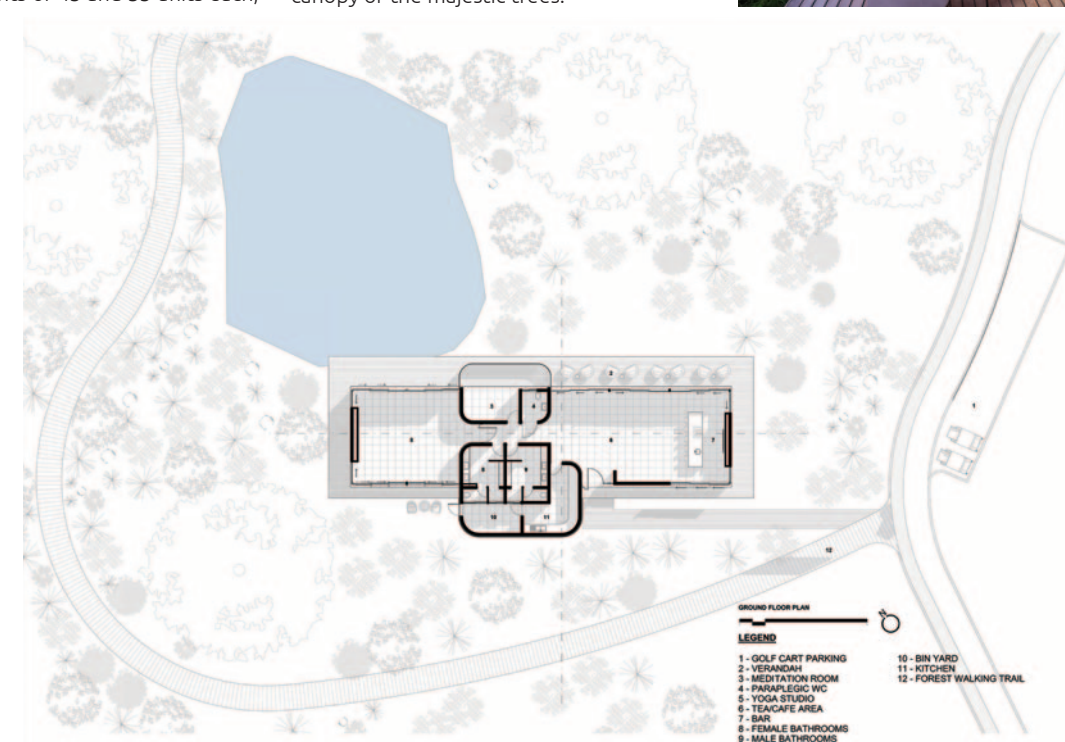
Developer: North Global Group

Architects: Bloc Architects

Contractor: North Global Group

Landscape: Uys & White

Photo credits: Chris Allan



Ground floor plan
LEGEND
1 - GOLF CART PARKING
2 - VERANDAH
3 - MEDITATION ROOM
4 - PARAPLEGIC WC
5 - YOGA STUDIO
6 - TEACAFE AREA
7 - BAR
8 - FEMALE BATHROOMS
9 - MALE BATHROOMS
10 - BIN YARD
11 - KITCHEN
12 - FOREST WALKING TRAIL



Julia Rutherfoord has designed and completed some exceptional homes integrated into the coastal forests of the North Coast. She has used natural materials and open plan living with large openings integrating the luxurious gardens and outdoor living terraces into the interior spaces of the homes. The detailing and choice of materials is of a high standard. – Guest Editor

FLOATY BOAT (House Ollemans), Elaleni Coastal Forest Estate

The clients worked on yachts, and the design is inspired by a yacht silently sailing through the forest or a boat floating above a sea of forest.

The roof is the underside of the boat, the bedroom wings are seen as dolosse (wave-dissipating concrete blocks), with the bedroom wing clad in treated Pine as the jetty for holding the boat in place. The forest is the aquarium, we are the fish.

The house features: a recyclable steel frame, gas hot water system, solar power, water storage and recycling, locally sourced stone with local timber and glass.

Architects: Julia Rutherfoord Architect CC

Contractors: Wise Construction

Engineers: JA Nel

Photography: Chris Allan



STUDIO ANNEX TO HOUSE ROYLANCE, Dunkirk Estate, Salt Rock

The client's brief was a studio for their parents, designed to create the least impact on the occupied property.

Consequently, the studio of steel frame structure cantilevers by 6m over the existing driveway to provide cover for a carport. Alongside is a garden storage facility in a semi-basement, encased with slat screen walls of recycled Balau.

The north-facing studio front had to be shielded from the sun. To this end a screen of *Corten* louvres were fixed at such an angle that occupants of the studio experienced views of the garden and forest but not into the client's house. The south façade was similarly cloaked with full-height *Corten* louvres for privacy from the neighbours.

The building materials are alive, *Corten* changes colour as it weathers, the studio is thus in constant change as it responds to the environment. Besides, *Corten* has a self-preservation layer in that it has a rust-orange patina to protect itself. The colours are constantly changing as it ages.

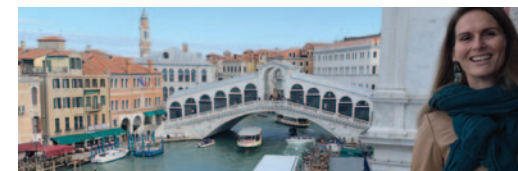
A recyclable steel frame, locally sourced stone, timber and glass, and solar power with gas hot water system. ☉

Architects: Julia Rutherfoord Architect CC

Contractors: KR Projects

Engineers: Tobell Stretch & Associates

Photography: Chris Allan



Participation at the parallel Biennale Architettura.

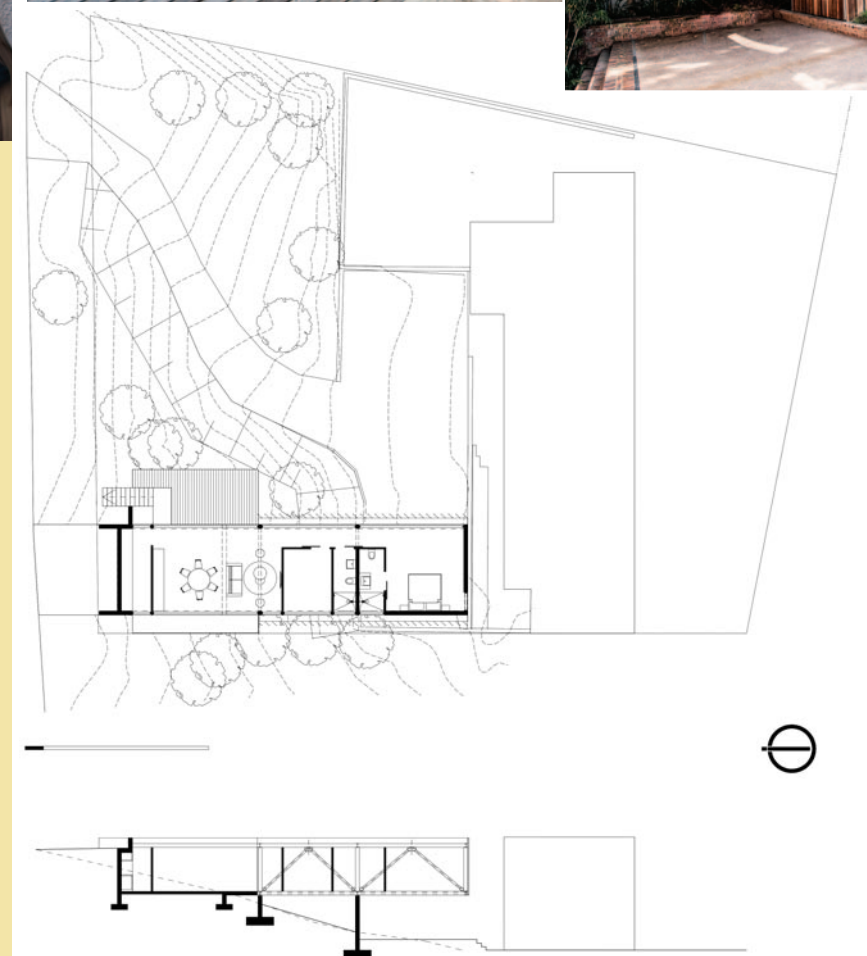
For the last decade there has been a parallel exhibition to the *Biennale Architettura* held bi-annually in Venice.

The parallel exhibition is organised by the European Cultural Centre (ECC), which in 2021 invited participants to explore the 'fundamental themes' of time, space and existence (TSE). In addition, TSE sought to draw attention to the current issues of sustainability in its numerous forms: environment, urban landscape, innovation, reuse, community etc. The selected work of some two hundred architects was then showcased in two palazzos and in public gardens.

Among the architects invited was Julia Rutherfoord, the sole entrant from South Africa. Her exhibition featured five houses, two of which are covered here, and all were included in the concomitant publication.

As if that's not honour enough, Julia has been invited to participate in the 2023 ECC!

A graduate of UKZN in 2004, Julia née Schneider gained experience in the offices of Axis (Budapest), Lisa Rorich Architects and Michael Tod Architects, before in 2010 embarking on practice for her own account in Salt Rock. – Editor





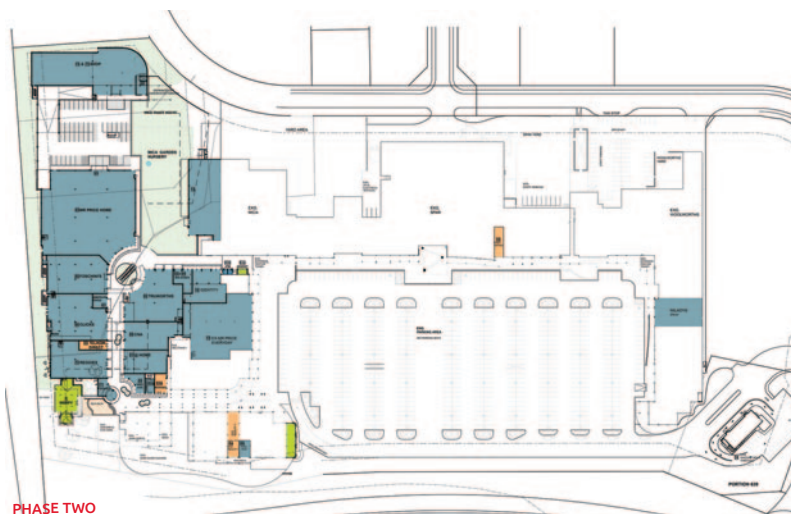
ABOVE: PHASE 1 site plan: The Centre began L-shaped, facing north, but due to interest shown, was completed U-shaped.

TOP: The towers anchoring the original development were to be unique to Lifestyle Centre. The main tower was inspired by Burj Al Arab, Dubai, which represents retail at its best.

WITH THE RAPID development of Ballito and adjoining areas commercial shopping centres have developed primarily on the access routes from the arterial highways to the old town centre and the beaches. The original centre with its character of a seaside town has gradually faded into subsidiary shops and a few restaurants. But it was not always plain sailing as two decades of Lifestyle Centre well demonstrate. —Guest Editor

Situated in Ballito, the Lifestyle Centre has provided a shopping experience to residents and holidaymakers since its inception. What began as a strip-style centre steadily evolved into a popular, local, 'lifestyle' destination.

Phase 1, 2000. I started working on this project in 2000 while working for Michael Tod Architects.



PHASE TWO

ABOVE RIGHT: PHASE 2 site plan: Extensions on the south.

LEFT: The first extension to Ballito Lifestyle Centre transformed the former strip centre into a 'lifestyle' destination, with a choice of shopping environments and tenant mixes.

RIGHT: In 2007, the interventions at Ballito Lifestyle Centre landed Evolution Architects with a Retail Design and Development Award of the South African Council of Shopping Centres, in recognition of "excellent design resolution and [for] achieving targeted development goals for the expansion of a shopping centre."

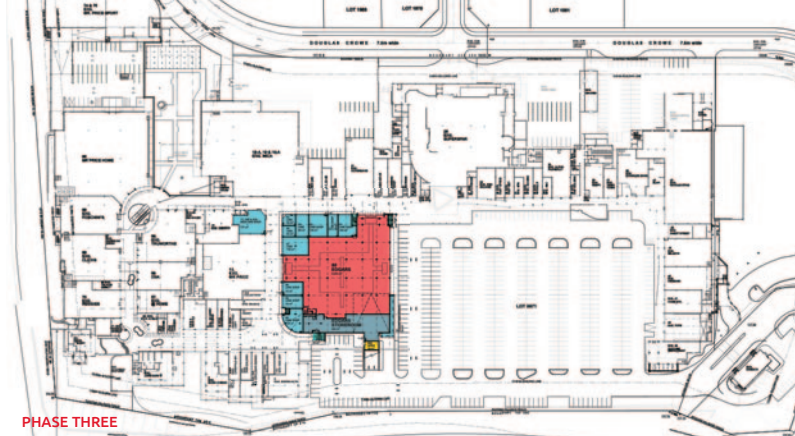


The overall design was a U-shape destination shopping centre with a central anchor tenant, SuperSpar, and corner anchor tenants, left-hand side, Mica and right-hand side, Woolworths. It began as an L-shape, and during construction, tenants were really interested, which enabled the U-shape to be completed. Right from the beginning, the owners were specific about the mixture of tenants.

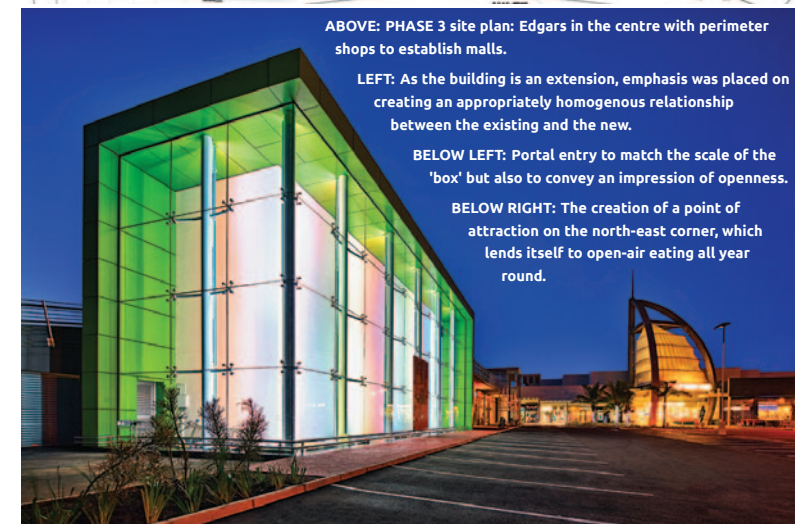
In Phase 2, 2005 Lifestyle Centre had become a popular centre for Ballito, a developing residential area and there was now the requirement for additional GLA (gross lettable area) and parking.

Lifestyle Centre was extended to the south-east via an extended walkway continuing with the original concept of the outdoor shopping experience. Exposure of the new area is maximized via straightforward customer flow from the existing walkways allowing for easy access to the existing and new parking, open to the sky towards the south-west, as well as the new basement parking. The focal point is a new lift well and escalator which were added from the basement parking area. New materials to façades added sophistication.

This extension allowed for additional high quality anchor tenants, including fashion and sport shops, Mr Price, Foschini, Reggies and restaurants, Spur and Primi.



PHASE THREE



ABOVE: PHASE 3 site plan: Edgars in the centre with perimeter shops to establish malls.

LEFT: As the building is an extension, emphasis was placed on creating an appropriately homogenous relationship between the existing and the new.

BELOW LEFT: Portal entry to match the scale of the 'box' but also to convey an impression of openness.

BELOW RIGHT: The creation of a point of attraction on the north-east corner, which lends itself to open-air eating all year round.



Phase 3, 2009. The addition of Edgars, a highly sought-after tenant, became the core user of the 'box' and the question revolved around the integration thereof into the design of the Centre as a whole. New materials including 'spider' glazing, steel, Hulabond aluminium composite cladding, and off-shutter concrete, all assisted in reinforcing the identity. The parking on the ground floor was reinstated on the roof above the box. After Edgars moved out of the centre, the 'box' was split into multiple high-class line shops and restaurants.

Phase 4, 2016-19. The construction of the new Ballito Junction Shopping Centre created competition across the road and many tenants, particularly the fashion tenants such as Edgars, Truworths, Foschini moved across to the Junction..

The 'retail experience' was redesigned to allow for customers' desire for outdoor spaces and dining options with retail experiences unique to Ballito as well as the surrounding community. The client's vision was to create a place of community, comfort and celebration. Existing line shops including Mr Price were converted into 'The Market' and others became restaurants forming 'Eat Street'.

The Market, which is conveniently positioned within Lifestyle Centre, attracts customers near and far with its wide array of products and breathed new life into the Ballito social scene. The open plan design allows customers to curate their own unique experiences within the space, taste testing a variety of different flavours. By its very nature, The Market's design brings people together within communal spaces.

Ballito Lifestyle Centre has always been one of my favourite projects, from winning awards to seeing it grow as time went on. 🕒

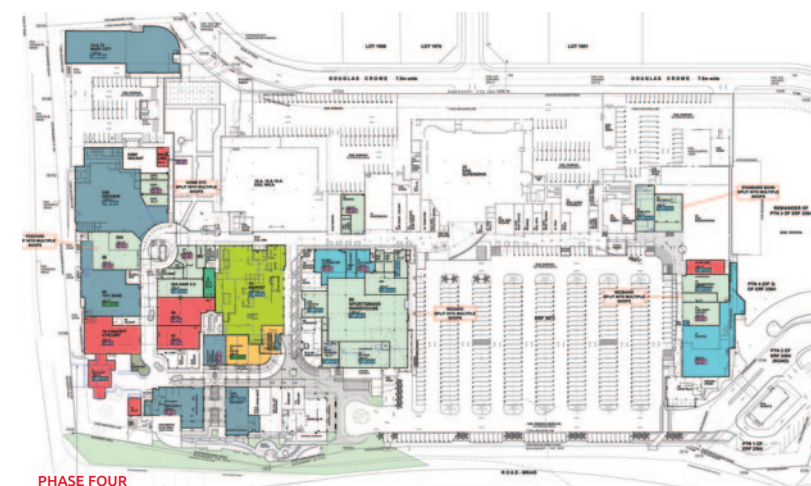
Raewyn Hayhoe
Evolution Architects

All photographs by Dennis Guichard except Phase 1 by Craig Hudson.

LEFT: PHASE 4 site plan: Redevelopment.

BELOW LEFT: Today, awnings do so much more than simply provide shade and protection from the elements.

BELOW RIGHT: An architecture about coming together to relax.



PHASE FOUR



LIFESTYLE CENTRE BALLITO

NKOBONGO RESOURCE CENTRE SHAKASKRAAL

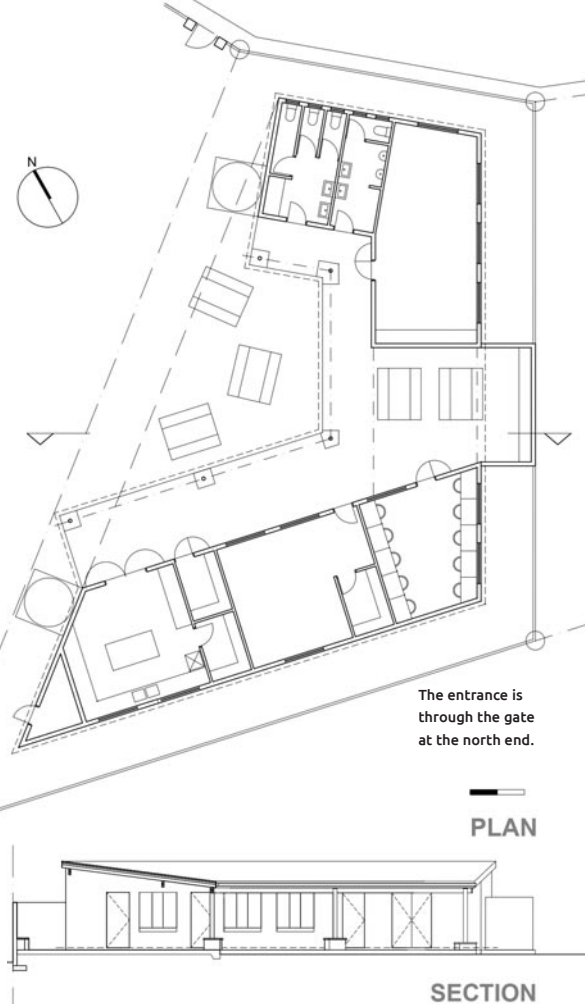


The challenges of social facility developments within the bureaucratic systems that exist is shown below, but this has a happy ending after many years.
— Guest Editor

THE NKOBONGO RESOURCE Centre is a small complex situated within the mostly residential area of Nkobongo inland of the town of Shakaskraal. It is one of the original RDP housing projects in the area, and today is a vibrant community with many of the initial houses having been informally extended and being used as businesses, shops, boarding houses and so on.

The Nkobongo Resource Centre is an NGO and NPO that cares for vulnerable children within the community. Originally an initiative of the Noah Foundation to care for child-headed families resulting from the AIDS pandemic, it aimed to provide sufficient assistance to these young families to enable them to remain within their communities rather than being moved to outside institutions. International funding for the Noah Foundation was withdrawn during the 2008 economic downturn with the Nkobongo Resource Centre being formed as a result.

The centre provides creche facilities for the smaller children including breakfast and a snack while their older siblings attend school. A midday meal is provided for all the children after school and the centre has computer facilities and internet availability



for the older children to use in the afternoons to complete their homework.

Currently the centre cares for about 32 children daily in the creche and feeds around 100 a midday meal each afternoon. The centre has 2 employees with pre-school training to care for those in the creche, a qualified social worker who heads up the facility and a cook. Various people assist with homework, computers and other functions on a voluntary basis.

The centre owns the property on which it is situated and has followed all the required legal requirements to become fully registered with various funding and regulatory bodies. Transferring the property from an RDP home to the current owner, rezoning the property, building the centre and finally obtaining an Occupation Certificate (OC) has been a continual series of ongoing time consuming, costly and admin heavy processes, spanning the substantial changes within the local authority town planning framework and requiring interaction with every conceivable government department. However, the centre is currently fully registered and compliant with all health, education and local authority requirements. It is almost certainly the only structure within the entire area that has an OC.

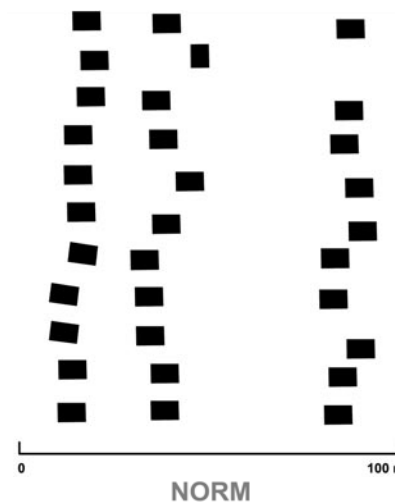
As a result of the OC a small government grant is now being paid to the centre each month which has enabled the appointment of a second creche teacher. The remaining funding for food, staff, services etc is provided by various private organisations and individual donations. ©

Angela Plekker
Ewald Plekker Architects

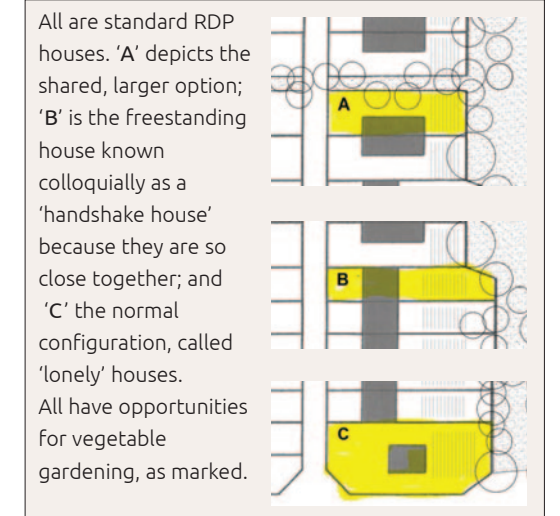
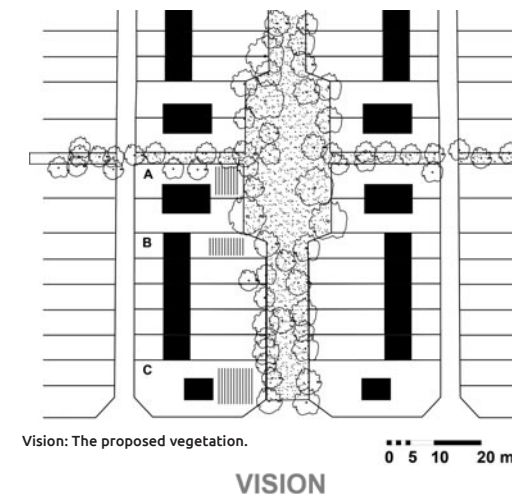
Photograph: A view from the supposed pedestrian walkway showing an original, monopitched home on the left, and an enlarged version next to it. The tree lined service roadway runs behind. Note the vegetable gardening.

WHETHER IT IS the challenge of maximizing the financial feasibility of exclusive residential estates with the requirements of sea view, security, maintaining the natural environment, or the understanding of the dynamics of how the less fortunate in low-income housing could maximize their meagre house and plot in time, both want planting and space for improving their environments. In the contribution by Rodney Harber, we see an example of the last at Nkwazi. — Guest Editor

When arch urban plan was commissioned during 2011 to plan the layout of part of Nkwazi, a township flanking the Darnall sugar mill, a 'figure-ground survey' was conducted of an adjacent, existing settlement to establish the norm. The density turned out to be 26 dwelling units/Hectare (du/Ha).

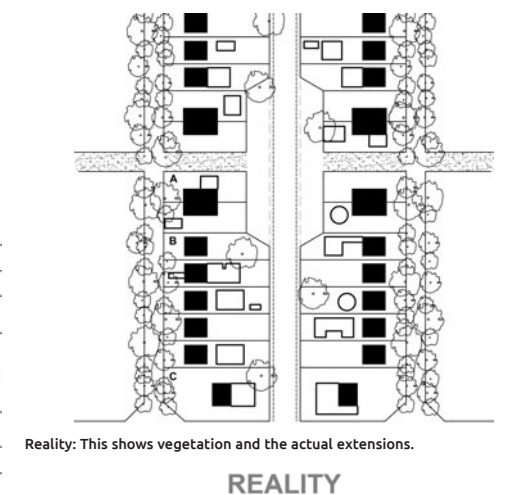


Our VISION was to double this density and to save on roads by focussing the traffic and service lorries onto the narrow roadways to the 'rear' of the sites, thereby freeing up the front to an elongated, safe planting area, leading onto a wide walkway for pedestrians and children. Reducing road frontages makes profound further savings with the cost of all double-loaded service runs minimised by building the houses only seven metres back (space for a carport). These accumulated savings become exponential.



To encourage residents to share walls these savings are passed on in the form of an additional square metre of house for every metre of shared wall.

The REALITY has played out, two decades later. The developer has correctly realised that houses cannot expand readily if constrained on two sides, in terms of roof structure and drainage, so has increased the site widths to include one metre building lines.



Note that the walkways have been transformed into informal roads! This must be because everybody prefers to enter a home through the Living Room with all the *Ellerines* furniture on display! ©
Rodney Harber
arch urban plan

WHILE WE HAVE the drive for the new and polished seen in the east of the national road, so many mature buildings are forgotten and gradually descend into decay. In this period, they are often still in use or passed on to other uses in desperate need of a shelter in which to live and work. Occasionally as per this magnificent effort, these oldies are brought back to life and the patina of time and memories of the qualities of the past allow us to enjoy and appreciate the history of this area. –Guest Editor



When in 2014 the chapel reached the ripe old age of 150, the Diocese, aware of its historical significance, decided on a path of major repair, reconstruction and renovation.

There were eight vertical cracks in the nave and vestry which were cleaned out, stitched, filled and replastered with matching lime plaster, after insect-treatment inside and out, below and above floor level. Because of problems with junctions and flashings between the original east gable wall of the nave and the apse extension, we decided there should be no separation between roofs.

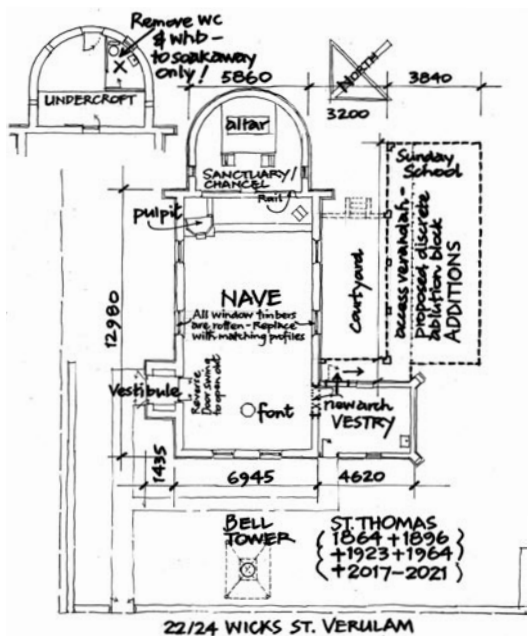
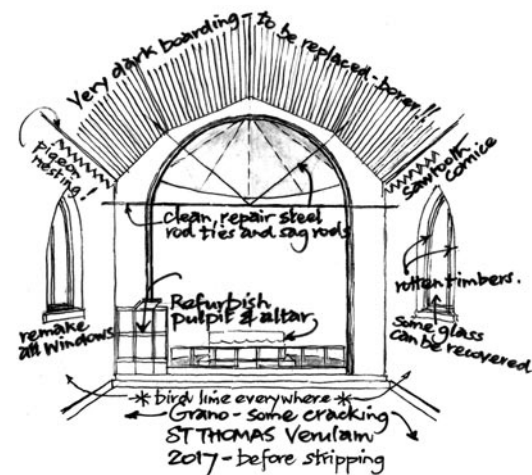
The engineer designed replica roof trusses, which were fabricated and bolted by the contractors. They also made the new timber lancet windows. Damaged sections of stained glass were repaired and about half of the original retained.

We were not able to find many original photographs, but the ones we did find, mainly from Verulam Historical Society archives, indicated that there had been a Celtic cross on the apex of the main west-facing gable. We prepared drawings for a replica, which the contractors made and fixed.

The original chapel was constructed by public subscription in late 1864. A decade on, a violent hailstorm destroyed the thatched roof, which was replaced with corrugated iron. 1896 saw a separate vestry extension added at great speed and therefore built with no foundations straight off the earth.

In 1923 a semi-circular apse was added to the east end, by default actually, because the gable wall had started to crack and list. Also in 1922/23, due to termite infestation the original woodstrip flooring was replaced by a solid reinforced concrete slab on piers with railway tracks as beams! The external limewashed walls were finished with a grey pebbledash, giving the chapel a more sombre appearance.

On its centenary, in 1964, the corrugated iron roof was replaced with IBR sheeting and repairs to windows undertaken. Unfortunately, thereafter apartheid politics and separate development hit Verulam badly, which saw the building falling into disrepair until it became unusable by 2010.



The revived chapel was reconsecrated at the end of 2019, although some internal works and repairs to existing fittings and furniture continued until all work came to a halt with the arrival of COVID-19 in March 2020. Final finishing touches were only possible in early 2021. ●

Ken Lever

Architects: Archilever

Engineer: Peter Banks

Contractor: MJL Construction (Malcolm Lawton)

Stained glass repair: MetaGlass (Hylton Blignaut)

Verulam Historical Society archives: (Amber Ramdass)

DURBAN ART DECO: HERITAGE OF A SUB-TROPICAL AFRICAN CITY BOOK REVIEW

ENTERPRISE BUILDING, 47 Samora Machel (Aliwal) Street, City centre, by arguably the most esteemed architect of the period, AA Ritchie McKinlay, 1931. This oblique photograph allows for a close inspection of the façade: the Mayan masks below the bundle of rods (fascies) aside the double-height entrance portal, itself crowned with an 'Enterprise' eagle; and the balustrades of the enclosed balconies within the recessed plane of the façade, each consisting of projecting balusters aside zigzag panels, possibly all of stucco.

COVER: An image that focuses on the detailed corner setbacks to the apex of Surrey Mansions, appropriately accented in colour, was chosen for the cover. This residential block at 323 Currie Rd, Berea, the book deems "one of Durban's grandest Art Deco buildings" p.62). Langton & Barbour, architects, 1934.

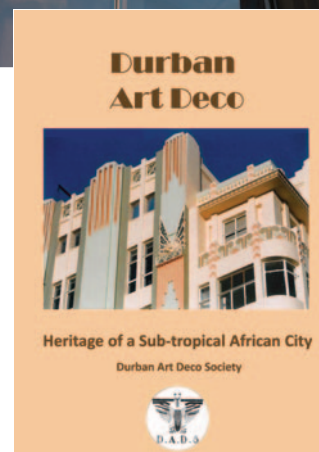


ALTHOUGH MEMBERS of the Durban Art Deco Society (DADS) had long been documenting Durban's Art Deco heritage, and the idea of a book had previously been considered, this was eventually realised in 2021, the 21st anniversary of the founding of the Society.

Each building was given a double-spread with a general photograph on one side and detailed images and text with "added bits of information to pique readers' interests" on the other (Preface). Aside from contextual texts, the book of 98 pages is structured by geographic area, city centre, beachfront, Grey Street (officially Dr Yusuf Dadoo Street), and the Berea, and in each, 6-8 buildings were selected for coverage. The bookend includes a map, which locates the buildings, but is rather stylised to my liking. Unusually too, the book includes a list of 'lost buildings', those that have not survived, and with 12 buildings, unfortunately, that's a long list.

Art Deco has not always been a valued heritage of Durban. As I recall, it was a project initiated by art historian Kathy Adler, who in 1975 first drew our attention to these buildings, when the findings by 2nd or 3rd year students of the History of Architecture at Natal (UKZN today) were published (*Plan. Journal of SA Architects*, No. 10, 1975, pp12-13). At that time, the detailed front elevations were frowned upon while the backs were often noted for their sculptural form and daring, for example, Hollywood Court, 197 Anton Lembede (Smith) Street.

At the time of the national Architectural students' conference held in Durban in 1984, then final year student, Colin Sweby, prepared a succinct page for the visitors' guide (*NPIA Journal* 1/1987, p8). He emphasised the concurrency of skyscraper



developments, the 14-storey Colonial Mutual, and the grouping of tall residential blocks of flats in lower Dr Yusuf Dadoo (Broad) Street, where the accent is set by Broadwindsor, 1935.

In retirement, late colleague Dennis Claude took the pursuit further and with 4th year student projects guest edited an issue of this Journal (1/2003) in preparation for the International Coalition of Art

Deco Societies, which spent its 'after congress' in Durban in 2003. In this issue attention was drawn to entrance portals, lift lobbies and post boxes, where the impacts of Art Deco on decorative arts could be closely appreciated, to interiors and the use of Durban scenes in coloured glass, and Dennis pointed to local or regionally responsive details.

However, no matter the research, writing and kind of presentation, Durban's Art Deco legacy was in need of curatorship. This DADS has assumed, and succeeded in vetting and advising on appropriate interventions so that these beautiful old buildings can be restored with their unique forms and colours.

Amongst the shabby or decaying buildings of Durban, I'm delighted to see so many Art Deco buildings being refurbished, some even with security measures attuned to style like Berea Court. This reminded me of what I once read, that every cultural change must begin with a few individuals, something I believe exemplifies DADS, and I trust the effort of publishing this book, which I highly recommend, will generate an even wider support base for the cause. ●

Walter Peters

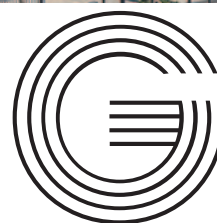
Published by Durban Art Deco Society, 2021

The book is available at R300 from Ike's Bookshop, 48a Florida Rd, or SAIA-KZN, 160 Bulwer Rd, Durban. Alternatively, e-mail allandurban@mwweb.co.za or mulholland@ukzn.ac.za.

All photos by Hugh Bland (www.kznpr.co.za)



View from east across the harbour.



IVING BACK TO A CITY is not a common architectural opportunity in the current urban development landscape and this project, as a contributor to the regeneration of one of the oldest parts of Durban, sought to strongly catalyse its location.

The Port of Durban enjoys a new landmark, now named the **Nelson Mandela Cruise Terminal**, which has clearly energised its interfacing context in Mahatma Gandhi Road. The building's principal engagement with the city is its spatial and visual connectivity to the Point precinct and the creation of strategic outdoor public spaces, which relate directly north-eastward to the beachfront and south-eastward to the harbour mouth.

The terminal was conceived as a new portal to the Kingdom of the Zulus, welcoming tourists to our Province and culture. To deliver this gateway, it projects a powerful form which displays many layers of metaphor. Dwarfed by docked cruise liners wharf side, the construct asserts itself as a memorable and unique object interfacing harbour and city.

Conceived with an overt African identity, the envelope of the terminal draws inspiration from the earthy colours, vibrant textures and traditional triangular motifs displayed in Zulu craft. Its terracotta cladding with variant coloration, wraps all surfaces of the building including the roof, to unify its form and offer a powerful image for passengers to view from docked liners' decks above.

Randomly arranged structural columns supporting the vast canopy and announcing the entrance, together with the folded form of the façade and roof, characterise the terminal to generate a simple, yet intricate architectural expression. The dominant

angular enclosure then connects tenuously to ground in strategic positions and emphasises the drama of the terminal's massive, cantilevered overhangs.

Crafted external paving arrangements and rich subtropical landscaping deliver an exciting and carefully orchestrated pedestrian experience which draws focus to the complex's public piazza.

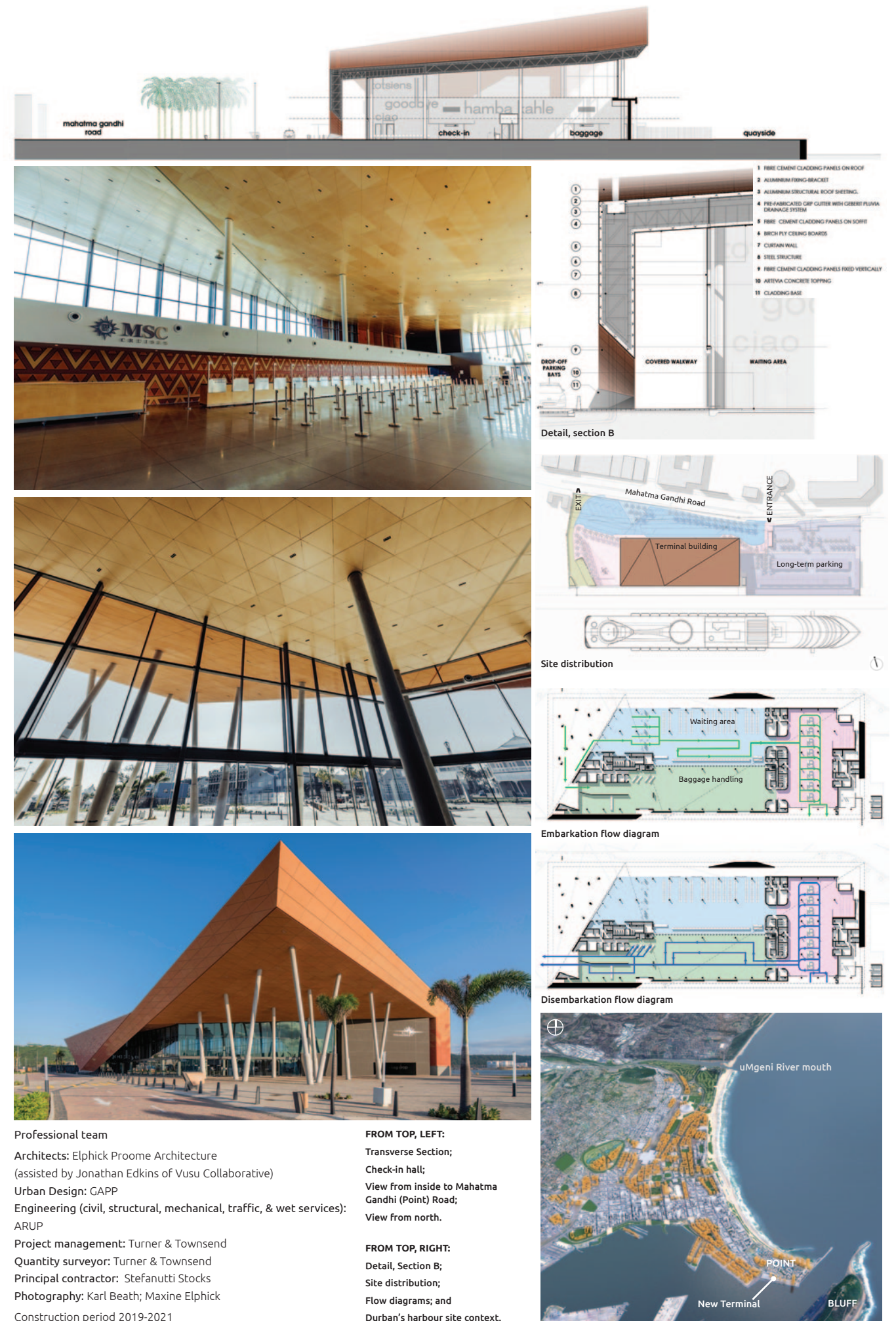
The profiled terracotta form envelopes a 1200mm deep primary steel structural zone enclosed with aluminium sheeting and the final clip-on ventilated façade of coloured fibre cement panels. These panels are parametrically generated and disbursed to promote full triangular patterning with no cut panels.

Interiorly, the triangular motif generating the entire terracotta clad envelope, extends into the arrivals and departures spaces, both on the vast timber ceiling and selected feature walls. Finishes, graphics and coloration are applied to enhance the quality of the context and to heighten the cruise experience.

Where the external envelope angles away, large expanses of glazing are revealed, and these promote visual connection from the interior to the urban context outside. The voluminous passenger spaces thus enjoy broad vistas across the forecourt to the Victorian heritage of the Point.

The gently folded form of the roof is reflected internally and is so shaped to invite entrance and to direct departing passengers' visual attention to the docked ship wharf side. Upon arrival, there is an opposite effect, where vistas are carefully curated across the arrivals hall to welcome disembarking passengers to the city beyond. This experiential sequence ultimately heightens the conceptual notion of a portal and inherently exemplifies the spirit of the terminal. ○

George Elphick & Greg Gordge



COMMONWEALTH WAR GRAVES DESIGN COMPETITION

In support of its decision to erect a memorial commemorating black South Africans who lost their lives in World War I, the investigations and consultations of the Commonwealth War Graves Commission found that the Company's Garden in central Cape Town was the most appropriate venue, and then went about procuring architectural services by way of a national design competition, which attracted 56 entries.

The jury chaired by Ghanaian-British architect, Sir David Adjaye, was unanimous in declaring the winning entry that by Dean Jay Architects of Durban. However, interestingly, among the ten finalist entries on exhibition in Cape Town was the KZN submissions by Design Workshop, that by Natal-graduate, Jo Noero, and informal entries by UKZN students.

The new memorial is to honour black South Africans, mostly service men of the labour units, believed to be buried in South Africa, elsewhere in Africa or at sea, and who have never before been commemorated.

The site within the Gardens comprises the smaller north-west parterre of the centrally located Delville Wood memorial garden, which commemorates fallen soldiers of WWI. While 'thoughtful innovation' was required, and the 'primary focus' of the new memorial was to be located in the parterre, entrants were free to include the abutting terrace.

The new design was to question first "some of the heritage aspects, which are perceived to represent a one-sided history," current thinking on memorialisation, and finally the democratisation of public space, while "avoiding erosion of the historical Gardens" by

maintaining at least 50% of the surface area as soft landscaping. In addition, this "redress project" was to include the names of 2500 persons; reflect on historical injustices or prejudices of war commemoration; engage meaningfully with the Delville Wood memorial; and provide an opportunity for reflection and contemplation within the historic public garden.

Walter Peters

WINNING ENTRY BY DEAN JAY ARCHITECTS

The following is extracted from the submission: The conceptual point of departure was that each of the fallen deserved an individual grave or marker, irrespective of whether remains had been recovered or not. Families seeking closure should not be subjected to an alphabetical (or other) listing on a wall – each death has an individual significance understood only by their personal experience.

At the crux of the site lies a plaque describing the purpose of the memorial. A QR-code on this podium provides the visitor with access to the name and location of their ancestor's marker. A 'pilgrimage' to the location forces movement throughout the



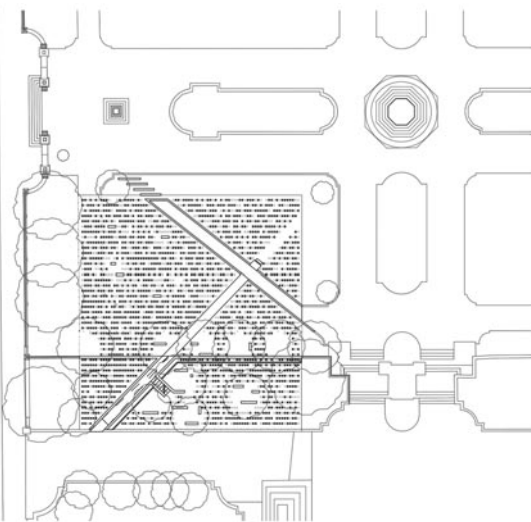
site between the markers of the other fallen, increasing the experiential engagement with the memorial.

The posts are a metaphor for a forest destroyed by the inferno of war – a remnant of humanity stripped of life for us to contemplate the unbearable tragedy of war. Seen from above, the proposal reveals a cross, the traditional iconography of a grave marker recognizable as such to all.

TOP:
A beaming Dean Jay with jury chair, Sir David Adjaye, in the foreground of the winning entry (African News Agency/ANA/Phando Jikelo).

BELOW:
Winning entry by Dean Jay Architects.

RIGHT:
Site plan.



It is imagined that research will uncover additional casualties, and granite markers without posts lie in readiness and remembrance of those yet to be discovered. As more casualties become known, the light in the marker is extinguished and replaced with their post.

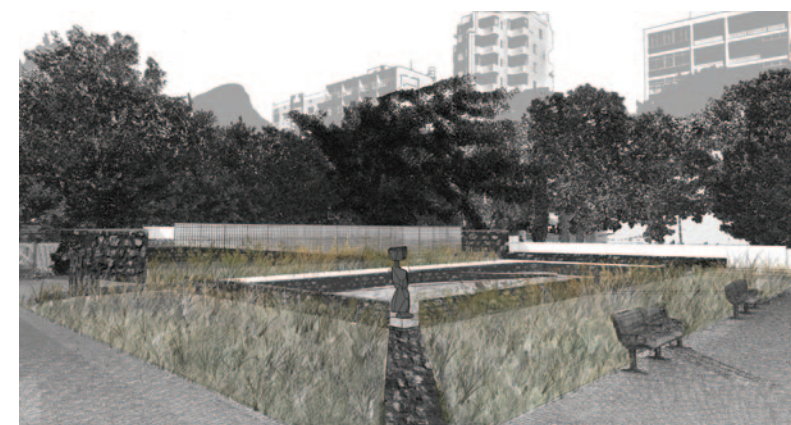
The rigidly orthogonal ordering principles throughout the Company's Garden are deliberately

disrupted by the diagonal movement patterns creating accessible engagement through, rather than looking at the memorial.

Posts are placed on an orthogonal grid as in a traditional graveyard, creating rows through which the visitor moves to find a particular marker. The grid is purposely broken by existing trees, contemplation spaces and deliberate gaps to provide relief from this rigor.

DESIGN WORKSHOP

This entry reflects the subjugated reality of one man, the nexus of the proposal, with 2500 names that carried the "weight of another man's ideals." The weight is seen in relation to the surrounding monuments, just as subjugators saw only the weight, the human below is invisible. Consistently, the terrain in which veld was replaced with lawn, is here to be rewilded.

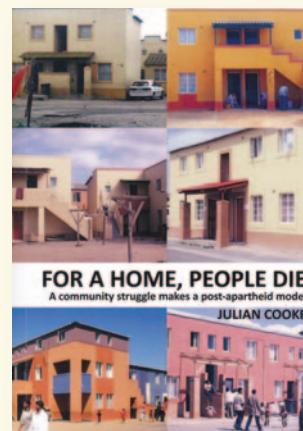
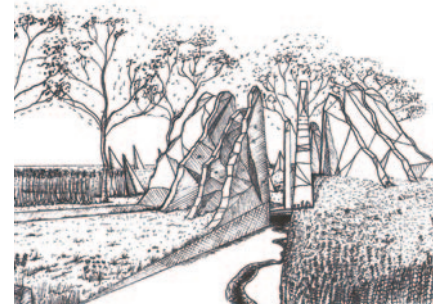


NOEROARCHITECTS

This submission included the abutting terrace and trees on which walls the names were to be entered. Facing the quadrant is the billboard acknowledgement.

UKZN ENTRY

of Isabella Vernes, First Year student. The proposal was arranged around a centrepiece in which "sky and walls open up releasing the build-up of gravity in an expression of peace." Identified names are included on the jagged sculptures within the surrounding indigenous garden.



NEW BOOKS:

FOR A HOME, PEOPLE DIE

Cooke, J. *For a home, people die. A community struggle makes a post-apartheid model.* Published by author, 2022.

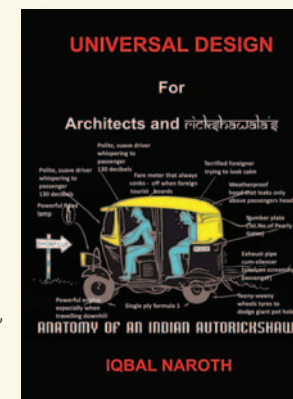
While the experiences covered in this publication are of Cape Town, this narrative deals with the inhumanity of accommodating migrant workers in 'single sex' hostels, which could have been the case in any larger centre of apartheid South Africa.

The book of A5 size contains 13 chapters over 214 pages and includes drawings and illustrations of projects, with options for interventions to hostels toward achieving a reasonable standard of accommodation for all. The publication is available directly from the author: Julian@claarchitects.co.za.

UNIVERSAL DESIGN FOR ARCHITECTS AND RICKSHAWALAS

Naroth, I. *Universal design for architects and rickshawalas.* Published by author, 2022.

This is a light-hearted but broad overview of a serious matter, which affects the designs of all buildings, proposed or historical. The author, practising architect Iqbal Naroth, observed his infant grandson and nonagenarian mother who lives alone, and concluded that despite the South African Constitution, which clearly states that no one should be compromised or discriminated against, much remains to be done. This message he has broadcast on radio, applied in teaching, workshops and mid-career courses, and now condensed in a very readable 70-page book available from Naroth Architects (office@naroth.co.za) or SAIA-KZN (admin@kznia.org.za). – Editor.



PIETER ZITMAN BURSARY FUND

Pieter Zitman, a memorable student in the First-Year class of '82 (*Journal 3/2021*), laconic and always with an alternative viewpoint and a keen sense of the underdog, has set a 'blistering precedent' by topping up the SAIA-KZN bursary fund by R500K. The interest earned every year will go a long way to assisting disadvantaged students of Architecture. This fund will be administered by SAIA-KZN and named after Pieter. –Rodney Harber

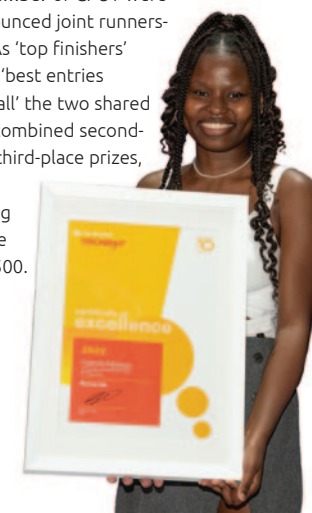
UKZN ARCHITECTURE LEARNING SITE

TOP FINISHER

The challenge of this year's PG Bison student design competition was the repurposing of an extant structure in Motherwell, Gqeberha (Port Elizabeth), for residential use with innovative modular units in the affordable housing category.

The competition, which was open to all Year 3 students of Architecture and Interior Design, resulted in no first prize. Instead, Yolanda Mpanza of UKZN, and Daniel November of CPUT were announced joint runners-up. As 'top finishers' with 'best entries overall' the two shared the combined second- and third-place prizes, each taking home R17 500.

Yolanda Mpanza



PROMOTION

Dr Yashaen Luckan, guest editor of the last Journal issue, Decolonial thinking and practice, has been promoted to Associate Professor.

HONORARY DOCTORATE

At a UKZN graduation ceremony to be held in May 2023, the degree D.Arch (*honoris causa*) is to be conferred on Paul Mikula. Well deserved and overdue. –Editor