AWARDS FOR EXCELLENCE
AWARDS OF MERIT
COMMENDATIONS
REGIONAL AWARDS FOR ARCHITECTURE

COROBRIK®

SOUTH AFRICAN INSTITUTE OF ARCHITECTS
SAIA
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2017

2018

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SAIA Upfront 18
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As a proud patron of architecture and the sponsor of the Corobrik SAIA Awards, we were delighted with the outcome of the 2017/2018 Awards. The standard of projects submitted seems to improve exponentially at each of the national awards, and this year is no exception with the quality higher than ever before.

Additionally, the projects awarded this year were extremely diverse and included office blocks, residential buildings, hospitals, community-focused projects and a highly-acclaimed book. Together these projects echo much of South Africa’s diversity and collectively are able to meet varied needs within our communities.

Through this programme, we recognise outstanding architecture, while also proudly paying tribute to the architects whose work is recognised for its quality, distinction and splendour. This year’s awards book elegantly captures the essence of the awarded projects and adds to the collection of awards books issued biennially. In this way, these books form a compendium for reference and readers’ delight.

At Corobrik we believe that our objective of promoting excellent architecture through the Corobrik SAIA Awards has been achieved today. The awards also provide inspiration for tomorrow and in addition, capture a timeless legacy for all who recognise the beauty and value in outstanding architecture.

Dirk Meyer
Chief Executive Officer, Corobrik
The Corobrik SAIA Awards programme is run nationally every two years. This year, as President of the South African Institute of Architects (SAIA) and convenor of the awards programme, I had the privilege to be part of such a prestigious award programme.

As stated in SAIA’s constitution, the organisation’s mission is to act as a collective voice serving the interest of its members in pursuit of excellence and responsible design. SAIA aims to uphold the dignity of the architectural profession and contribute meaningfully to the enhancement of society and the environment.

The Corobrik SAIA Awards programme validates SAIA’s mission by recognising and promoting excellence in architecture. SAIA values its relationship with Corobrik highly. It is through this collaboration that SAIA is able to showcase SAIA architects’ projects.

Sixty-one submissions were received for review. The panel tasked with the adjudication process was:

- Musa Shangase, marketing director of Corobrik, representing the sponsor
- Professor Paul Kotze, academic architect, retired professor of Architecture at the University of Witwatersrand, and editor of the *Journal of the South African Institute of Architects* (ARCHSA)
- Sumien Brink, eminent layperson and editor-in-chief for *VISI Magazine*
- Dr Luyanda Mpahlwa, eminent architect and director at Luyanda Mpahlwa DesignSpaceAfrica
- Maryke Cronje, SAIA president and director ProjectWorks

The panel first met over two days in December to shortlist the projects for in loco inspections. During those two days, the adjudication criteria were discussed and the exhibition of all 61 entries reviewed. From this, the adjudicators shortlisted 47 projects for visiting.

The awards adjudication process is an immense responsibility, which the adjudicators took to heart making sure that transparency and consistency were adhered to throughout the process. It was key to the adjudication panel that the process should be able to
withstand public scrutiny and, even though subjectivity of the panel cannot be avoided, fairness of the process should always be evident.

The adjudication panel has viewed some exceptional projects of various scales and complexities. All these entries had one thing in common – clients who are passionate about their projects. This was an immense contributor to the success of these works.

In ‘Finding the right Architect’, Issue 88 of ARCHSA, Prof Paul Kotze concluded: “Finding the right architect has to be based on a deep-seated shared value system and a professional commitment to finding sensible ways of working in our complex world, and to producing economic, cultural and social value for our future generations.” This was inherent to the projects viewed.

At the end of the process, the adjudicators conferred six awards for excellence, 25 awards for merit and five commendations.

It has been both a privilege and an honour for the adjudicators to be part of this prestigious award. The adjudicators acknowledge that, despite the current economic state of our profession in South Africa, architecture of a high standard is still produced in our country – architecture that is as commendable as that of our international counterparts.

Moving forward, the adjudicators wish to encourage the submission of more projects of a social and developmental nature.

“Excellence is not an act but a habit. The things you do the most are the things you will do best.”

– Marva Collins

Maryke Cronje
President and Convenor

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NEW RESIDENCE AT 151 MAIN ROAD, CONSTANTIA, CAPE TOWN

for G PAARMAN
by MALAN VORSTER ARCHITECTURE INTERIOR DESIGN

CITATION

There is a longstanding tradition in the architectural profession that when architects and their clients work in the context of the purity and beauty of nature they strive to attain an equal level of perfection.

This ‘treehouse’ by Malan Vorster Architecture Interior Design is a valuable addition to this local and international tradition and it has all the characteristics of becoming one of the benchmarks of quality and inspiration against which contributions of others will be measured. Both the architect and the client were well aware of the terrains of architectural thinking and physical realisation they have entered into here. There is also a close correlation between the client’s desires for the project and the architect’s interpretation thereof. It would have been very easy to allow absolute indulgence to reign supreme. However, the complete opposite is true – both the architect and the client displayed total restraint. This understatement is thoughtful, measured and subtle – achieving a sense of poetry that is quite unique in local and international architectural discourse. The architects have taken their cues from some of the master architects who have created some of the most iconic and respected structures of this genre.

Like many architects before, Malan Vorster Architecture Interior Design also worked with pure geometric forms. These forms, namely the circle and the square, created the framework for the design – specifically as far as the plan is concerned. However, they allowed themselves a wonderful freedom in the sections and elevations of the building. When physically viewed these are, by their very nature, the most dominant and memorable experiences of the building – belying the strict geometrical pattern of the plan. Only highly gifted and experienced architects can achieve this poetic contradiction and freedom of expression with such ease.

As with so many similar projects, the building process was outside of the normal conventions of procurement. This largely handmade building was mostly painstakingly created over a relatively long time on the site itself, and for the same client for whom the architects have done work before. However, when this previous work was done, the professional permutation was somewhat different. This previous experience obviously assisted the architects to find the most advantageous position as far as the site conditions and views are concerned. The building was placed at the ‘forest edge’, albeit a largely man-made one. The forest edge is where mankind has achieved its most prominent and influential strides in human development. When the building is physically experienced in its context by moving through it, it is as if the building as an object and an internal space disappears and only its profound relationship to its place on earth remains as the real memory of its physicality. The building in terms of its structure and materials is experienced as fragile and ‘temporary’, while its relationship to place and its immediate context could be perceived as its only sense of permanence.

Whereas this unique building could easily have been an expression of personal indulgence, its overriding quality is of restraint and care. This expression of thoughtfulness and fragility is set in an idyllic context where it is making an important contribution to the local and international architectural traditions and precedent.

STRUCTURAL ENGINEER HENRY FAGAN & PARTNERS
QUANTITY SURVEYOR DA QUANTITY SURVEYORS
CONTRACTOR THEUNIS NAUDE & LINK ENGINEERING
LANDSCAPE ARCHITECT MARY MAUREL GARDENS
SASOL PLACE

for ALCHEMY PROPERTIES
by PARAGON ARCHITECTS

CITATION
To understand something of the nature and magnitude of the SASOL Place building, it is important to briefly look at the history of the company as well as the historical development of the urban context where the building is placed.

SASOL was born out of a beleaguered South Africa when sanctions on every front, including oil, were imposed upon the apartheid state by the international community. SASOL was created to produce oil and petrol using the abundant coal supplies of the country. From these beginnings, a giant petrochemical behemoth developed.

Before this building was constructed, the company operated from 14 different buildings, situated mainly in Rosebank in Johannesburg. Not only did the new building have to unite the company on this level, it also had to be the device to create a new corporate culture. It furthermore had to be energy-efficient while, above all, also creating a physical symbol for the ‘home’ of SASOL as a company. The size of the building had to be about 68 000m² to accommodate some 7 500 employees.

The urban context of Sandton has its own particular history that ultimately influences the form of buildings in its CBD. Generally, the topography of the area is sloping away towards the north from the watershed ridge in the south. ‘Old’ Johannesburg is closely associated with this ridge, while its northern suburbs occur on an undulating landscape of shallow valleys and ridges formed by geology and water erosion. The Sandton CBD, the context of this building, is on one of these subtle ridges in the landscape. This rise in the land enables the dominance of the Sandton skyline over areas such as Randburg and even Rosebank, despite Sandton being on a lower altitude. The Sandton skyline has, in turn, become the competitor to the older Johannesburg CBD skyline. It has also become the symbol of many new South African multinational companies. It is, sadly, also the symbol of the changing fortunes of these two areas. Historically, Sandton has had much larger land subdivisions than in the older CBD of Johannesburg or many other cities. This had the result that the built form of Sandton did not develop into mere extrusions of the land parcel, as is the case in many CBDs with a different morphology. From inception, buildings in Sandton could have a more three-dimensional form as a distinctive characteristic. What little urban space there is has largely been taken up by transport with not much concern for the pedestrian and the concomitant-built fabric that comes with caring for the common man.

This is the general character of the context where the SASOL Headquarters Building has been built. It was also within this context where the architects tried everything in their power to actually address the making of a public and urban interface – contrary to the general spirit of Sandton. The form of the building took its cue from the company logo, which is based on the chemical nature of its products and processes. When the building is
viewed from the outside as a sculpture, its distinctive form is impressive, memorable and leaves the viewer in awe. This sense of wonder is intensified when the impressive interior atrium – the space that holds the building together – is experienced. It is filled with daylight and the internal facades are reminiscent of the outside facades while creating another sculptural quality – as if it is a rockface ready to be scaled. This experience of complexity is reinforced by the complete section of the building that includes the basement parking. However, the successive plans of the building reveal a profound and rational simplicity.

There is a logic present, that only highly-experienced and talented architects can create. On ground level, the architects have demonstrated their concerted effort to engage with the public realm in a positive manner, and have created a series of open spaces, each representing a different biome for the staff to enjoy.

The building takes up its rightful role within the wide variety of building forms that have come to earmark the Sandton CBD. It is equally shiny and expressive in form like many of its neighbours. However, once the building’s impressive intellectual underpinnings, its rationality and its courageous form-making are thoroughly understood, it distinguishes itself from its neighbours.

In the SASOL Place building, there is a thoughtful expression of form and function in a relatively uncontrolled and ‘wild’ urban context that portrays a deep, sensible knowledge and professionalism. It might just be that the multinational conglomerate, SASOL, has finally found itself a ‘home’ from where it can now approach the future. If anything expresses South African intellectual and corporate ingenuity on the world stage it might also just be this building as the new symbol for SASOL.
CITATION

The world is sadly constantly confronted with the most barbaric acts of human violence and oppression. When these brutal acts are viewed in the sunlight of the distance of time and space, we are all silenced by the horror portrayed or relayed from the words and experiences of the survivors. The reaction always seems to be the same when the collective voice goes up with the words; Never Again! Never Again!

Yet, mankind forgets again and again, in different places, in different circumstances and in different times. Mankind never seems to learn and we always find new reasons for acts of brutality against our fellow human beings.

The submission made for the building starts with the following words, and it is important to repeat them here:

I swore never to be silent whenever and wherever human beings endure suffering and humiliation.

We must take sides.

Neutrality helps the oppressor, never the victim.

Silence encourages the tormentor, never the tormented.

– Elie Wiesel, Holocaust survivor and Nobel Peace Prize winner.

For an architect to design a building with this kind of purpose is a daunting task. Firstly, whatever the architect designs will be insignificant in terms of the sheer weight of the subject matter. Secondly, the world has seen a whole series of buildings designed by very influential architects who have created an international benchmark against which each new addition to this type of building will be measured. This reality can be a high mountain to scale for any architect; to find their own place in this legacy where they can be taken seriously and be respected for their unique contribution.

The architect quite rightly states:

Deriving architectural symbols for mankind’s greatest crimes was a humbling and moving process. We undertook this journey with survivors of the Holocaust and the Rwandan Genocide. From the outset, they suggested a strong motif: the railway infrastructure of Europe and Africa. Trains and railways, once a symbol of industrial progress in the eyes of the 20th century modernists, were transformed by the Nazis and their collaborators into a vast killing machine. In Africa, the railways representing the great dream of the colonialists, not only brought along empire, but also oppression and human misery.

The reality and metaphor of the railway infrastructure lead the architect to the idea of the ‘industrial’ building. When so many of the death camps and genocide sites are viewed, their industrial nature becomes prominent. These were real ‘factories of death’. This architectural reference then became the most important idea for the architect. It informed the form and
the most important material choices and the detailing of the building.

The visitor's experience of the building is direct and uncomplicated. Unlike so many of the other Holocaust memorials, the architect here does not 'force' the message onto the viewer. The architect also does not force a specific emotional response onto the visitor. In this building, the visitor is treated as a responsible adult who would be able to form a personal opinion about both the building and the meaning of the exhibits. The building, its exhibits and the placing in its physical context does not impose itself on anybody. It is simply there and it tells its story to those who are inquisitive enough to want to hear it.

One of the most important aspects of the building is the infinite care with which it has been made. It is as if every brick has been placed with care and respect. Each detail pays homage to the departed and draws our attention to the fact that so many people died because of wanton carelessness and evil motives. When one enters across the forecourt, paved with old broken tombstones, the visitor immediately understands that you are there to collectively ask for forgiveness for the inhumane transgressions of humankind.

The building is quiet, it does not impose and its unsettling presence reminds us that what is being remembered here can happen again in our midst if we are not vigilant every day, and if and when we do not speak up about and against the injustices of life.

The real architectural strength of the building is situated in its ‘ordinariness’. This may be the most important contribution it is making to the international lexicon of architectural ideas of buildings and institutions assisting the world to remember and to, hopefully, avoid the repetition of our inhumanity to each other.
THE DELVILLE WOOD MEMORIAL, LONGUEVAL, FRANCE

for THE SOUTH AFRICAN HERITAGE RESOURCE AGENCY
by CREATIVE AXIS ARCHITECTS IN ASSOCIATION WITH MAYAT HART ARCHITECTS

CITATION
To evoke the memory of an event by means of architecture is difficult. Architects throughout time have been confronted with this problem many times. In many instances, these were make-or-break commissions – they either succeeded gracefully or stumbled awkwardly. It would seem that the design responses are mostly split between well-considered subtlety and respect or grotesque absurdities.

When considering the South African Delville Wood Memorial before the realisation of the design by Creative Axis Architects and Mayat Hart Architects it would all seem a bit ‘strange’ and slightly bordering on the absurd when viewed from a contemporary perspective.

The Delville Wood battle of the First World War (WW1) is one of the most epic battles in the sad history of warfare. It was the first important battle between the South African contingent of the Allied Forces and the Germans in the battle of the Somme. The order was to take the wood ‘at all cost’. Only 143 out of a total of 3 153 South African soldiers survived this six-day battle. The devastation of the soldiers and the wood was total. In time, however, the woods grew back and the scars inflicted on human bodies and memories began to fade.

It is usually at this point when memorialisation by means of architecture occurs. The purpose usually is to commemorate and document, and by so doing, try to bring humankind to its senses to avoid it happening again. Sadly, mankind always seems to fail in this regard.

Sometimes such monuments become a vehicle to create a legacy or make a political statement. The first South African memorial at the site was designed by Sir Herbert Baker and built in 1926, not too long after the formation of the Union of South Africa in 1910. In 1986, the then South African government built another memorial and museum at the site, which was opened by PW Botha. This happened against the background of severe international and internal pressure on the apartheid state. The new Delville Wood Memorial was completed in 2016 to commemorate the centenary of the battle. In this instance, the project was commissioned by the democratically-elected government.

These three stages are all reflected in the architecture of the memorial at present. Baker’s hand is easily recognised as the architect of the first memorial. The apartheid government used an architect from England to create a museum in the form of a mini version of the castle in Cape Town. This was placed to surround the Cross of Consecration on the axis created by Baker. The architectural dichotomies and tension between these two actions are clear and quite sad. It was between these two memorials where the current architects decided to place their memorial that was built to commemorate all South Africans who lost their lives in WW1. They based their design on the concept and desire that this memorial should become part of the journey and not be a destination. The architects described their design as follows: The new memorial aims to sit gently within the site, a new historical layer not trying to
compete with or overshadow the old. Sited between the old memorial and the museum, it becomes part of the journey between the two rather than a destination in itself. Its aim is to commemorate the service of all South Africans who lost their lives in the First World War, particularly the members of the South African Native Labour Corps, who had received no official recognition.

The memorial takes the form of a subtle trench, partially submerged into the ground, evoking both the idea of the trenches that still fill the surrounding wood and were so characteristic of the war as well as the idea of being sunk or submerged underground. Outwardly the memorial has little visual presence. Inside the ‘trench’ the sandstone walls are lined with nearly 15 000 names of the soldiers who lost their lives, listed alphabetically regardless of rank or race, unified in their contribution and loss. It is this subtle approach that is impressive in the face of the design history of the memorial. Their work is also based on thorough research. They did not try to dominate what was already there, and by doing so, they are in many ways holding up a mirror to what was existing. Their approach delivers a commentary on how history, power and memory were previously expressed. There is a high degree of excellence in the quiet reserved manner in which they have achieved this. It is important to note that they were the first South African architects to work on the site and that they are young enough to have received their training in the post-apartheid dispensation.
CITATION

Buildings like Lake House can only be made through total dedication. The entire team involved in the design and construction needs to share the desire for excellence in every aspect of the building. This kind of attention to detail needs to extend across the whole building, from the large scale to the tiniest detail. Above all, it also requires a highly talented and experienced team to achieve a building such as this – to make it appear effortless, unselfconscious and generous. Buildings like Lake House will continue to live in the imagination of many, and will set a benchmark of inspiration for future generations.

This building is set in the idyllic and undulating hills of the Midlands of KwaZulu-Natal, next to a small lake. The placing of this house next to the small lake takes advantage of every positive aspect that the site offered. The land on the slope towards the lake was shaped to create a platform for the building. In this way, the building was cut into the landscape in order for it to be placed unobtrusively right on the edge of the water.

The plan and section of the building are generous and deceptively simple and direct. It has the kind of simplicity that can only be achieved by a distillation process of many iterations to let go of any unnecessary elements. The generosity of the plan is in the spirit of the best tradition of farmhouses in South Africa. It has the profound logic where nothing needs to added or subtracted.

The relationship between the building and the water's edge was the main driving force of the design. Nothing was allowed to interfere with the purity of this relationship. In plan and elevation, the building has a relatively solid back towards the slope into which it has been cut, while the front of the building is mostly transparent to maximise this relationship with the lake. The section of the building provides it with a low and subtle profile. It is as if the bulk of the built form is intentionally made to hide it in the landscape.

The essence and spirit of the building is in its construction. The five-year process was relatively slow and allowed for every step to be well-refined and considered before execution. What the eye can see and the hand can touch are mostly local materials purposively sourced via a network of sometimes unconventional suppliers. The prime structure of the building is made of steel. All the other materials used in the building were then co-ordinated into this core structure. The building appears ‘fragile’ at times, but never cold and distant. It creates a warm domestic environment sheltering its inhabitants in the larger scale landscape.

This building is a prime example of ‘total design’ wherein the most careful design attention was lavished on all scales of the building. This can be seen in small details such as hinges, the purpose-made furniture, and the innovative environmental control systems. The stonework and the African hardwoods used throughout lock this building firmly into its place in the world. It cannot be anywhere else – nor does it wish to be. Lake House is masterful in its relaxed simplicity; a simplicity that only the highly talented and dedicated can achieve.
CITATION

This research work deals with, essentially, the rail infrastructure built by the Nederlandsche Zuid-Afrikaanse Spoorweg-Maatschappij in the former Zuid-Afrikaansche Republiek over a period of 13 years.

The bulk of the population might never think twice about the public and private infrastructure that they use daily. It is just accepted as part of the world that we inhabit. However, we might complain if it is not there or when it does not function properly. Infrastructure is, thus, mostly ‘invisible’ to most people. Why then this kind of research? Why then would the researchers draw our attention to the rail infrastructure that was built during this time? As a partial answer to these questions, it can be stated that it was precisely such ‘invisible’ actions as this, coupled to the development of the mineral riches found in the Witwatersrand region, that set the foundations for South Africa’s modernisation and entry into the world economy, beyond mere agricultural production. In other words, this infrastructure creation changed South Africa forever. Furthermore, large sections of this rail infrastructure are still in daily use, assisting the country in its export trade, while, sadly, significant parts of this legacy are allowed to decay. This reality of decay and neglect can take away the possibility that the infrastructure can be used for the benefit of all. It simply needs an act of will to turn this tide around. This is what this important research publication suggests and pleads for.

This work was undertaken with material support from the Dutch government and by staff and students from the Department of Architecture of the University of Pretoria. It follows on from their important and respected publication Eclectic Wilhelmiens. Collectively these two publications form an intellectual unity that has created a trusted source of knowledge, which did not exist before in this form.

This second publication being considered here is essentially a detailed inventory of the artefacts, big or small, that still exist. The publication describes and lists their importance and current condition. The impressive attention to detail with which this has been done can only be admired. This systematic work has now been converted into an electronic format that is available to researchers and the general public. The research has also been presented locally and internationally. This work also sets a standard in international cooperation in the generation of knowledge. It is a kind of knowledge that, not only enriches our local discourse and methodologies, but also the international understanding of the effects of this kind of infrastructure.

What is also noteworthy regarding this excellent research project is how much we all can learn from it in order to understand our current infrastructural position and that which might come in the future.

NZASM FOOTSTEPS ALONG THE TRACKS

for THE DEPARTMENT OF ARCHITECTURE, UNIVERSITY OF PRETORIA AND ROYAL NETHERLANDS EMBASSY PRETORIA
by NICHOLAS J CLARKE AND ROGER C FISHER
RCL FOOD OFFICES

for RCL FOODS
by ELPHICK PROOME ARCHITECTS

CITATION

Sometimes the architect is the ‘knight in shining armour’ who comes to the rescue of a project. In this instance, the construction of the semi-basement of the project as designed by another architect was already underway when the tenant made the choice that their new premises had to reflect their intended corporate culture. This decision brought the architects Elphik Proome to the project. The change from a generic to a specific design for this tenant necessitated the highest levels of teamwork from the professional team against the reality of a project already under construction.

Five previously independent businesses also had to be woven together into one and the architecture of the building had to perform this task. The company is also of the opinion that the quality of their workforce is fundamental to their business strategy and quality architecture had a fundamental role to play in this mission.

The site is in a business park in a hilly area overlooking the sea in the distance. The initial structure was not placed ideally in terms of orientation and much had to be done in the new design to ameliorate this.

To foster this new corporate culture in the company, direct physical interaction between workers was viewed as a key priority. Contemporary work practices in corporates require a certain level of spatial freedom to accommodate the fluid nature of work that ranges from individual activity to group activities of various formations and sizes. In this kind of work situation, there are also different requirements regarding privacy and publicness. Acoustic privacy also becomes important within the constant requirement that activity must mostly be visible at all times.

To achieve these requirements, the architects created a central atrium as their first and boldest move. This space concentrated vertical and horizontal movement as well as services. It runs the length of the building and the ends are enclosed by glass walls, creating contact with, and a focus on, the external environment and the views over the landscape. Other functions, such as test kitchens, enclosed meeting rooms and staff dining facilities adjoining this space, ensure that this dramatic area displays the corporate activity to its fullest. On the various floor plates, most of the individual, smaller workspaces and the few cellular offices can be found. One of the roof spaces, which affords a magnificent view of the distant sea, has facilities for larger corporate events.

The architects have used tried and tested design principles to create this change in corporate culture for RCL Foods. This has been achieved with great skill and finesse. It is also clear that the building has become the active and interactive ‘home’ that they required when they changed course on the initial design.
K-RITH TOWER BUILDING

for UNIVERSITY OF KWAZULU-NATAL
by FGG ARCHITECTS

CITATION
The Medical School of the University of KwaZulu-Natal, where this building is situated, is on the outskirts of the traditional CBD of Durban and not too far from the harbour area. The urban environment here can be described as hard, gritty and tough. Most parts of cities are normally like this – not being too accommodating to a more humane way of life. The built fabric of the Medical School with its mostly orthogonal layout seems to continue this largely no-nonsense and utilitarian approach.

The K-RITH facility has been placed within this already densely built-up area. Suddenly, a different approach was introduced with this building, namely a building designed as if people mattered! The way that the building has been placed as well as some of the functions that have been accommodated in it, is clearly aimed at creating a place that can socially and intellectually bring the campus together. The K-RITH Building physically links the Medical School and the Doris Duke Medical Research Institute buildings. The large glass and well-lit atrium become the symbol and celebration of this social function that the building has to fulfil. This space is the ‘heart’ of the building as well as the new focus of the campus. All the functions relate to it and most of the functions are in visual contact with it. This element is clearly the masterstroke of the design.

The building houses mostly state-of-the-art research laboratories. These laboratories, built to exacting standards, are where some of the leading research on TB and HIV is conducted. KwaZulu-Natal is the epicentre of these dreaded diseases and it is only fitting that this world-class research facility should be placed right here.

When the leading international thinking is surveyed on the design of research and teaching laboratories, it is reassuring to note that this building fulfills all of those requirements. The best laboratories in the world do not represent science and research as outside of normal life and as an activity fulfilled by non-humans, or robots for that matter. The best laboratories now reflect that science is conducted by normal human beings with normal human relations. It is not conducted outside of normal life, in fact, it makes normal contemporary life possible and is, therefore, an inherent part of life. Science, like art, as a human expression is thus mostly the two sides of the same coin. This is precisely what the K-RITH building designed by FGG Architects is doing, it combines science, art and the normal social interaction of people in a celebratory manner. There are many larger design considerations as well as smaller details where the eye and the hand interact directly with the building that attest to this careful and considered approach. The forms employed in this building are dynamic and fluid. In this way, it is a welcome counterforce to the rest of the campus. It can easily be argued that the forms employed express a new energy and thus, hope for a better future. Maybe the best part of the design is that it conforms to all aspects that are accepted as international best practice in the design of research laboratory facilities, and yet FGG Architects have not made a song and dance of this. They have just done their work as best they could in a humble manner, and for this they deserve the profession’s respect.
CITATION

The overriding impression that this building creates is the immense complexity of the functions that it accommodates: The complexity of controlling the internal environment where production takes place, the complexity of the services that keep the processes running and the complexities of a restricted site coupled to a time-pressured construction period. However, maybe what is most important is the apparent ease and professionalism with which the architects have handled this challenging project.

Aspen Pharmacare, the largest pharmaceutical manufacturer in the southern hemisphere, needed this facility for the group’s Oral Solid Dose manufacturing processes. This also had to be a high containment facility. The building actually accommodates two dedicated and separately serviced production facilities. Within these, there had to be manufacturing and services segregation, all operators had to be protected at all times while large throughput volumes were required. All facilities had to operate in a negative pressure environment.

The site itself also presented its own challenges. Limited space was available, while the existing buildings and services had to be retained. A new wastewater treatment plant had to be created, and delivery and dispatch of products had to be taken care of. A further aspect was the emphasis on the efficient use of energy.

When the building is viewed and analysed, it becomes obvious why the so-called industrial buildings have had such a huge influence in the architectural world. Here the aesthetics emanate from the tectonics and the exacting technical requirements. Everything that is seen is required and nothing is superfluous. It can only be hoped that the rest of the architectural profession in South Africa will take notice of the achievements embodied in this building.

The brilliance of the building is brought to the fore when the intricacy of the cut-away isometric drawings that the architects have prepared are considered in detail. The bewildering complexity of the building is beautifully and accurately illustrated here.

This production facility has received much praise from the local and international bodies that assess and certify this kind of factory. From this, it is important to mention that it is perceived to be above the international standards and requirements. In this way, this facility is re-writing the norms and expectations worldwide. For this alone it should receive recognition. However, it is the architects who deserve the final accolade in that they could visualise this extreme complexity and that they could remain in control of it to produce a building with a deep-seated elegance.
PORT ELIZABETH OPERA HOUSE – ALTERATIONS AND RENOVATIONS

for PORT ELIZABETH OPERA HOUSE
by THE MATRIX... CC URBAN DESIGNERS AND ARCHITECTS

CITATION
The Opera House was constructed on the southern edge of the well-known Donkin Reserve. This grand urban space is, in a way, the recognisable ‘heart’ of the city, and it affords an equally spectacular view over the bay. It slopes towards the east and south with quite a steep gradient on its south-eastern corner. It is here where the Opera House was built in 1892. Its site is quite difficult and awkward ensuring that this important local institution remains hidden from the city’s main public space. The Opera House’s only real public interface is on Whites Road. Here it is experienced as a cascade of distinctive facade elements. The building is hard up against the pavement, leaving very little urban space in front of it. It is precisely here that an urban approach would have normally occurred in front of such an important institution in the city.

The average person would ‘read’ the building in terms of its faceted street facade. The interior of the building can be experienced in a similar manner. This characteristic of the building follows the historical additions that have been made to the initial 1892 building in 1911, 1927, 1934 and 1985.

In 2011, the Port Elizabeth Opera Board decided to rationalise circulation in the Opera House and to extend The Barn and to improve its access. With this extensive renovation, the architects endeavoured to create a contrast between old and new. Their design for the foyer extension is a good example of their approach. They have also introduced innovative measures to increase the building’s use of environmentally-sustainable practices. The architects enhanced this ‘reading’ of the building by using paint colour, where light denotes old and dark refers to new. Obviously much has been done to overhaul the whole building while enhancing services and the user experience. This is particularly evident in the foyer and the opera space itself.

This is reputed to be the oldest theatre in Africa and it is fitting that this important building should be so expertly and lovingly renewed by THE MATRIX... CC URBAN DESIGNERS AND ARCHITECTS.
CITATION
This family home is situated just outside the conservation area of De Waterkant in Cape Town. The slope of the land in this area can afford spectacular views towards the Cape Town harbour and the ocean beyond. The rectangular site is only 90 square metres. It is a long and narrow site with the longest dimension adjacent to the street edge. This area is relatively densely built up with mostly two- to three-storey residences. These houses are mostly semi-detached buildings that, collectively, result in a well-defined street edge.

The site context and size have created a relatively difficult problem for any architect. To solve it inventively and with some inspiration calls for a very talented hand and mind. The historical nature of the streetscape could easily demand a response that would overwhelm any designer trying to be even mildly aware and respectful of this situation. The design of this house holds many lessons of how to fit into any built environment in an inspired manner. Closer inspection of the design as realised reveals incredible levels of invention on a spatial and material level that are embodied in the building. The facade of the house reveals little of its dynamic interior. The facade can appear fortress-like with its intricate brick construction and detailing and with its smallish and carefully designed openings. In contrast, the interior is filled with light and interlocking volumes creating a sense of excitement and spatial freedom. The spectacular views from the inside of the house to the city and the ocean are gloriously revealed and celebrated. This visual connection to the beautiful urban and natural context finds its culmination on the roof terrace. Here, in a wonderfully private world reminiscent of suchlike spaces in North Africa, pure enjoyment can be found in simply being there; of being part of the views towards the mountain and the sea and towards the rising and setting sun and the stars. To increase the exotic pleasures of being in this space, a small swimming pool has also been incorporated.

The plan and the facades of the house have been subdivided into roughly three equal parts. On the brick facade, this tripartite arrangement has been clearly shown and used to design the expertly crafted and geometrically complex facade. This arrangement is in keeping with the mostly vertically articulated street facades of the neighbouring buildings. Internally, this tripartite geometry becomes even more pronounced. In the one-third, three nearly identical bedrooms with their en-suite bathrooms are vertically stacked on top of each other. The middle third of the plan is ‘empty’ while it only contains an internal garden with the main staircase encircling it. This space is filled with light and it also functions as the central and organising space of the building. Next to this area is the kitchen, dining area and the double volume lounge topped with the roof space already mentioned.

This building reveals its design brilliance discretely. It is immaculately detailed and constructed. It is also another excellent example that illustrates that the maximum freedom and innovation can be released by a talented architect when the physical constraints are their most severe.
CITATION
The thoughtful care that has been taken to get House Burnett Prinsloo built is evident in every aspect of this building. It appears in every detail and in all instances where it might be used or experienced. Despite this intensity of thought and the professional knowledge and experience that has been lavished on this house, it is calm and serene creating a sense of permanence – as if it has always been there, and is also the result of years of accumulated effort that has now been reduced to a point where nothing can be added or subtracted – it is at a point of rest.

The site on the banks of the Liesbeek River, not far from the Kirstenbosch Botanical Gardens, is simply idyllic. It is heavily forested all the way down to the river bed. The footprint of the house was the only area left to build after the trees and the mandated building lines applicable to the site were considered. The bulk of the building was divided into two pavilions connected only by a fully glazed passageway. This link is placed precisely on an old footpath that used to be on the site. This element is now the main entry into the house, while it also remains a path that leads eventually to a carefully designed sitting area on the banks of the river. Towards the street, the house appears solid and closed with only essential openings while the northern facade is, in contrast, almost totally glazed. On the southern side, there are no visible security barriers between the house and the street. This approach to the house is treated as a minimalist urban space where the entry into the house is also announced in an equally understated manner. Visually and physically the house protects its occupants from the street and it directs their attention and interaction to the abundance of nature on the banks of the river. This beautiful and healing garden is the main focus of the building as all the main spaces visually and physically interact with it.

This house is an exemplary study in spatial efficiency. Every bit of space is designed for optimal use. Materials are carefully chosen and used for their inherent characteristics. The building is clearly a labour of intense logic, craftsmanship and love by a devoted owner, a highly talented and deeply knowledgeable architect and a group of skilled craftspeople who are justifiably proud of their work.

Much can be said about House Burnett Prinsloo designed by the architect, Robert de Jager, and much has already been said. However, above all, it leaves a deep and positive impression on everybody who experiences it, and it will continue to do so in time. It will also, without any doubt, find its place in the history of architecture in South Africa.
BOSJES: CHAPEL, KOMBUIS MANOR HOUSE & DIE SKUUR

for FARMPROPS 53 (PTY) LTD
by TV3 ARCHITECTS AND TOWN PLANNERS IN COLLABORATION
WITH STEYN STUDIO

CITATION

In places where the landscape dominates, all architecture is always relatively small and insignificant in relation to it. When architects or any other designers act within such a landscape they do it, either with a conscious understanding or with total lack of care for the role that architecture or any other man-made structures can play as the sites of meaning within the natural environment. These acts are either respectful or disrespectful, or they are what has been termed, I/it or I/Thou relationships. In turn, all of us understand the nature of this relationship either intuitively or by means of analysis – it does not matter how, we pick it up if we care to look.

This farmstead is situated in the Breede River Valley and its backdrop is the majestic Waaihoek mountain range. All valley sections are mostly spatially enclosed systems, with a watercourse at the lowest levels and with sloping land towards the mountain ridges that are edged against the sky.

Bosjes Farm has been in the Botha/Stofberg family since 1831. It was the client’s wish for this project to restore the historic manor house, to add a tasting hall and bistro, guest accommodation as well as landscaped gardens and the chapel that is the specific project that has been submitted for this awards programme. The client also requested the development of a plaas werf in front of the homestead and the placing of the chapel next to the existing family graveyard. A further request was to use Psalm 36:7 for the inspiration of the design of the chapel. Next to the chapel they wanted to add an extensive garden, which had to offer a unique landscape experience. This garden had to contain plants with Biblical references. This verse underlying the concept for the Chapel (depending on which translation is used) is: How priceless is your unfailing love, O God! People take refuge in the shadow of your wings.

The Chapel and all the other elements that form part of the larger project were placed by means of axial arrangements which, in turn, all focus back on the original farmhouse. In this way of doing things, the architects followed a pattern of organisation that has been well established over a long time in this part of the world. The pre-existing graveyard was also used to establish the position of the chapel. These two elements were brought into relation by means of a shorter axis that centres them on each other. Next to this ensemble, the garden with its Biblical references and an ‘oasis’ and tea kiosk were situated, albeit in a much looser arrangement than the other elements referred to before. The dramatic, linear and ‘pure’ approach to the chapel has to be placed adjacent to the experience of the wonderfully wild and luscious Biblical gardens next to it. In a way, they are a ying and yang and are purposefully contradictory experiences. The power of the chapel is situated in its linear and uncluttered approach and its illusion of weightlessness, where it would seem to float on the reflective pool.
in front of it. The chapel structure itself also seems to defy gravity. The complex shapes of its shell are rendered in white. Everything is done to keep this structure pure, clean and crisp at all times. In turn, the view from this glass-enclosed space is all round towards its natural and manmade context. In doing so, the users are acutely aware of their surroundings and of being present in a special place at a specific point in time to witness what special proceedings might be conducted. The relationship with the natural surroundings in this gravity-defying structure is then, in a way, incorporated and made manifest in a memorable manner by means of it. When the chapel is viewed as the destiny point on the path towards it, it becomes obvious what a small object it is in relation to the high mountain ranges in the distance that form the backdrop. Once in the inside, this view to the mountains is re-established. Now, however, this scaleless inside space establishes its equality to the drama of the natural context for one brief moment of near disbelief – truly an I/Thou moment! The chapel is furnished in a minimalist manner and all support services are kept out of view so as not to distract from its purity.

The overall planning of the various elements on site, the respect to the older architectural structures of the farm, the drama of the chapel's form and the complete ensemble of elements and their relationship to the natural site have all been accomplished in an exemplary manner. It was also all done in a careful manner with much respect displayed to the site and its history.
CITATION
Man’s relationship to nature is the conceptual driving force of this project.

House CJ is situated on an east facing slope of a valley. The valley is relatively narrow, which has the result that the views are relatively contained while it mainly focusses on the west facing slope. In the same manner, those on the west-facing slope of the valley overlook the east bank. This means that whatever is built will have a relatively confined view while also being overlooked from all sides.

The architects’ response to this site condition was to split the accommodation in two. The social functions were placed in a barn-like structure above grade and the bedrooms below grade in a structure covered with earth. By doing this it was ensured that the building appears much smaller than what it really is. All-round views from the building were carefully designed, while views towards the building create the impression that it is a simple and romantic barn in a pristine landscape. The way that the building has been designed ensures the idea of shelter and permanent dwelling in an idyllic landscape.

It is a sophisticated building with careful detailing affording all the comforts that could be required. In this manner, it is not a barn in the classic sense of the word, but the image of a barn.

Much care has been taken to ensure that the indigenous landscape will take up its rightful place in the life of this building. The respectful way that the house has been placed in the landscape is its outstanding quality.
FLOATING DUNE HOUSE, SEDGEFIELD

for PRIVATE CLIENT
by SLEE & COMPANY (PTY) LTD ARCHITECTS

CITATION
When the landmass on earth is considered, the realisation follows naturally that the edge between the land and the sea is precious and delicate. For this reason, it needs constant human care and attention. Humankind cannot be reckless about this special zone of nature. Yet, sadly, the opposite is mostly true.

On this site in the justifiably famous Garden Route on the southern coast of the Western Cape Province, the responsibility to act wisely becomes even more pronounced. The area is a ‘Garden of Eden’ of sorts. This bucolic landscape draws people naturally. Getting close to the sea to live, even temporarily, is a prized goal for many. No expense is spared to be there, and once there, no expense is spared to give expression to the accomplishment. It is only in rare moments of personal clarity that the decision is made to give meaning to this privilege in a subtle and understated manner. This is what the ‘Floating Dunes House’ accomplishes so well.

The site of the ‘Floating Dune House’ is on the crest of the first dune between the sea and the land. From this site, there are nearly endless views to the ocean in the south and to the mountain range in the north. It is also here that the coastal weather is experienced more acutely.

The architects placed the house right on the crest of the dune. The quality of ‘weightlessness’ has been achieved by the architects by placing the building on a base to create this illusion of it floating. The external view of lightness is countered by the internal experience of the building that evokes a ‘heaviness’ in the way that it envelopes and shelters its inhabitants. Engineered wood covers most of the interior space, creating the memory of a log cabin in a forest. This idea fits the context with its heavily forested areas very well. Thus, the building actively protects the inhabitants in this landscape in times of inclement weather while it also allows them to open up the building to enjoy the landscape all around and to come into contact with the natural environment close by. In other words – the building enables the users to truly dwell in this landscape. The architects were also extremely careful in the manner in which they restored the plants on the site after the building was finally completed.

The strength of the singular external form and the restraint of all the detailing ensures the memorability and quality of the building. These qualities of the building also set a good example of restraint in a context of wealth and the common desire to express that privilege with architectural extravagances.
PATHWAYS BENEATH THE HILL – A NEW WALKWAY THROUGH WONDERWERK CAVE

for THE SOUTH AFRICAN HERITAGE RESOURCE AGENCY
by CRAIG McCLENAGHAN ARCHITECTURE

CITATION

South Africa has been blessed with a world-renowned history as far as the evolution of mankind is concerned. In this sphere of knowledge production, we are making a fundamental contribution to the worldwide understanding of the early history of our human ancestry and the artefacts that have been produced.

Wonderwerk Cave is a site that is fundamentally part of this story. The cave has a history of some two million years of use by our human ancestors, which makes it a very important archaeological site in the world. The cave holds evidence of controlled human-made fire that dates from one million years ago.

The cave is about 140m long. It was formed by a subterranean river when the region was below sea level. The rock formations of the Kuruman hills are about two million years old. The sediments in the cave that form the main area of research are about six metres deep. The evidence contained in this cave is very fragile. It is also endangered by the relatively high number of visitors and the increasing number of researchers working in the cave. What was required was a temporary walkway to try to solve this problem.

Detailed surface mappings were prepared by electronic means. With this data, a carefully considered set of tectonic parameters was determined by the project team. The walkway was constructed as a prefabricated kit of parts, that only had to be assembled on site. The walkway could not have any anchoring devices and it had to rely on its own weight for stability while the manner in which the parts connected with each other gave it the required strength. It also had to be constructed in such a way that it could be taken away without leaving any traces.

This cave might be one of the longest inhabited spaces on earth, yet its newest piece of architecture is the most impermanent that has ever been constructed in it. Architecture’s impulse towards permanence had to be subverted to create a structure that is impermanent from the start. When the walkway is experienced in reality its quiet logic becomes clear. The user might never be aware of the depth of research that had to be done to determine its placing, but the ‘rightness’ of its poetic beauty now dominates those rational underpinnings. Being aware of the time span that is represented in this cave regarding our human ancestors, we in contemporary times should be even more aware of our fleeting presence on earth.

Yet this walkway, fragile and impermanent as it is, has a kind of beauty that gives it a permanent place in this important site and in our collective architectural history.
PREFACE

The following three projects are the outcome of a long and complicated process. The South African government, through its Department of Higher Education decided to start two new universities. These are the University of Mpumalanga at Nelspruit and the Sol Plaatje University at Kimberley. The Department of Higher Education appointed a unit at the University of the Witwatersrand to assist with the physical implementation of these universities. In turn, Ludwig Hansen Architects and Urban Designer of Johannesburg, was appointed to do the initial locational studies, and once the seats of the universities were set, he was appointed to prepare the urban design frameworks for the universities. Thereafter, two national architectural competitions were conducted within the rules of the SA Institute of Architects to find architects to appoint for the individual buildings. This was a two-stage competition. The first stage was open to any registered South African architect. Total anonymity was maintained throughout the process. From the first stage entries, the panel of adjudicators selected the entrants for the second stage. For this stage, the chosen architects had to prepare a design for a specific site and according to a specific brief. From these proposals received, the adjudicators chose the final architects to be appointed for the various projects. The finalists for the second stage of the competition received some remuneration for their work.

Once the appointments were made for the two universities, the long process of the actual realisation began. Each winning architect received one or more appointments. At least, in the case of the Sol Plaatje University, many decisions were made regarding the elements that had to be common to all the individual buildings. Such decisions related to form, height, materials, and functions. The urban design framework also had to be such that it would enable the individual architects a measure of freedom of expression while adhering to the generally agreed rules. This process is not unique in the international world, but it might be unique in current South African building procurement processes. It is, however, unique in the country that currently a publicly-funded project could be achieved by means of a competition held according to the rules of the SA Institute of Architects. It is extremely reassuring that it could be so architecturally successful, also for the client and the users. These three national Awards of Merit attest to that fact.
CITATION
This building by Wilkinson et al is placed on an important and pivotal site. It is on the corner of Bishops Avenue and Scanlan Street, while it also forms one of the sides of the newly created university square. In many ways, due to its position, it is the most important building currently because it is this building that is most visible to the passing public.

Like most of the buildings in this first phase of the university, it is a perimeter block/courtyard building with mixed functions. This is a highly-efficient form, in terms of bulk while also an environmentally-appropriate form for the kind of climate that Kimberley has. Building CX003 has already proven successful in dealing with this demanding climate of the Northern Cape. The building houses retail, teaching and learning, lecture theatres, student facilities as well as offices for academics.

The facades of this building are always layered to deal with the climate and orientation. The most pronounced of these would be the western facade that faces onto the university square. This facade is a real tour de force in its finely considered design, freedom of expression as well as restraint at the same time. All the architects of the three buildings that have received these awards have ensured that their designs for these buildings are placed in relation to and informed by local tradition and local circumstances. This building by Wilkinson et al distinguishes itself by the inspired use of local colour and brick patterns to ensure ventilation and shadows, but maybe, the most remarkable of all is the beautiful, large and subtle mosaic panels that have been used throughout the building. These were based on the patterns revealed in semi-precious stones such as agate and tiger’s eye found in the vicinity. It should also be noted that despite the relatively introverted nature of the building, the architects managed to capture and frame views from within the building towards the City of Kimberley. Sensible and sensitive design elements like these are extremely important to ensure an easily understood wayfinding as well as the sense of place in the building. Similarly, the architects ensured a constant relationship inside the building to the different horizontal layers of it by means of double and triple volumes.
SOL PLAATJIE UNIVERSITY CENTRAL CAMPUS
BUILDING 1- MOROKA HALL OF RESIDENCE

for THE SOL PLAATJE UNIVERSITY
by ACTIVATE ARCHITECTURE (PTY) LTD

CITATION

It is important to note in the beginning that this building by Activate Architecture forms a spatial and functional unit with Building C002 designed by Savage + Dodd Architects. These two buildings form the edge of the university square, the edge to Scanlan Street and the western edge to the campus. Together they also form an ample courtyard. Each, in turn, has several courtyards of their own. The facade treatment of each of these buildings is distinctive yet, respectful to each other.

The main facade of Building 1, faces onto Scanlan Street. On the street level as well as on the side of the university square there is, like Building C002 (Savage + Dodd) and Building CX 003 (Wilkinson et al), an ample colonnade.

The bulk of Building 1 is filled with residential functions. The student accommodation is mostly in the form of single rooms grouped together, where each group shares bathroom and kitchen facilities. These rooms are mostly north-facing. They are all reached by single banked corridors open to the outside. The corridors/balconies are all provided with spaces where impromptu social interaction can take place. On the ground floor of Building 1, ample provision has been made for student social facilities. On the corner of Scanlan Street and the university square, a laundry for students has been provided. This facility also has desks where students can work while their washing is done. By doing this, social interaction with the public space is ensured and, thus, also public safety. Next to the laundry is a bookshop.

This building also used architectural methods to represent the cultural context of the region. One of the devices is a beautifully-designed stainless-steel screen with images of prehistoric artworks cut into it. These form equally interesting shadows onto those pedestrians using the colonnade.

The facades of this building, specifically the north facade, are an impressive expression of architectural subtlety as well as daring, which exemplifies in many ways the design talents, achievements and approach that typifies the work of Activate Architects.
SOL PLAATJE UNIVERSITY CENTRAL CAMPUS BUILDING CO02: MOROKA HALL OF RESIDENCE DINNING HALL, LECTURE ROOMS AND OFFICES

for THE SOL PLAATJE UNIVERSITY
by SAVAGE & DODD ARCHITECTS CC

CITATION
This building designed by Savage + Dodd is functionally far more complex than the other buildings. The building comprises a 174-room residence, a dining hall and kitchen, teaching venues, academic offices and ground floor retail space onto the square. This dining hall can cater for 500 students. Above this facility is an examination hall. This space also functions as a graduation venue and an indoor sports venue for students as well as for many other social functions.

This space is reached by two grand staircases that lead to a balcony in front of the hall. The balcony has been partially enclosed by a carefully designed metal screen. This remarkable screen, facing onto the courtyard, is full of colour and its components are designed to move in the wind, providing it with a kinetic quality. This use of colour is taken further with a much bolder usage of coloured glass in the courtyards of the residential section of the building.

The main entry from the university square into the dining hall, teaching spaces and the academic offices is marked by a boldly designed screen that, when lit up at night, becomes an impressive sculptural element.

This is a building of many parts using a rich architectural language to excellent effect.
In the history of architecture, it does not always happen that there is a profound alignment of the client’s wishes and ethos with the skills and attitudes of the architect. This happened with the I-Cat offices and warehouse by Earthworld Architects. In this instance, the one defines the other.

I-Cat is a business entity that has developed and which also supplies sustainable solutions to environmental challenges in, mostly, the mining industry. They wanted a building based on ecologically sustainable principles that would showcase their philosophy towards the natural environment. Thus, the design response was a building that would be sustainable on all three levels – ecological, social and economical.

This building is situated in a gated industrial area, with no real topographical features that would make it memorable in any way. In fact, all the buildings in the area are mere ‘sheds’ designed with only the economy of means in sight. There is nothing ‘wrong’ with that approach. However, even ‘sheds’ can be designed in a thoughtful manner. What this kind of industrial environment does is condemn mankind to be nothing more than mere ‘machines’ in the quest for higher levels of material accumulation.

I-Cat and their architects opposed this dictum. With this building, they have both demonstrated that any enterprise can be successful by being environmentally responsible and sustainable by also creating a humane working environment with human happiness and meaning in mind. They have also shown that it can actually be achieved.

The building conforms to all the available sustainable principles that can be sensibly achieved. This is abundantly evident from the smallest to the biggest design consideration and detail. The total environment that has been created by the architects and their client speaks of care and responsibility, but above all also of the delight that they have purposefully created in this building.

The building creates a ‘place’, not only in relation to its industrial and unmemorable neighbourhood, but also a ‘place’ that exemplifies an environment that offers a valid and different approach to the malaise and hopelessness of the average work environment in South Africa.
HOUSE NIEUWENHUYS

for MR & MRS NIEUWENHUYS
by EARTHWORLD ARCHITECTS CC

CITATION
This house is situated on a north-facing hill in a gated estate. On the western edge of the rectangular site is the Faerie Glen Municipal Nature Reserve. The proximity of this nature reserve enables the occupants of the house to have a glorious view over it towards the west. This view, coupled to another one in a northerly direction, offers the site and its occupants a visual escape from the relatively small site. The developers of the estate deliberately designed these small sites while also not imposing any setbacks from the boundaries, which enabled a certain amount of freedom of built response.

Overall, the house can be described as a virtuoso play with geometry and gravity, where the architects worked with the ideas of ‘weight’ and ‘weightlessness’ and the spatial interplay between open and closed spaces. The general building mass is contained within two box-like elements on its northern and southern extremities. In between these elements is a seemingly weightless concrete slab placed over the social functions of the house. The box-like bedrooms relate to the contained and focused northern views over the valley, while the tent-like space in between relates directly towards the east and west. In turn, the eastern and western facades are in direct contact with the immediate natural elements adjacent to it by means of frameless glass walls. In this instance, the weight of the roof slab is carried on thin vertical steel columns. Everything structurally possible has been done to exaggerate their slenderness. On the east side of the house, these columns form a colonnaded space that visually encloses the entry into the house. This entry approach passes over concrete slabs that seem to float on water – again emphasising the idea of gravity. Many of the other smaller details used throughout the building have been designed with the same end in mind.

Due to the physical size of the accommodation of the house, its footprint nearly covers the whole site. However, there is never a feeling of being confined unduly. The architects have also cleverly ‘lifted’ the green space to cover all the rooftops where they would be visible. These spaces were also made accessible.

The high volume central space, where all the social functions of the house occur, is a dramatic spatial counterpoint to the more private and contained spaces of the box-like bedrooms. The ideas of defying gravity were constantly emphasised when all the ‘heavy’ box-like elements were floated on pronounced shadows created by relatively large cantilevers. There is also a whole series of clerestory and concealed apertures allowing daylight into the structure at strategic points that reinforce this idea. The main material choice of the near ‘invisible’ glass walls set against the off-shutter concrete surfaces is another brilliant device that continues the theme of the juxtaposition of ‘weight’ against ‘weightlessness’.

The quality of finishes achieved in this house is impeccable. To achieve this kind of finish on off-shutter concrete is no easy task and it testifies to the utmost care and technical expertise of both the builder and the architect. This building should be able to take its rightful place in the recent history of South African architecture. However, being a private dwelling of the obviously adventurous and brave clients, very few would ever experience the spatial and virtuoso performance by Earthworld Architects in this instance.
CITATION

The idea of authenticity, in whatever form it presents itself, could be viewed as one of the most fundamental concepts and experiences in architecture. When a building starts its life with revivalist stylistic references, the lineage to the core ideas and circumstances that gave the initial impetus to its making becomes somewhat tenuous with regard to this idea of authenticity. Yet, on the contrary, it should also be acknowledged that in the more recent understandings of architecture it is accepted that the so-called hybrid building, which is the result of many sources of inspiration, can be viewed as equally ‘authentic’. It is then accepted that as long as each historical layer in the evolution of buildings can be experienced as true to the thinking of its time and as long as the combined approaches make sense in its totality all seems to be fine. What is more important, however, is the fact that all decisions should be made in terms of a clear idea and sound considered professional judgment, sensitively and respectfully applied.

The heritage consultant on the project ascribes the original design of the house to the architect JR Burg. Its time of construction is likely to be 1910 – the year that the Union of South Africa came into being. This consultant is also furthermore of the opinion that the house is an early example of the Cape Dutch Revival style in the northern parts of South Africa. This house was extensively altered in 2006 leaving little of the original building. Since 1910 until the present; much has also changed in Pretoria and in the suburb. The original stand of the house has mostly been reduced by subdivision, obliterating much of the spatial generosity of the original approach to the house.

When W Design Architecture was appointed for this project, the architects decided to remove all additions and elements that were not reinforcing the original design idea of the house. To this framework, they sensitively added elements to the building to elevate it to a situation and standard that is currently expected to represent (relative) luxurious living conditions.

They have defined their approach to the design with the words ‘Gravity and Light’. This meant for them that the old structure was restored to express its original ‘heaviness’ while the new additions were expressed as light, transparent and minimalist. The result is a totally new building where the layers of history are experienced for what they are and where the transformed building has become a totally new building. The thoughtful combination of all these actions has given this home a new ‘persona’ that can be experienced as a quietly dignified space. In terms of the thoughts previously mentioned, this building is now truly a hybrid, but a hybrid of the most inspiring kind. The attention to detail is obviously of the highest order. The intrinsic value of the old house has been beautifully retained while invigorating it with a new life.
AFRIKAANSE HOËR SEUNSKOOL – KUNSTEKAMPUS

for THE SCHOOL BOARD OF THE AFRIKAANS HOËR SEUNSKOOL
by MATHEWS & ASSOCIATES ARCHITECTS CC

CITATION

When the pre- and post- construction aerial images are considered, the site constraints are clearly revealed. This art campus at the Afrikaanse Hoër Seunskool is really located on the most difficult part of the limited available area of the site occupied by the school. This ‘non-site’ is wedged between the existing school and the railway line of the Gautrain. The older part of the school is a well-proportioned courtyard/perimeter block layout. With the main assembly hall of the school placed centrally in this well-defined space, it is also the symbolic and functional heart of the school. The layout of this new art centre is used to complete the courtyard and to create a visual and acoustic barrier between the school and the Gautrain line.

The older parts of the school have a distinct architectural language that is characterised by red facebrick walls and with pitched roofs covered with corrugated iron roof sheeting. Out of respect for this tradition, the architects continued with this architectural language.

The Afrikaanse Hoër Seunskool hosts one of the largest music departments at any school in South Africa. The school thus decided to create a permanent and well-equipped building for this programme. The centre consists of a music and orchestra room, a recording studio, practice rooms, classrooms and staff facilities.

The architects used this brief to complete the main courtyard of the school in a sensible and logical manner. They have also used artworks and subtle detailing to demonstrate the rhythm and structure of music in the project. The detailing of the building is sensible and robust. The architects understood that their detailing had to minimise upkeep and that it had to last for a long time. Much attention has been given to how the new building would complete the old courtyard. This they have achieved with great success.

The art centre at the Afrikaanse Hoër Seunskool creates the impression that it has always been there, that it is not the ‘new kid on the block’, but that it is ready to engage with and contribute to the continuing traditions of the school. This is also its best and lasting architectural contribution.
HOUSE SCHÜTTE

for FRANK SCHÜTTE AND PAMELA ESTMENT
by KATE OTTEN ARCHITECTS CC

CITATION

The rolling and oddly beautiful landscape between the northern parts of Johannesburg and the southern boundaries of the Pretoria region where this house is situated is rapidly being filled up with an assortment of ‘paint-by-numbers’ elements of suburban land uses. These are usually enclosed residential estates, shopping centres, office parks, industrial estates, and smallholdings with some informal settlements also in the mix. This urban fabric is held together by a series of highways and regional routes.

In this strange mix, it is very difficult to find a restful place to truly ‘dwell’ in the landscape, to feel at home and to experience life’s idealism, as expressed in built form, as meaningful.

Somehow it is not difficult to sense and argue that the feeling of permanence and meaning is what the client, the Schütte/Estment family and their architect, Kate Otten, achieved with this building. When the client’s desire for the home is scrutinised against the built evidence as designed and realised by the architect and builders, it is astounding how close the match is. It truly seems to be a meeting of minds, professional expertise and dreams in this building.

The clients found their ‘Eden’ on the banks of the Jukskei River that traverses this secure estate. The view from this sloping site is towards the east and towards the relatively pristine riverine eco-system. The rectangular site has its short sides towards the north and south. To maximise the contact with the river landscape and the north orientation, the architect devised an E-configuration plan form. This enabled a spine connector to the west with shorter elements jutting out to the east that allow for the desired north orientation with courtyard spaces in between.

Material selection displays this desire to connect to the land – specifically, the dramatic earth construction wall forming the west facade – in every detail, big or small. All effort was made, in terms of sustainability, to be off the grid as much as possible.

This house has a luxury few can attain and even fewer desire – that is space. The voluminous rooms are full of space – almost ‘empty’ and filled with light. Almost all of them are beautifully connected to the outdoor environment. The building has a farm-like quality evoked by its direct, robust and thoughtful detailing.

The client congratulated the architect, Kate Otten, for truly listening to them when they expressed their desires for this building. She, in turn, translated those into a building that can also inspire the architectural community as well as the client who lives there daily.
CITATION
House van Dyk is situated on a relatively small triangular site on a south-facing slope. The site has a long boundary on the southern side, and a narrow and short boundary with the street on the northern side. It is a gently sloping terrain with a wonderful view to the south. On this side is a shallow valley with a dam – an area that is also the visual and social focus of this gated community.

From this site situation, the problems and the potentials are clear. The view is in the southerly direction while the north orientation is towards the narrow and more constricted side where the car access is also to be gained from.

The solution devised by Earthworld Architects is beautiful in its simplicity. The double garage with a planted roof was placed on the western perimeter close to the street, while the long double-storey house was situated on the southern boundary. The section of this building is such that views to the south are maximised, while a long clerestory window on the north facade allows north light to fill the whole interior.

The remaining triangular area has been developed into a richly planted garden. By means of some cut and fill on the site, the low-slung double-storey section of the house is subtly embedded into the site. On the northern side of the house, there is also a nicely protected lower courtyard. The upper level of the house is larger than the lower level. The shadow created in this manner dissociates the two levels. This device is specifically pronounced on the southern facade creating an impression that this part of the house is floating, like a ship, above the landscape. This near maritime quality is reinforced when the large sliding doors on this upper level are open, placing the main space of the house in direct contact with nature. The interior of this space is uncluttered and has a sense of warmth and protection created by the plywood surfaces.

House van Dyk by Earthworld Architects is a wonderful example of efficiency achieved with a direct simplicity designed by talented and brave architects for equally brave clients.
The Alice Lane precinct that forms part of this commercial development is situated just west of the so-called ‘heart’ of the CBD of Sandton, namely Sandton City. Topographically it is somewhat lower than the shopping centre, while its views are generally towards the west, Randburg, and the south, towards the ‘old’ CBD of Johannesburg. It follows logically from this, that this part of the Sandton CBD is equally prominent on the skyline from the south and west, while it is somewhat hidden from the eastern section of the Sandton CBD, which has seen such prolific development in the last few years.

This building at Alice Lane 3 forms part of a larger development that has taken shape over recent times and that has also been designed by Paragon Architects.

However, with the making of Alice Lane 3, a major change in direction was introduced. This change came with the emphasis on developing the space between the buildings as an urban public space that is accessible to the general public. Sandton is sadly notorious for its lack of focus on the making of public space. Most buildings in the area are self-referential and inwardly focused, relying solely on car access for its interaction with the bigger world. Suddenly here at Alice Lane, a positive ‘disruption’ occurred in terms of the emphasis on the value of the space between the buildings. It did not come about because the developers saw any value in it; it came about because of the architects’ vision. It also came about because of their ability to change the perceptions of those who had to put the cash forward to achieve this dream. This has become a high-quality space, not only defined by the buildings surrounding it, but also by the magnificent views from the pedestrian level towards the rest of the city. These views towards the south and west might be the single most important achievement by the architects. Here they have created a memorable space that anchors all who use this space, to ‘place’ in the most profound sense of the word.

The tower block was specifically designed to fulfill the requirements of a single tenant, namely a law firm. The requirement was mainly for cellular offices each with direct contact with the outside, this resulted in an H-shaped plan form with a majestically scaled atrium as the major memorable and orientation space. The outside of the building has been carefully shaped and sculpted to ensure daylight into the newly created public space. This building has an imposing presence in its context despite its near transparency as an object. The spatial efficiency and economy of means with which this building has been designed is truly impressive. In total, this development has introduced a more urbane way of space making, both public and private, into the building and rapid transformation of Sandton. This change of heart is a good example that would, hopefully, have a positive reaction in this area and other parts of South Africa.
NELSON MANDELA CHILDREN’S HOSPITAL

for THE NELSON MANDELA CHILDREN’S HOSPITAL TRUST
by GAPP ARCHITECTS AND URBAN DESIGNERS (PTY) LTD IN ASSOCIATION WITH RUBEN REDDY
ARCHITECTS, SHEPPARD ROBSON INTERNATIONAL (UK) AND JOHN COOPER ARCHITECTURE

CITATION

The Nelson Mandela Children’s’ Hospital was a long-held dream by South Africa’s first democratically elected president, Nelson Mandela. Up until now, there has only been one specialised hospital for children in South Africa, and that is in Cape Town. The provision of this kind of specialised hospital is even scarcer on the rest of the African continent.

From the early inception of this idea, it was stated that the facility had to be a benchmark that would set the standard for many years. Not only did it have to adhere to the highest standards of care and service, it also had to be the best architecturally. For this to be achieved, an architectural competition was organised and this consortium of architects was part of the winning team. The site itself is on the Parktown Campus of the University of the Witwatersrand, in close proximity to the well-regarded and established Academic Hospital and Medical School. The Children’s Hospital has also been placed in terms of the urban design framework adopted by the University some time ago.

Being in hospital can be an unsettling experience for patients. For children, this experience could be amplified many times over; increased by the medical procedures, possibly also the fear-inducing complexity of the medical equipment and the sheer scale that is required to enable the efficiency that numbers can bring.

Architecturally, this is a very complex problem to address. By their very nature, contemporary hospitals are highly serviced buildings that need to conform to very demanding standards. The hospital environment is experienced largely at its immediate 1:1 scale. The smaller details become crucial in both the life of the patient and the medical staff. The issue of scale and orientation is equally important on the level of the whole building. Its spatial organisation also needs to be understood with an intuitive logic and without, if possible, a constant reference to wayfinding signage.

To address these requirements, the architects designed a building that is mindful of its urban context and one that ensures constant and easy contact between the inside and outside. This emphasis on the inside/outside relationship enables a sense of orientation, of where one is in this large building, while it also assists one’s sense of emotional well being in the hospital environment. To facilitate this sense of orientation even more, the architects have created one main central corridor enabling the users to navigate the building in an easy manner. This corridor is connected to a series of courtyards. Each of these accessible courtyards has been designed differently to emphasise a specific and memorable place. Most of the medical wards for the children have been placed on the perimeter of the building. This enables a constant and direct visual relationship to the outside. The highly serviced spaces with their obvious inward focus, such as operating theatres, have been situated where this relationship to the outside is not required. Thus,
crucial and highly specialised functions are mostly out of the mind and awareness of the average visitor to the building. Much attention has been given to make the internal and external world of the hospital as child-friendly as possible. A child’s attention could be held by the graphically created fantasy world of fictional characters created to reassure the children in this, possibly, unsettling environment.

The attention to detail in this lovingly created ‘world’ is highly impressive and commendable. The architects succeeded in managing and designing the intense complexities of the physical requirements of the hospital in such a manner that its logic is clear and that it could be understood intuitively. The emotional and physical requirements of its most important users, namely the young and vulnerable patients, have been addressed with equal care and obvious delight. The building is filled with daylight and obvious joy that could act as a counterfoil to the life and death seriousness of its purpose. The professionalism and dedication of the architects is fundamental to the creation of this hospital that will set standards for a long time to come.
138 JAN SMUTS AVENUE

for AMBER PROPERTY GROUP
by C 76 ARCHITECTURE CC

CITATION

This building at 138 Jan Smuts Avenue started life as a straightforward mixed-use development with commercial functions on the ground level and two floors of residential accommodation above. Jan Smuts Avenue is one of the more important and legendary roads of Johannesburg. It originates in the old CBD of the city and winds its way over hills and valleys ever northwards. In many ways it is a barometer of the city – it reflects the changes that have occurred over time in the city’s urban fabric and architectural form. It also cuts across social and economic groupings while being a major and very busy road used by thousands of people every day.

This building is in the Rosebank area that has been constantly under development and re-development, leading to ever more density on the ground while it reaches constantly higher into the sky. In this way, Rosebank has become a vertical landmark competing in the Johannesburg skyline with the old Johannesburg CBD and the newer Sandton CBD. The bulk of the development in Rosebank has always been closely connected to Oxford Road. However, this is now changing with far more development taking place along Jan Smuts Avenue. The area where 138 Jan Smuts is situated has been named the ‘Art Mile’ because of the many commercial art galleries in the area. Due to all the pressure for development in this area, it is surprising that 138 Jan Smuts Avenue was not demolished for the site to be totally redeveloped. Maybe, however, it might also be that the architect had a convincing argument for the meaningful repurposing of the building that saved the day.

From the drawings that the architect has prepared of the context and from the reality of how the changed building makes a positive contribution to the context, it is clear that the architect truly understood the contextual influences on an intuitive and analytical level. The architect did not perceive the building as an isolated object, but as part of the larger organism of the city. The building has now been transformed into commercial and office space. The original building was totally dependent on the services provided by the city, while the transformed building does everything possible to be as sustainable as possible. The original problematic west orientation of the main facade to the street has been ingeniously transformed to cope sensibly with this unfavourable orientation. The east and west facades that used to be the main sources of daylight for the original building have both been transformed to be far more sensible and sensitive to their role as light modulators. Daylight is also now entering the building through the new roof structure, creating wonderful workspaces in the two upper floors with their double volume spaces.

The east facade, by means of the re-use of bricks, illustrates the history of the building through material usage. The architect’s innate sense and control of the practicalities of architecture beautifully come to the fore in this wall on closer inspection. All the openings in this wall, big and small, have been sealed with frameless glass, creating a poetic solution to a practical problem.

What the architect, Carl Jacobs, has achieved with this conversion of the building at 138 Jan Smuts Avenue is to transform a generic building into an inspired building imbued with many distinctive place-like qualities without losing sight of the building’s essential urban role and relationships. This building can also act as an excellent and practical example of how to retrofit a building for more sustainable resource usage.

BUILDING CONTRACTOR
GLOBICON CONSTRUCTION
ENGINEERING TEAM PETER ERASMUS
QUANTITY SURVEYOR KOOS CALITZ
FIRE SPECIALISTS FST FIRE SPECIALISTS
LIGHTING CONSULTANT OPTIQUE LIGHTING
STEEL CONTRACTOR NA STEEL
ORIGINS CENTRE – ROCK ART GALLERY

for THE ORIGINS CENTRE ASSOCIATION, UNIVERSITY
OF THE WITWATERSRAND
by MASHABANE ROSE ASSOCIATES CC

CITATION
This building, an extension of the Origins Centre at the University of the Witwatersrand, is placed hard up against the Enoch Sontonga/Jorrison Street edge of the campus. It is also a few metres south of the watershed line between the Atlantic and Indian oceans that runs through the campus. As an institution, it forms part of a more accessible and public edge that the university has been developing for the last few years. This more inviting and interactive edge is the result of urban design principles that the university adopted some time ago. On the other street corner of this edge is the Wits Art Museum and, in unison, these two institutions form the cornerstones of this endeavour.

In its material choice, the Rock Art Gallery is in keeping with quite a few buildings on the Wits campus, also constructed from either off-shutter concrete or finished with pre-fabricated concrete panels. However, in this instance, the architects added a new finish to this pallet of concrete finishes by showing the imprint of the horizontal timber slats of the formwork on the surface. It is as if the architects with this design act had in mind to portray and mimic the mostly horizontal layers of rock formations that are the bearers of the mineral riches on which the city is based.

The building houses a priceless collection of South African rock art. This collection comprises 100 engraved rock boulders of varying sizes. The heavier boulders are displayed on the lowest level of the building while the lighter ones are displayed on the higher levels.

The architects designed the building to mimic a cave. On the outside, the building has a fortress-like quality. On these facades, there are only a few strategically placed openings, each enclosed with a single sheet of frameless glass set on the outer surface of the concrete walls. The reflections on these glass panes create a sense of weightlessness countering the massiveness of the building. It also creates a feeling of intrigue and curiosity. Whereas the outside of the building is experienced as a relatively straightforward object in space that reveals its qualities to the observer moving past, either as a pedestrian or a motorist, the interior is a whole different experience. Here the off-shutter concrete is smooth and has a light shine to it. The complexity of the column, beam and slab structure is revealed to its fullest. Movement through the different levels and spaces is dynamic and somewhat unpredictable. Daylight appears in unexpected ways, while the windows on the outside walls focus on views of the City of Johannesburg.

These artworks have now found a home worthy of their importance to South Africa and the world. The Rock Art Gallery of the Origins Centre is a building of gravitas as well as of a certain sense of controlled playfulness. The architects place the building’s careful design in a respectful and sensitive relationship to these important works of art.
WESTBURY CLINIC

for JDA/CoJ DEPARTMENT OF HEALTH
by NTSIKA ARCHITECTS

CITATION
The Westbury Clinic in Johannesburg is situated in an area just to the west of the older suburbs of Melville and Auckland Park. This is an area comprising Westbury, Sophia Town and Westdene. Sadly, most of the historical fabric of Westbury and Sophiatown has been wiped out by the apartheid government. The physical memory, as embodied in the built fabric is thus, mostly non-existent. The area is now characterised by mass-produced housing not really conducive to a healthy public life. The buildings, as objects in space, do not produce properly defined public space where the private-public interface is well-defined and controlled. The area is furthermore currently known for its degraded social life and is negatively perceived for its high incidences of criminal activity.

The site is relatively close to the Perth-Empire ‘Corridors of Freedom’ rapid bus transport system. This brought the area within walking distance of a faster and safer public transport that affords it integration with the metropolitan transport system. This, in a way, reduces the largely inward-looking nature of the suburb. Generally, there has been some infrastructure upgrading within this corridor by the Johannesburg Municipality and its different entities. The Westbury Clinic forms part of this upgrading.

Under the apartheid government, most of the public infrastructure was wiped away. So much so, that even the original street layout disappeared. However, the Westbury Clinic was placed across the road from one of the few remaining and original public facilities in the area. This building has been built in facebrick with a relatively prominent pitched roof. The Westbury Clinic responds closely to this typological form. It is also built in a facebrick of a similar colour done in an English Bond. In this way, it also refers to a larger tradition that is quite prominent in the older parts of the city.

The site is relatively small in relation to the functional programme of the building. This resulted in a double-storey building using the available site area in a very efficient manner. The architects also understood that they had to create urban space to ‘mark’ the building as such. This they have achieved by using the building form to define the edge of this newly created urban space. This public space was made prominent and habitable with planting and seating. Placing the most important functional space, namely the waiting area of the clinic, adjacent to this urban space enables social interaction between the two spaces while ensuring visual surveillance and thus, public safety. The usual security fence that South Africans have come to expect at such facilities has, as a result, become less of a presence and a symbol of social insecurity.

The double volume entrance and waiting area of the clinic is the most important and memorable space in the building. This brings some drama and dignity to an area mostly devoid of such elements.
This space orientates the public while it enables them to remain in contact with their surroundings both inside and outside of the site. The way that the ramp between the ground and first floor has been designed is masterful. It connects the movement of people in a practical and near poetic manner to the internal and external context.

Clinics are relatively complex building types and the architects have handled the requirements of the brief expertly. While adhering to these standards, the architects remained focused on creating a humane building with a distinct emphasis on making the public feel at home and cared for. This is mainly achieved with the careful design of natural light and with easy access, both visually and physically, to green space.

All the developmental goals such as using and training local labour have also been achieved with this project. The care taken with the construction and the quality of finishes achieved has created a building that is characterised by its sense of permanence. This feeling of solidity might also be the architect’s greatest achievement with this project. It is these qualities that signify a return to human dignity and care to counteract the scars of the tumultuous and sad history of the Westbury.
MATOLA RAID MONUMENT AND INTERPRATIVE CENTRE

for THE DEPARTMENT OF PUBLIC WORKS
by IMPENDULO DESIGN ARCHITECTS (PTY) LTD

CITATION

It would seem that there is one universal truism and that is that the path to nationhood is partially written in the blood of those who had to give up their lives to achieve it. South Africa is no stranger to such traumatic events.

This project commemorates the South African Force’s raid into Mozambique on 31 January 1981. This attack was made on three strategically targeted houses used by Umkhonto we Sizwe. Thirteen people died in the raid.

The Matola area is west of the CBD of Maputo. Topographically it is reasonably flat and featureless. The site exits off a traffic circle and a portion of land next to it. The traffic circle has six roads focusing on it, and this gives the site a high degree of visual prominence. The three homes where the attacks took place are within the area, but not close to the site of the monument.

The Matola Monument is placed on the traffic circle. The architects have placed three obelisks that are orientated in the directions of the three houses. Also, on the site are a further set of obelisks that commemorate the Front Line State of the time. On the adjacent site, the architects placed the interpretation centre. This elliptically shaped building houses an exhibition area on the ground floor and a community facility on the first floor. This first floor is reached by means of a ramp and a staircase.

The streets surrounding the monument and the interpretation centre have been paved. This assists with experiencing the development as a whole and has also created a well-defined urban space.

The development has been well received by the community. The area that started life only as a traffic circle, before the monument was constructed, has now been appropriated by the community. It is now a space where the community feels at home and where children can play safely. The first floor of the interpretation centre is an internet facility that serves the schools in the area as well as a space where the community leaders can meet. The development has had an appositive effect on the area in that some development and upgrading has followed.

The coastal and humid climate made great demands on the architects. The building also had to be robust to minimise the upkeep over the longer term.

The architects, like most architects in instances like this, used geometry and materials to represent the actual event. They also used huge artworks and light to great effect in the design. The colours used for the artworks are strong and bold and in keeping with the artistic traditions of the region. There is a wonderful dynamic quality to the architecture of the monument and interpretation centre. The architects understood that the built forms that they have created would be experienced by means of movement, either on foot or by car. This they have done extremely well to create a memorable experience.
COMMENDATION

2017
2018

76  HOUSE WHITFIELD, WALMER, PORT ELIZABETH
78  THE CAMPANILE RESTORATION, PORT ELIZABETH
80  COMMUNITY RESIDENTIAL UNIT DEVELOPMENT IN LANGA, CAPE TOWN
82  CLARENS PRIMARY SCHOOL
84  STORTEMLIK HYDROPOWER PROJECT OUTSIDE CLARENS (FREE STATE)
The view, the indigenous plant growth and the topography of this secluded site are the primary reasons for wanting to live on this specific spot on earth.

Port Elizabeth is known for its dramatic ravines a relatively well-known feature of the landscape that this city occupies. These ravines are the spatial opposite of the beach area. The beaches are by their very nature spatially open and connected to the larger landscape. Here there is an unlimited horizon and it is on the beaches where the population of the city gathers en masse to enjoy the outdoors. In contrast, the ravines in the city are carved out of the landscape due to water erosion over millennia. These areas have a relatively limited view across or alongside the winding nature of the watercourse. As spaces, they are ‘secretive’ and dramatic, which makes them desirous places to live.

The house is situated on the southern slopes of the Baakens River ravine, while the view is to the north. The site is heavily wooded with indigenous trees and shrubs. This site condition complicated matters for the architects. To capitalise on the views, the building had to be raised above the steep slope. The clients also did not want a large house, but their budget was relatively limited.

To achieve the desired outcome, the architects designed a galvanised iron steel frame to lift the house above the ground plane and onto the level where the view could be obtained. One bedroom is on the ground level, while the rest are on the higher level. The form of the house, with its exposed structural frame, is quite dynamic and sculptural. It also has a double roof system that assists with the cooling in summer. The walls were constructed with 100mm thick lightweight concrete that allows for the required sound and thermal insulation.

In many ways the house is reminiscent of a cocoon up in the air – protecting its inhabitants while affording them a tremendous view from the secluded and nearly secretive site.
THE CAMPANILE RESTORATION

for THE MANDELA BAY DEVELOPMENT AGENCY
by THE MATRIX…CC URBAN DESIGNERS AND ARCHITECTS

CITATION

The Port Elizabeth Campanile was designed by local architect WJ McWilliams of Jones and McWilliams and erected in 1923 to commemorate the centenary of the landing of the British Settlers in 1820.

The Campanile, the Donkin Reserve and Fort Frederick might be the quintessential symbols of colonial Port Elizabeth. In a similar, but very sad manner, the forced removals of South End and the Red Location shack settlement of New Brighton might be viewed as some of the evidence of the apartheid era. Since the Campanile was constructed, its physical context has been altered fundamentally. It is now overpowered by the high-level highway and an equally large-scale road connection to the harbour, leaving it stranded on a small piece of land dominated by busy roads. The structure and its famous carillon of 23 bells displayed equal levels of strain.

When the decision was made to restore the Campanile, it was also decided that it should be updated to bring it in line with these changed circumstances. The conservation philosophy (of the architects) is one that recognises, respects and conserves the building’s history while ensuring its longevity. With this in mind, the architects did the minimum that was necessary while identifying that which is new with contemporary materials and methods of construction. In this process, the carillon has also been renewed with the addition of new bells, a self-supporting lift has been added while all elements that were replaced were clearly identified with new materials – mostly stainless steel. A new window has been created on the top public level with a magnificent view over the harbour, also reinforcing the memory of the Settlers’ arrival by sea.

The Campanile is now incorporated into the tourist route. It has also become far more accessible to the general public. This enables it to communicate its history to a broader public in a much easier manner. The architects also did their best to create a sensible environment where the structure meets the ground plane. This is the area that was most compromised by the intervening changes that occurred over time. In total, it is a commendable effort by both the client, the Mandela Bay Development Agency, and THE MATRIX … Urban Designers and Architects.
COMMUNITY RESIDENTIAL UNIT DEVELOPMENT IN LANGA

for THE CITY OF CAPE TOWN
by ARCHITECTS ASSOCIATED

CITATION
This City of Cape Town housing project aims to accommodate families who are currently living in unconverted hostels and in informal settlements. The City developed a funding model that previously was used to adapt existing built fabric for low-income municipal rental stock. This model has now been extended to include greenfield sites.

This project is located at the Bhunga Avenue gateway from the N2 into the Langa suburb. The development achieved a density of 230 units per hectare with a total of 463 two-bedroom units that each have a floor area of 40m².

In the design, the emphasis was placed on the creation of well-defined public spaces that would cater for pedestrians predominantly. A new main square at the Ndabeni Street intersection focuses the whole development. Care was taken to keep the existing trees to create an immediate sense of permanence and community. The design of the whole project is geared to ensure surveillance and safety.

Successful housing is notoriously difficult to design. It even gets more complex when it is affordable housing. In this instance, the architects have fulfilled their task in a commendable manner. It is hoped that it will serve as a national example. The best architects should get more involved in housing – the people of South Africa deserve their best efforts in order for us all to have a better future.
CLARENS PRIMARY SCHOOL

for **DBE & DBSA**
by **GELDENHUYS & JOOSTE ARCHITECTS**

**CITATION**

Education could be viewed as any country’s most important activity. Without a good educational system, there would be no future. The same would be true for the buildings that enable these educational systems. As a building type, its long history has provided many inspiring examples. When patterns are set over such a long time it is always good to also critically re-evaluate them to understand what innovation would be required to keep the architectural form in tune with contemporary educational methods.

The background story of how this building came about in this particular form is illuminating and is at the core of what has been realised in bricks and mortar. The architects were appointed with the directive from the client that they had to fast track the process, using standard plans adapted to fit the site. In response, the architects convinced the client that the old apartheid and barrack-type schools were not acceptable anymore. They proposed that a school prototype that they had developed be used; one which they had already built on two different sites in other parts of the country. In this configuration, the nutrition centre was placed in the middle with the classrooms and other support functions radiated out from this point. The client agreed as long as it remained within the budget. This was the building that was eventually built. The old three-classroom sandstone building on the site that had heritage value was re-purposed as the administration centre.

In a similar manner, an existing off-the-shelf structure was refurbished as an assembly hall. It is impressive to see just how much innovation the architects could develop to create this place of learning. With their proposal, they could mostly break the typology of this type of school that had so many bad associations in South Africa. The building possesses a certain amount of playfulness, but there is also a serious focus on maximising a quality experience in education. The focus is on the interaction within the learning process in all the forms that this might take. The building relates well to its context and has a certain robustness despite its limited budget.

Here in the Clarens Primary School there might just be another architectural typology for educating the nation and that deserves to be taken seriously.
STORTEMELK HYDROPOWER PROJECT

for THE REH GROUP
by EARTHWORLD ARCHITECTS CC

CITATION
This project is situated just north of Clarens, not too far from the outlet of the tunnel that transports water from the Lesotho-Highlands water scheme. This water augments the bulk water supply to the Johannesburg area. It is the constant force of this water supply that enables the generation of the electricity.

The landscape where this project is situated is the well-known and majestically beautiful eastern Free State. This part of the country is often called ‘big sky country’. The horizon stretches far and wide, and there is always a mountain range or the typical flat-topped ‘koppies’ in the distance. This landscape is often further enhanced by even larger scaled clouds creating large spots of shadows as they glide along.

Whatever man makes is small in comparison to the scale of the landscape. This hydropower project essentially consists of one large turbine that accelerates the water to generate the electricity. The plant is far larger below ground than above. What is visible above ground is a relatively small shed-like building that houses some equipment while it also covers the top of the turbine. When the project is viewed objectively, one can hardly imagine that it would be the kind of project where the services of an architect would be required. However, it is precisely in this kind of environment where Earthworld Architects came into their own. They understood that this small shed had to be larger than its absolute functional requirements to consciously and creatively deal with the scale of the landscape. The shed also had to let in as much daylight as possible to light up the cavernous space below grade. This was achieved by covering the structure with transparent sheeting. On top of this external cover, the architects placed vertically-aligned Corten steel panels that project beyond the roofline. This is the device that addresses the larger landscape. The consequences of these panels are that they also create patterns of light and shadow – somewhat similar to the large clouds passing over the landscape.

This is a small project that required, maybe, only a ‘practical’ solution to fulfill its utilitarian requirements. However, Earthworld Architects managed to create a design that transformed these requirements into a building of sheer delight that is situated comfortably in its beautiful landscape.
REGIONAL AWARD

2017

2018

89 SAIA BORDER-KEI
93 CIAA, A REGION OF SAIA
97 SAIA EASTERN CAPE
103 SAIA FREE STATE
109 GIA (SAIA)
115 SAIA KZN
119 SAIA LIMOPO
123 SAIA MPUMALANGA (MPIA)
127 PIA, A REGION OF SAIA
BUFFALO VOLUNTEER RIFLES: HEADQUARTERS BUILDING (HERITAGE) – REPAIRS AND RENOVATIONS

for BUFFALO VOLUNTEER RIFLES, EAST LONDON BY THE DEPARTMENT OF PUBLIC WORKS
by SMALE & PARTNERS INC.
LOUWVILLE HIGH SCHOOL

for WESTERN CAPE EDUCATION DEPARTMENT
by 2A-D SPACE ARCHITECTS INC.
NEW RESIDENCE – 191 KLOOF ROAD, CLIFTON

for PIETER BRUWER & JAN-HEYN VORSTER
by MALAN VORSTER ARCHITECTURE
BITUMEN LABORATORY

for THE NELSON MANDELA METROPOLITAN UNIVERSITY
by NGONYAMA OKPANUM HEWITT-COLEMAN (NOH ARCHITECTS)
HOUSE HIDDEN

for MARGIE HIDDEN
by FDT ARCHITECTS

REGIONAL AWARDS
HOUSE VAN JAARSVELD

for MR AND MRS VAN JAARSVELD
by DMV ARCHITECTURE
SEASIDE RESIDENCE, CAPE ST FRANCIS

for HELSHOOGTE TRUST (GT & ANNEMARIE FERREIRA)
by BERGENTHUIN ARCHITECTS
GARDEN OF REMEMBRANCE

for THE WAR MUSEUM
by ROODT ARCHITECTS
NTSU SECONDARY SCHOOL, BETHLEHEM

for DBE & DBSA
by GELDENHUYS AND JOOSTE ARCHITECTS
REIZIS SQUARE REVITALISATION

for THE REIZIS TRUST
by P+ARC ARCHITECTS
SENMIN INTERNATIONAL INDUSTRIAL OASIS

for SENMIN INTERNATIONAL
by OSMOND LANGE ARCHITECTS + PLANNERS
GIfA (SAIA)

110 DAINFERN SQUARE
111 HOUSE OLIVIER – THE GARDEN
112 HOUSE PARKHURST
113 HOUSE WISSE
DAINFERN SQUARE

for ABACUS ASSET MANAGEMENT
by DHK ARCHITECTS
HOUSE OLIVIER – THE GARDEN

for MR AND MRS OLIVIER
by W DESIGN ARCHITECTURE STUDIO
HOUSE PARKHURST

for MR AND MRS DEMPSTER
by JVR ARCHITECTS & INTERIORS
HOUSE WISSE

for MR AND MRS WISSE
by ROBERT SERMAN ARCHITECTS
HAMMARSDALE CONTAINER TRADERS SHELTERS

for THE ECONOMIC DEVELOPMENT UNIT, ETHEKWINI MUNICIPALITY
by ARCHITECTURE DEPARTMENT, ETHEKWINI MUNICIPALITY
PIXLEY HOUSE DURBAN, KWAZULU-NATAL

for PROPERTUITY DEVELOPMENT (PTY) LTD
by DESIGNWORKSHOP : SA
PELS POST

for THE OUT POST (PTY) LTD
by ERASMUS FAIRBAIRN ARCHITECTS
SIYAPHAMBILI OFFICE PARK

for SIYAPHAMBILI CONSTRUCTION
by CO-LAB ARCHITECTS
WEIR PROPERTIES

for WEIR PROPERTIES
by GERHARD JOOSTE ARCHITECTS
DIE WILGERS MEDICAL CENTRE

for @WILGERS
by HOLM JORDAAN ARCHITECTS & URBAN DESIGNERS
HOUSE WINTER

for MR AND MRS WINTER
by THOMAS GOUWS ARCHITECTS
OAKTREE STUDIO

for MATHEWS AND ASSOCIATES ARCHITECTS
by MATHEWS AND ASSOCIATES ARCHITECTS
TWO FLOATING BOXES

for DIMAROX PROPERTIES
by DREW ARCHITECTS
AWARDS FOR EXCELLENCE 2017/2018
New Residence, 151 Main Road, Constantia, Cape Town
Malan Vorster Architecture Interior Design, Cape Town
Sasol Place Sandton, Paragon Architects, Johannesburg
Johannesburg Holocaust and Genocide Foundation
Lewis Levin Architect, Johannesburg and Cape Town
The Delville Wood Memorial, Longueval, France
Creative Axis Architects and Mayat Hart Architects and Heritage Consultants
Lake House, Natal midlands, KwaZulu-Natal
Koop Design, Durban
NZASM Footsteps along the tracks
Nicholas J Clarke and Roger C Fisher, Pretoria

AWARDS OF MERIT 2017/2018
RCL Food Offices
Elphick Proome Architects Inc., Durban
K-Rith Tower Building, Durban
FGG Architects, Durban
Aspen Pharmacare high containment suite, Port Elizabeth
Thembela Architects in association with Danie Bekker Architects
Port Elizabeth Opera House, Port Elizabeth
The MATRIX...CC, Port Elizabeth
3-in-1 House, Sea Point, Cape Town
L & L Architects, Cape Town
House Burnett Prinsloo, Bishopscourt, Cape Town
Robert de Jager Architect, Cape Town
Bosjes: Chapel, Kombuis, Manor House & Die Skuur
TV3 Architects and Town Planners in collaboration with Steyn Studio
Steyn Studio in collaboration with TV3 Architects and Town Planners
House CJ
W Design Architecture Studio CC, Pretoria
Floating Dune House, Sedgefield
Slee & Co Architects, Stellenbosch
Pathways beneath the hill – a new walkway through the Wonderwerk Cave, Northern Cape
Craig McClennaghan Architecture, Johannesburg

Sol Plaatje University Building CX003, Kimberley
Architects Consortium: Wilkinson Architects, Mashilo Lambrecchts Architects, GXY Architects
Sol Plaatje University Building 1 – Moroka Hall of Residence, Kimberley
Activate Architecture, Johannesburg
Sol Plaatje University Central Campus Building C002: Moroka Hall of Residence Dining Hall, Lecture rooms and Offices
Savage + Dodd Architects CC, Johannesburg
I-Cat Environmental Solutions, N4 Gateway Park, Pretoria
Earthworld Architects CC, Pretoria
House Nieuwenhuys, Lynnwood Ridge
Earthworld Architects CC, Pretoria
House Louw, Waterkloof
W design architecture studio CC, Pretoria
Afrikaanse Hoër Seunskool Art Campus, Pretoria
Mathews & Associates Architects, Pretoria
House Schütte, Riverside View, Johannesburg
Kate Otten Architects, Johannesburg
House van Dyk, Waterfall Country Village Estate, Midrand
Earthworld Architects CC, Pretoria
Alice Lane 3, Sandton
Paragon Architects, Johannesburg
Nelson Mandela Children’s Hospital, Parktown
GAPP Architects and Urban designers, Ruben Reddy Architects, Sheppard Robson International (UK) and John Cooper Architecture
138 Jan Smuts, Johannesburg
L Jacobs Architect, Johannesburg
New Origins Centre – Rock Art Gallery, Johannesburg
Mashabane Rose Associates CC, Johannesburg
Westbury Clinic, Johannesburg
Ntsika Architects, Johannesburg
Matola Raid Monument and Interpretive Centre, Maputo, Mozambique
Impendulo Design Architects, Sandton

COMMENDATIONS 2017/2018
House Whitfield, Walmer, Port Elizabeth
DMV Architecture, Port Elizabeth
The Campanile Restoration, Port Elizabeth
THE MATRIX...CC, Port Elizabeth
New Community Residential Unit Development, Langa, Cape Town
Architects Associated, Cape Town
Clarens Primary School, Clarens
Geldenhuys & Jooste Architects, Vereeniging
Stortemelk Hydropower Project, outside Clarens
Earthworld Architects CC, Pretoria

AWARDS FOR EXCELLENCE 2015/2016
House La Lucia, Homeford Drive, La Lucia, KwaZulu-Natal
designworkshop : sa, Durban
Military Health Base Depot Jeremie Malan Architects, Pretoria
New Residence, Waterkloof, Pretoria
No 1 Silo: Allan Gray Headquarters, V&A Waterfront

AWARDS OF MERIT 2015/2016
House Scribante, Little Walmer Golf Estate, Walmer, Cape Town
studioMAS Architecture & Urban Design, Cape Town
‘Malapa’, Fossil Cave Cover and Visitors’ Platform, UNESCO World Heritage Site
Krynauw Nel Associates (Pty) Ltd, Architects, Johannesburg
No 1 Silo: Allan Gray Headquarters, V&A Waterfront
Van der Merwe-Miszewski (VDMMA) in association with Rick Brown Associates (RBA)
Eclectic ZA Wilhelmiens: A Shared Dutch Built Heritage in South Africa

AWARDS OF MERIT 2015/2016
House Scribante, Little Walmer Golf Estate, Walmer, Port Elizabeth
Jason Erlank Architects, Port Elizabeth
The Tree Canopy Walkway at Kirstenbosch Botanical Gardens,
Rhodes Drive, Cape Town
Mark Thomas Architects, Cape Town
Heideveld Primary School, Colesberg Circle, Heideveld, Athlone, Cape Town
Meyer & Associates, Architects & Urban Designers
Sinkhuis Residence, Jonkershoek Road, Mostertsdrift, Stellenbosch
The Last Glass House, Westcliff Drive, Johannesburg
Thomashoff + Partner Architects
Watershed, 17 Dock Road, V&A Waterfront, Cape Town
Wolff Architects, Cape Town
Architectural Guide South Africa
Authors: Roger C Fisher and Nicholas J Clarke – Dom Publishers, Berlin

COMMENDATIONS 2015/2016
LIV Village, Vincent Dickenson Road, Cottonlands, KwaZulu-Natal
designworkshop : sa, Durban
Wits Rural Facility, Bushbuckridge, Limpopo
Kate Otten Architects, Johannesburg
New coffee shop and showroom in Midrand for Foghound Interactive Coffee Company, 24 Richards Road, Halfway House, Midrand
Earthworld Architects CC, Pretoria
House De Plessis, Pretoria
Earthworld Architects CC, Pretoria
House De Villiers, Brooks Street, Brooklyn, Pretoria
Konsep Architects
Moruleng Cultural Precinct, 499 Moruleng Boulevard, Moruleng
Office 24-7, Johannesburg
House Jonker, Locke Street, Silverlakes
Thomas Gouws Architects & Interiors
Light House, Eye of Africa Residential Golf Estate, Johannesburg South
W Design Architecture Studio CC
House Routd, Waterfall, Bloemfontein
Roodt Architects, Bloemfontein
Hermanus Community Day Centre, Swartdamm Road, Zweilhle, Hermanus
Gallagher Lourens Architects, Cape Town
Oude Werf Hotel (Pty) Ltd
Revel Fox & Partners CC
House Nicholas, Johannesburg
Noero Architects in association with Lemon Pebble Architects
BMW (South Africa) Head Office, 1 Bavaria Road, Randjespark, Ext 17, Midrand
Boogertman + Partners Architects, Pretoria
Outreach Foundation Community Centre, Hillbrow, Johannesburg
Local Studio
Steyn City Club House, Steyn City
Boogertman + Partners Architects, Pretoria
Sandibe Okavango Safari Lodge, Okavango Delta, Botswana
Nicholas Plewman Architects in collaboration with Michaelis Boyd Associates

AWARDS FOR EXCELLENCE 2013/2014
University of South Africa, Phase 2, Parow
MSa – Michele Sandilands Architects
Babylonstoren Tourism (Pty) Ltd, Paarl
Malherbe Rust Architects
//hapo_Freedom Park Museum, Tshwane
Office of Collaborative Architects (GAPP Architects/Urban Designers and Mashabane Rose Associates and MMA Architects)
New addition at St Cyprian’s Girls’ School, Oranjezicht, Cape Town
Noero Wolff Architects (2005-2012) and Noero Architects (2012 to date)
Springfield Convent School, Pre-School Campus, Fra Angelico Art Centre and Jasper Walsh Art Gallery, Cape Town
CCNIA Charlotte Chamberlain and Nicola Irving Architects, Cape Town
Dunkirk all-suite Hotel, Salt Rock, KwaZulu-Natal
designworkshop : sa, Durban
House Kleyhans, Marble Hall, Limpopo
Thomas Gouws Architects & Interiors, Pretoria
House Snyders, Johannesburg
W Design Architecture Studio CC

AWARDS OF MERIT 2013/2014
Auditorium for the School of Agriculture, University of Fort Hare, Alice Campus
Ngonyama Okpanum & Associates
Hellenvale Multi-Purpose Community Centre, Port Elizabeth
THE MATRIX...CC
Walmer Link: Social Housing Development, Port Elizabeth
Erik Voigt Architects, Port Elizabeth
Department of Architecture renovations
at University of the Free State
Typology Architects, Bloemfontein
Weekend Hide-In, Rosendal,
Free State
Carmen Dickens Architect, Bloemfontein
Dunkirk Beach Clubhouse, KwaZulu-Natal
designworkshop : sa, Durban
Studio Home, Brixton, Johannesburg
26’10 South Architects & Urban Designers
African Identity in Post-Apartheid Public Architecture – White Skin Black Masks
Professor Jonathan Alfred Noble
House Kleine Schuur, Parktown, Johannesburg
Nabeel Essa, Office 24/7, Johannesburg
SEED Library at MC Weiler Primary School, Alexandra, Johannesburg
Architects of Justice, Edenvale
Hopeville Visitors Centre, Port Elizabeth
Richard Stretton of Koop Design, Durban
Tshwane University of Technology, new Architecture wing, Pretoria
Crafford & Crafford, Pretoria
Ten on Lane, Polokwane
CCA: studioMAS, Johannesburg
Wits Art Museum, Johannesburg
Nina Cohen & Fiona Garson Architects, Johannesburg

COMMENDATIONS 2011/2012
Taxi Rank No. 2, Main Road, Diepsloot, Johannesburg
26’10 South Architects & Urban Designers
House Gauché, Pretoria
Earthworld Architects, Pretoria

AWARDS LEGACY 2017/2018

AWARDS LEGACY 2017/2018

AWARDS LEGACY 2017/2018

AWARDS LEGACY 2017/2018
dhk Architects, Cape Town
Voëlklip, Hermanus
SAOTA – Stefan Antoni Olmesdahl
Truen Architects, Cape Town
Untamed, Kirstenbosch Gardens, Cape Town
Daffonchio and Associates Architects, Cape Town
Ubuntu Centre, Bethelsdorp
Field Architecture, JV John Blair
Architects in association with Ngonyama Okpanum Hewitt-Coleman
Circa on Jellicoe, Johannesburg
studioMAS Architecture & Urban Design, Johannesburg
Investec Regional Headquarters, Durban
Elphick Proome Architects Inc., Durban
Concierge Boutique Hotel & Freedom Café, Durban
Architecture Fabrik and Don Albert & Partners
New Residence in Groenkloof, Tshwane
Mellet & Human Architects, Pretoria

AWARDS OF MERIT 2011/2012
Bhunga Building, Nelson Mandela Museum, Pretoria
Osmond Lange Architects & Planners and Impendulo Design Architects
Kuyasa North Transport Interchange, Khayelitsha
Meyer & Vorster Architects, Urban Designers and Interior Designers, Cape Town
University of the Western Cape, Life Sciences Department, Cape Town
101 Dorp Gallery and Studio, Stellenbosch
Stellenbosch
Slee & Co Architects, Stellenbosch
Voëlklip, Hermanus
SAOTA – Stefan Antoni Olmesdahl
Truen Architects, Cape Town
Untamed, Kirstenbosch Gardens, Cape Town
Daffonchio and Associates Architects, Cape Town
House Sow, Genève, Switzerland
SAOTA – Stefan Antoni Olmesdahl
Truen Architects with Sra Kössler and Morel Architects, Switzerland
Ubuntu Centre, Port Elizabeth
Field Architecture, JV John Blair
Architects in association with Ngonyama Okpanum Hewitt-Coleman (NOH)
Restoration of Pearson Conservatory, Port Elizabeth
THE MATRIX...CC
Oral Solid Dosage Manufacturing Suite, Port Elizabeth
Thembela Architects (Pty) Ltd
Nelson Mandela Bay Aquatic Centre, Port Elizabeth
Thembela Architects (Pty) Ltd
New Hangar and Departure Lounge, Bloemfontein International Airport, Bloemfontein
Reinier Brönn Architects and Associates CC
House Venter, Bloemfontein
P + ARC Architects, Bloemfontein
Fourth Raadsaal, Bloemfontein
The Roodt Partnership Architects & Townplanners, Bloemfontein
Circa on Jellicoe, Johannesburg
studioMAS Architecture & Urban Design, Johannesburg
Nike Football Training Centre, Soweto
Luyanda Mpahlwa Design Space Africa
in association with the Nike Design Team: Andy Walker, Sean Pearson and Ruben Reddy
Soccer City, Soweto
Boogertman & Partners Architects, Pretoria
New Clermont Swimming Pool and Soccer Field Upgrade, Durban
City Architects, Ethekwini Municipality
Meetea A Bophelo Primary School, Pretoria
Geldenhuys & Jooste Architects, Vereeniging

AWARDS FOR EXCELLENCE 2009/2010
Hatfield 109, Architects’ Studios, accommodation and shop
SAOTA Architecture and Design: Stefan, Antoni, Olmesdahl, Truen Architects, Cape Town
Taxi Terminus, University of the Free State
Typology Architects CC, Bloemfontein
Seven Fountains Primary School, Kokstad
East Coast Architects, Durban
10+Years, 100+Buildings: Architecture in a Democratic South Africa
Edited and convened by ‘Ora Joubert

AWARDS OF MERIT 2009/2010
Tricircle Pavilion, Gqunube Green
East Coast Architects, Durban

ECO-village, East London
Smale & Partners Architects, East London

House Wolff, Cape Town
Noero Wolff Architects, Cape Town

Hatfield 109, Architects’ Studios, accommodation and shop
SAOTA Architecture and Design: Stefan, Antoni, Olmesdahl, Truen Architects, Cape Town

Restoration of 22 Landsdowne Place, Architects’ Studio, Port Elizabeth
THE MATRIX...CC
University of the Free State: New Taxi Terminus
Typology Architects, Bloemfontein
Selosesha Library, Thabu Nchu
Bannie Britz Architect & Urban Designer
New shops, Parkhurst

Thomas Gouws Architects & Interiors, Pretoria
New Residence in Groenkloof, Tshwane
Mellet & Human Architects, Pretoria
COMMENDATIONS 2011/2012
Gottlieb Group Distribution Centre and Offices, Durban
Elphick Proome Architects, Durban
New Clermont Swimming Pool and Soccer Field Upgrade, Durban
City Architects, Ethekwini Municipality
Meetea A Bophelo Primary School, Pretoria
Geldenhuys & Jooste Architects, Vereeniging

AWARDS LEGACY
Kate Otten Architects, Parkhurst  
Liliesleaf Legacy Project, Johannesburg  
Mashaban Rose Associates, Johannesburg  
The Energy Works, Parktown North  
Enrico Daffonchio and Rashma Patel  
Centenary Building, University of Pretoria  
Earthworld Architects, Pretoria

AWARDS FOR EXCELLENCE  
2007/2008

The Red Location Museum, New Brighton, Port Elizabeth  
Noero Wolff Architects in association with John Blair Architects  
Europa Studio, Durban  
Elphick Proome Architects, Durban  
Igoda View House, East London  
OMM Design Workshop CC, Durban  
Willowbridge Lifestyle Centre, Durbanville, Cape Town  
Vivid Architects, Cape Town  
Courtyards on Oxford, Johannesburg  
studioMas Architects & Urban Designers, Johannesburg

AWARDS OF MERIT 2007/2008

EPA Studio, Durban  
Elphick Proome Architects, Durban  
Dockpoint: restoration of row houses, Durban  
Emmett Emmett Architects CC, Durban  
Proud Heritage Campus, Durban  
Sound Space Design, Durban  
New Laboratory Complex At Sasol Midlands, Sasolburg  
Geldenhuys & Jooste Architects, Pretoria  
University of the Free State: Refurbishment of the Main Building  
Bannie Britz Argitek & Stedelike  
Tolplan Head Office, Lynnwood, Pretoria  
Thomas Gouws Architects, Pretoria  
House Rosa: additions and alterations, Brooklyn, Pretoria  
Commie + Wilkinson Architects & Urban Designers, Pretoria  
Lofthouse, Lynnwood Manor, Pretoria  
Strey Architects, Centurion  
House Langham, East London  
Msa – Michele Sandilands Architects CC, Cape Town  
Fynbos House, Betty’s Bay  
Sarah Calburn Architects, Johannesburg  
Weavers Nest, Oranjezicht, Cape Town  
Sonja Petrus Spamer Architects, Cape Town  
Ella Street houses, Bo Kaap, Cape Town  
Team Architects, Cape Town  
House ‘J’, Simons Town, Cape Town  
Team Architects (Cape Town) with Kevin Fellingham Architects (London)  
Mountain and Sea House Cape Peninsula, Noordhoek, Cape Town  
Visser Thomas Architects, Cape Town  
Willowbridge Lifestyle Centre, Cape Town  
Vivid Architects, Cape Town  
Stone House, Pretoria  
Slee & Co Architects, Stellenbosch  
New Studio at Kromdraai, Drakensberg, Gauteng  
Louis Louw Johan Bergenthuin Architects, Johannesburg  
Courtyards on Oxford, Johannesburg  
studioMAS Architects & Urban Designers, Johannesburg  
New Beach House, Plettenberg Bay  
OMM Design Workshop CC, Durban

PRESIDENT’S AWARDS  
2007/2008

The Artworks Project of Mpumalanga  
Provincial Legislature, Mpumalanga  
Meyer Pienaar Tayob Schnepel Architects, Pretoria  
New Residence, De Waterkant, Cape Town  
Meyer + Vorster Architects (Cape Town), Urban Designers & Interior Designers (Johannesburg)  
New Holiday House, Paradise Beach, Langebaan  
Gabriel Fagan Architects, Cape Town  
House Kennedy, Western Cape  
Peter Rich Architects, Johannesburg  
Beach House, Sheffield, Dolphins Coastal Estate, KwaZulu-Natal  
Dean Jay Architects, Durban  
Elphick Studio, Westville, KwaZulu-Natal  
Elphick Proome Architects, Durban  
Audley Gardens, Durban  
Londaford House, Durban  
House Steyn/Kunz, Mooikloof, Pretoria  
Thomas Gouws Architects, Pretoria  
Bergljust Farmhouse, Limpopo  
Fassler Kamstra & Holmes Architects, Johannesburg  
House Millar, Nelspruit  
Mathews & Associates Architects CC, Pretoria

\Qe| The Power of Rock Art: Phase One – re-installation of the Iziko Rock Art Collection, Cape Town  
Iain Louw, Roger van Wyk (educentric), Jenny Sandler with Metropolis Design: Johnny Jacobsen and Y Tsai, Cape Town  
Irene Kamperhof Centenary Memorial, Irene, Pretoria  
Neo Dimensions Architects, Johannesburg  

AWARDS FOR EXCELLENCE  
2005/2006

The South African Embassy, Berlin  
MMA Architects, Johannesburg  
Singita Lebombo Lodge, Kruger National Park  
OMM Design Workshop (Durban) and Urban Solutions  
New Constitutional Court, Gauteng  
OMM Design Workshop (Durban) in association with Urban Solutions  
Beau Constance, Constantia, Cape Town  
Metropolis Design, Cape Town

AWARDS OF MERIT 2005/2006

Bay House, Bantry Bay, Cape Town  
Krugeroos Architects & Urban Designers, Cape Town  
New Residence, De Waterkant, Cape Town  
Meyer + Vorster Architects (Cape Town), Urban Designers & Interior Designers (Johannesburg)  
New Holiday House, Paradise Beach, Langebaan  
Gabriel Fagan Architects, Cape Town  
House Kennedy, Western Cape  
Peter Rich Architects, Johannesburg  
Beach House, Sheffield, Dolphins Coastal Estate, KwaZulu-Natal  
Dean Jay Architects, Durban  
Elphick Studio, Westville, KwaZulu-Natal  
Elphick Proome Architects, Durban  
Audley Gardens, Durban  
Londaford House, Durban  
House Steyn/Kunz, Mooikloof, Pretoria  
Thomas Gouws Architects, Pretoria  
Bergljust Farmhouse, Limpopo  
Fassler Kamstra & Holmes Architects, Johannesburg  
House Millar, Nelspruit  
Mathews & Associates Architects CC, Pretoria
Vineyard Hotel Gym and Spa, Cape Town
Revel Fox & Partners CC, Cape Town
Beau Constance, Constantia, Cape Town
Metropolis Design, Cape Town
New Corporate Head Office, BP Africa, V&A Waterfront, Cape Town
Kruger Roos Architects & Urban Designers (Cape Town) in association with Joshua Conrad Architects (Cape Town)
Cape Town
New South Africa, V&A Waterfront, Cape Town
New Corporate Head Office, BP Metropolis Design, Cape Town
Cape Town
Revel Fox & Partners CC, Cape Town
Cape Town
Ekurhuleni Metropolitan Council: new Council Chamber, Gauteng
Meyer Pienaar Tayob Architects & Urban Designers, Johannesburg
Daycare Centre, Delft South, Cape Town
Noero Wolff Architects, Cape Town
Usasazo Secondary School, Cape Town
Noero Wolff Architects, Cape Town
University of Cape Town: Chemical Engineering Building, Cape Town
dhk Architects (Pty) Ltd, Cape Town
University of Cape Town: Institute of Infectious Disease and Molecular Medicine, Cape Town
Gabriel Fagan Architects (Cape Town) in association with MLH Architects and Planners (Cape Town)
University of the Free State: Thakaneng Bridge, Free State
The Roodt Partnership, Bloemfontein
University of Pretoria: new Faculty of Law Building, Pretoria
Kruger Roos Architects & Urban Designers, Cape Town
Vaal University of Technology: Chapel of Light, Vanderbijlpark
Comrie + Wilkinson Architects & Urban Designers, Pretoria
Diamond Hill Toll Plaza, Gauteng
Mathews & Associates Architects CC (Pretoria) in association with Karlien Thomashoff Architect
Baobab Toll Plaza, Limpopo
Mathews & Associates Architects CC, Pretoria
Mapungubwe National Park: new Tourism Infrastructure, Limpopo
Crafford & Crafford Architects, Pretoria
Kruger National Park: Singita Lebombo Lodge, Mpumalanga
OMM Design Workshop, Durban
New Constitutional Court, Johannesburg
OMM Design Workshop (Durban) and Urban Solutions
South African Embassy, Berlin
OMM Design Workshop, Johannesburg
Red House, Free State
Seel & Co Architects, Stellenbosch
AWARDS FOR EXCELLENCE 2004
New Medical Research Facilities, Somkhele Village, KwaZulu-Natal
East Coast Architects, Durban
The South African Apartheid Museum, Johannesburg
GAPP Architects & Urban Designers; Mashabane Rose Architects; Bannie Britz/Roodt Vennootskap; Linda Mvusi Architecture & Design
Westcliffe Estate Residence, Johannesburg
studioMAS Architecture & Urban Design, Johannesburg
AWARDS OF MERIT 2003
Heuwelskans, Waverley, Bloemfontein
Smit Architects, Pretoria
Unilever Head Office, La Lucia Ridge
Office Estate, Durban
Boogerman Knie (Pretoria) and Urban Edge (Johannesburg)
New Medical Research Facilities, KwaZulu-Natal
East Coast Architects, Durban
The Mpumalanga Provincial Legislature and Administration
Meyer Pienaar Tayob Schnepel, Mpumalanga
New Buildings For Kromdraai Valley Farm, Gauteng
Louis Louw Johan Bergenthuin Architects, Johannesburg
South African Apartheid Museum, Johannesburg
GAPP Architects & Urban Designers; Mashabane Rose Architects; Bannie Britz/Roodt Vennootskap; Linda Mvusi Architecture & Design
Westcliffe Estate, Johannesburg
studioMAS Architecture & Urban Design, Johannesburg
New Magistrates’ Court, Blue Downs, Cape Town
A. Arch Architect CC; Jonker & Barnes Architects; Mike Smuts Architects & Urban Designers CC, Cape Town
Mutualpark West Campus, Pinelands, Cape Town
Blueprint, Cape Town
Information Centre and entrance kiosk, The Boulders, Simon’s Town
Pieter Louw Architects in collaboration with Anton Roux and Sam McLennan
Unicity: alterations and additions to the Civic Centre, Cape Town
ACG Architects and Development Planners; Kruger Roos Architects & Urban Designers; Lucian Le Grange Architects & Urban Planners, Cape Town
Fisherman’s 19, Llundudno, Cape Town
Stefan Antoni Architects, Cape Town
AWARDS FOR EXCELLENCE 2002
Absa Towers North, Johannesburg
TC Design Group Architects and Urban Designers, Johannesburg
The Castle of Good Hope, Cape Town
Gabriel Fagan Architects, Cape Town
New Office Accommodation, Cape Town
OMM Design Workshop, Durban
CONSERVATION AWARDS 2001
The Castle Of Good Hope, Cape Town
Gabriel Fagan Architects, Cape Town
District Six Museum and Stepping Stones Children’s Centre, Cape Town
Rennie & Scurr Architects CC, Cape Town
AWARDS OF MERIT 2001
Tokara Winery, Stellenbosch
Van Biljon & Visser Architects, Cape Town
Stratfords Guest House & Conference Centre, East London
Ter Morshuizen & Stratford Architects CC, East London

AWARDS LEGACY 139
New Office Accommodation, Kloof Street, Cape Town
OMM Design Workshop, Durban
Absa Towers North: Corporate Office Building, Johannesburg
TC Design Architects, Johannesburg
Bopitikeo Community & Cultural Centre, North West Province
Peter Rich Architects, Johannesburg

AWARDS FOR EXCELLENCE 2000
The International Convention Centre
A consortium comprising Stauch Vorster Architects, Hallen Custers Smith, Johnson Murray Architects, and Philip Cox (international consultant from Australia)
The Royal Bafokeng Sports Palace
Waterston Weyer Roon Architects

AWARDS OF MERIT 1999
House Lategan, Johannesburg
Slee & Co Architects, Stellenbosch
House Britz, Bloemfontein
Bannie Britz, Bloemfontein
House Steyn, Pretoria
Henri Comrie, Cape Town
House Van Garderen
Hein van Garderen
House Blum
Tasker & Schumann Architects, Nelspruit
Tree House, Cape Town
Anya van der Merwe and Macio Miszewski

AECI Head Office
Rfb Consulting Architects, Johannesburg

Ceramic Industry Centre
Stauch Vorster Architects, Johannesburg

Brand Engineering Building
KMH Architects, Johannesburg

Durban Metro Electric Training Centre
McCaffrey Wilkinson & Little, KwaZulu-Natal

MEG Offices
MEG Architects, Pretoria

Munich Insurance Head Office
Stauch Vorster Architects, Johannesburg

Ritters Jewellers
Kohler Brown Design, Port Elizabeth

International Convention Centre, Durban
Stauch Vorster Architects in association with Hallen Custers Smith, Johnson Architects and Philip Cox

Kariega Park Rural Conference Centre, Eastern Cape

John Rushmere Architects, Port Elizabeth
Mpuimalanga Parks Board
Tom Hattingh Architects, Nelspruit
Kwamakhutha Library, Malagazi, Durban
Elphik Proome Architects, Durban
Paternoster Community Centre, Western Cape
Jaco Visser, Langebaan
Phokeng Sports Centre, Rustenburg, North West Province
Waterston Weyer & Roon, Graaff-Reinet
Mew Way Sports Hall, Cape Town
Lucien Le Grange Architects and Urban Planners with Mike Smuts Architects
Quarry Lake Inn, East London
Osmond Lange Mosienyane, Johannesburg
Maribou Place
Baumhaus Architects
Rust En Vrede Farm Complex, Stellenbosch
Van Biljon & Visser, Cape Town

CONSERVATION AWARDS 1999
Heritage Square, Cape Town
GAPP Architects & Urban Designers in association with Trevor Thorold Architects, Cape Town
The Western Cape Archives, Cape Town
Rennie Scurr Architects, Cape Town
Stratford Road Community Centre, Durban
Emmett Emmett Architects CC, Durban
Kingswood College Schoolhouse, Grahamstown, Eastern Cape
Ronald Hicks Architects, Port Elizabeth
The Harbour Board Building, Port Elizabeth
John Rushmere, Port Elizabeth
Marita Rathschitz Mission, KwaZulu-Natal
Robert J W Brusse, Durban

AWARDS FOR EXCELLENCE 1998
Johannesburg Athletics Stadium, Gauteng
Arup Associates (UK) and Rfb Consulting Architects (Johannesburg)
Hartleyvale Sports Complex, Cape Town
GAPP and ACG Architects & Developmental Planners, Cape Town
SAB Visitors Centre, Newlands, Cape Town
Gabriel Fagan Architects, Cape Town
House Uyttenbogaardt, Kommetjie
Uyttenbogaardt & Rozendal, Cape Town

AWARDS OF MERIT 1997
Klein Rivier Retreat, Hermanus
Kruger Roos Architects, Cape Town
House Back
Van der Merwe-Miszewski Architects, Cape Town

Mitchells Plain Town Centre Library, Cape Town
Darryl Coome, City of Cape Town

Victory Junction Complex
KCV Architects, Cape Town

Beach House, Philipkraal
Jane Visser & Mark Thomas Architects, Cape Town

Hartleyvale Sports Complex, Cape Town
GAPP and ACG Architects & Developmental Planners, Cape Town

House Holmes
Ronald Hicks, Port Elizabeth

House Roberts
Stephanie Volpe in association with Stephan Whitehead

Firmitas Building
Jan Ras Argiteksgroep (Bloemfontein) in association with Househam Henderson Moteane Chartered Architects

Victory Faith Centre, KwaZulu-Natal
Neil Murray, Myles Pugh, Sherlock Murray

50 Prince Alfred Street, Durban
Dean Jay Architects, Durban

House Laubscher
‘Ora Joubert Architects

Grand Central Water Tower, Johannesburg
GAPP Architects, Johannesburg

Cactusland
Heather Dodd, Johannesburg

Highveld House, New Multichoice Head Office, Randburg, Gauteng
Sean Mahoney, ARC, Johannesburg

Johannesberg Athletics Stadium
Arup Associates (London) and Rfb Consulting Architects (Johannesburg)

Pharmaceutical Society
Alfio Torrisi Architects, Norwood, Johannesburg
Siemens Park, Gauteng
Louw Apostolellis Bergenthuin, Johannesburg
Huis Van Rensburg
Natus & Cecilia van Rensburg, Johannesburg
Velocity Films, Rivonia, Johannesburg
Jo Noero, Cape Town
House Mabet
Derick de Bruyn with Jack van Rensburg
Park Hyatt, Johannesburg
GAPP Architects, Johannesburg
Ashanti Flats, Johannesburg
Eugene Barnard, MEG Architects, Pretoria
Wildlife College, Kempiana Nature Reserve
Dennis Moss Partnership, Stellenbosch
Sandton Square, Johannesburg
Meyer Pienaar, Bentel Abramson and GAPP Architects, Johannesburg

CONSERVATION AWARDS 1997
Quarters, Durban
Emmett Emmett Architects CC, Durban
Huis Van Rensburg, Phillipolis
Kobus du Preez
Gencor Head Office, Johannesburg
Taljaard Carter Design Group, Cape Town
SAB Visitors Centre, Newlands
Gabriël Fagan Architects, Cape Town

AWARDS FOR EXCELLENCE 1996
Thulamela: Workers’ Library and Museum, Limpopo
Alan Lipman and Henry Paine, Johannesburg

AWARDS OF MERIT 1995
Residence Van Vught, Johannesburg
Louw, Apostolellis & Bergenthuin, Johannesburg
House Staude, Johannesburg
Kate Otten Architect, Johannesburg
Funda Community College, Soweto
Jo Noero, Cape Town
Walberton Manor, Johannesburg
Jo Noero, Cape Town
Vaal Triangle Technikon Grandstand, Gauteng
Geldenhuys & Jooste Architects, Vereeniging
Ricardo Mulder Public Library, Edenvale, Gauteng
Floris Smith and Meyer Pienaar

PFG Glass Centre, Midrand, Gauteng
Taljaard Carter with Henri Comrie Architects, Johannesburg
Sandton Library and Art Gallery, Johannesburg
GAPP with Floris Smith and Meyer Pienaar, Johannesburg
Ivy Villa Stables Conservation & Studio, Pretoria
‘Ora Joubert Architect, Johannesburg
Safmarine House
Louis Karol, Johannesburg
House Santer
Stefan Antoni Architects, Cape Town
Guguletu Multisport Complex, Cape Town
Jo Noero with Meirelles Lawson, Cape Town
Glen Towy Holiday Cottage, Underberg
Johan Skee, Cape Town
Durban Health and Racquet Club
Johnson Murray Architects, Durban
136 Victoria Embankment
Interact Architects & Designers, New Zealand
Metlife
Stafford Associates with Dirkson Blumenfeld & Krause, KwaZulu-Natal
Audio Video Gallery, East London
Ter Morshuizen & Stratford, Benoni, Gauteng
Barba’s Café, Bloemfontein
Hennie Lampbrechts, Bloemfontein
House Pearson
Erasmus Rushmere Reid with Flint & Lear Architects, Port Elizabeth
St George’s Park Pavilion, Port Elizabeth
Graham Parker, GAPP, John Blair & Interplan

CONSERVATION AWARDS 1995
Investec Bank, Durban
Stafford Associate Architects and Koseff van der Walt Architects, Gauteng
Clarendon Court, Durban
Robert Brusse Architects, Durban
NMC Offices, Cape Town
Rennie & Goddard Architects, Cape Town
Tshildzini Hospital, Limpopo
Stauch Vorster Architects, Gauteng
Worker’s Library and Museum, Newtown, Johannesburg

AWARDS FOR EXCELLENCE 1994
The Duck Pond Pavilion, St George’s Park, Port Elizabeth
Erasmus Rushmere Reid in association with Simpson Heugh, Robertson and Baker
Soweto Careers Centre, Johannesburg
Jo Noero, Cape Town

AWARDS OF MERIT 1993
Ikhwezi Preschool, Mthatha, Eastern Cape
Peter Hunt VARA
House Swanepoel, Hermanus
Gabriël Fagan Architects, Cape Town
House Uytenbogaardt, Kommetjie
Uytenbogaardt & Rozendal, Cape Town
Springfield Terrace, Cape Town
Uytenbogaardt & Rozendal (Cape Town) in association with Architects Associated

The Duck Pond Pavilion, St George’s Park, Port Elizabeth
Erasmus Rushmere Reid in association with Simpson Heugh, Robertson and Baker

Architects Offices Tollgate
Elphick Proome Architects, Durban
House Thorpe, Morningside, Gauteng
Johnson Murray Architects, Durban
House Pattundean, Shanti Niketan, House of Peace, Westville, Durban
Johnson Murray Architects, Durban
Noorderbloem Twee, Bloemfontein
Hennie Lampbrechts Argitekte, Bloemfontein
Florida Offices, Johannesburg
Jo Noero, Cape Town

The Mennel Pavilion, Johannesburg
Peter Rich Architects, Johannesburg
House Mackay
BSADH Architects
Sonneblom Film Studios, Johannesburg
M & M Bell Architects, Cape Town
Woodmead School, Johannesburg
Rod Lloyd
Duduza Resource Centre, Nigel, Gauteng
Jo Noero, Cape Town
Soweto Careers Centre, Johannesburg

AWARDS LEGACY 141
Jo Noero, Cape Town
55 Marshall Street, Johannesburg
Rfb Consulting Architects, Johannesburg
Bophuthatswana Recording Studios, Mahikeng, North West Province
Stauch Vorster (Bophuthatswana) Pty Ltd in association with Thomas Rast Architects (Switzerland)
Pietersberg Municipality Parks
Department Offices, Polokwane
Stauch Vorster, Pietersberg
Scheiding Street Bus Station, Pretoria
Stauch Vorster (Pretoria), Oscar Hirsch, Sylvio Buffler and GAPP Architects
The Lost City, North West Province
Wimberley Allison Tong & Goo, Burg Doherty Bryan and Partners, Associated Architects

CONSERVATION AWARDS 1993
City Hall, East London
Directorate of Planning and Engineering Services, East London
Vergelegen, Cape Town
Rennie and Goddard Architects, Cape Town

AWARD FOR EXCELLENCE 1992
Although three submissions were received, no award was made.
ISAA Award for Excellence announced in 1990 to stimulate public awareness of architecture: “We need to identify and display our finest work.”

AWARDS OF MERIT 1991
Southern Life Centre, Great Westernford, Cape Town
MLH Architects & Planners, Cape Town
Timber Seaside Holiday House, Nature’s Valley, Garden Route
Peter Rich Architects, Johannesburg
Hout Bay Library, Cape Town
Uyttenbogaardt & Rozendal, Cape Town
Van Zyl House, Paarl
Wessels, Albertyn & Du Toit Argitekte, Cape Town
Offices For Costa Maningi, Durban
Franklin Garland Gibson & Partners
Northdale Assessment Centre For Disabled, Pietermaritzburg
Kiran Laloo Architects,

Pietermaritzburg
House Elphick, Durban
Elphick Proome Architects, Durban
Factory and Offices for Action Bold
Elphick Proome Architects, Durban
Supreme Court Conversion to Tatham Gallery, Pietermaritzburg
Small & Petit & Robson
First National Bank, King William’s Town
Osmond Lange Architects (Ciskei) Inc.
House Monyemore, Potchefstroom
Britz, Scholes, Abramowitch, Du Toit, Hoffe
Industrial Complex For EMLC
Du Toit, Lindeque & Van der Berg Inc., Pretoria
Die Oord, North West Province
Anton du Toit & Medewerkers
La Gavina House, Parkwood
Louis Louw, Apostolellis & Bergthuim, Johannesburg
Craddock Heights, Johannesburg
Harold le Roith & Associates, Johannesburg
Johannesburg Technical College
Meyer Pienaar Smith, Johannesburg
Standard Bank Gallery, Johannesburg
Meyer Pienaar Smith, Johannesburg
Wag ‘n Bietjie, Olympus
Meiring Van der Lecq Thomas & Ronga
University of Pretoria: Economics & Management Sciences
Samuel Pauw Architects, Pretoria
Twin Houses in Melville, Johannesburg
Alfio Tornisi Architect, Johannesburg
Huis Van Rooyden
Philip van Huyssteen Architect, Johannesburg

CONSERVATION AWARDS 1991
Cottam Grove, Durban
Interarch
Conversion to Offices, Durban
Interarch
Kings House, Morningside, Durban
Interarch in association with Roux Wildenboer
Renovations to Johannesburg Art Gallery
Meyer Pienaar Smith, Johannesburg
Ou Raadsaal, Pretoria
Holm Jordaan Holm, Van der Lecq, Thomas & Ronga

De Goede Hoop Manor House and Environs, Cape Town
Munnik Visser Black Fish & Partners
Pierhead Precinct of the V&A Waterfront, Cape Town
David Jack & Consultants MLH Architects & Planners, Munnik Visser
Black Fish, Powers Gerstner Architects, Johan du Toit, Derek Jacobs, The Waterfront Landscape Architects

AWARD FOR EXCELLENCE 1990
University Of The Western Cape
Munnik Visser Black Fish & Partners, Cape Town

AWARDS OF MERIT 1989
Office at 295 Pietermaritzburg Street
Carter-Brown & Baillon, Pietermaritzburg
Santorini, Phase 1, KwaZulu-Natal
Campbell, Bernstein & Irving, Durban
Factory Offices and Studios
Johnson Murray Architects, Durban
Architects’ Offices and Studios
Stauch Vorster Architects, Johannesburg
Donor’s Clinic For SA Blood Transfusion Services, Boksburg, Gauteng
Harris, Fels, Jankes, Nussbaum & Partners
Two Artists’ Houses, Bezuidenhout Valley, Johannesburg
Nicholas Sack & Colin Mendelowitz Architects, Johannesburg
Wheat Mill, Vereeniging, Gauteng
Premier Milling (Vereeniging) and Michael A Briffa Associates
Albert Herbst Kinderhuis, Middelburg
Hendrik Vermooten Du Plooy Oosthuizen Argitekte
Huis Ackermann, Pretoria
Meiring Van der Lecq Thomas & Ronga
The New Colosseum, Johannesburg
Stauch Vorster Architects, Johannesburg
two Studios, Pretoria
Trevor Lloyd Evans Architect, Gauteng
South African Reserve Bank, Pretoria
Burg Doherty Bryan & Partners, Pretoria
Mobil Court, Cape Town
Louis Karol Architects, Cape Town
University Of The Western Cape Library, Cape Town
Munnik Visser Black Fish & Partners
University Of Cape Town: Campus Design, UCT Planning Unit
Elliot Grobbelaar Revel Fox & Partners in association with Williams Louw Pearse

CONSERVATION AWARDS 1989
Post Office, Pretoria
Burg Doherty Bryant & Partners, Pretoria
Mining Commissioner’s Building, Randfontein
Holm Jordaan Holm
Erasmus Castle, Erasmusrand, Pretoria
Meireing Van der Lecq Thomas & Ronga
Jubilee Square, Simon’s Town
Munnik Visser Black Fish & Partners
Maritime and Shell Museum, Mossel Bay
Gabriël Fagan Architects, Cape Town

AWARDS OF MERIT 1987
SA Permanent Building, Grahamstown
Erasmus Rushmere Reid, Port Elizabeth
Onion Row, Port Elizabeth
Erasmus Castle, Erasmusrand, Pretoria
The Playhouse, Durban
Small & Petite & Robson
R & C Pharmaceutical Factory
Franklin, Garland & Gibson
Vara Studio, Durban
Vanderwerre, Apsey Robinson & Associates
House Grobbelaar, Constantia
Neil Grobbelaar
Liebenberg & Stander Centre, Cape Town
Prinsloo, Parker, Flint Elliot & Van den Heever
Klein Constantia Winery, Cape Town
Gabriël Fagan Architects, Cape Town
Belhar Community Hall, Cape Town
Uyttenbogaard & Rozendal, Cape Town
University of the Western Cape: Sports Stadium, Cape Town
Uyttenbogaard & Rozendal, Cape Town
Three Houses in Sixth
Strat, Orange Grove, Gauteng
Fassler Kamstra and Holmes, Sandton, Johannesburg
Corona Lodge, Johannesburg
Montgomerie Oldfield Kirby Denn

Grobbelaar
24 Chatou Road, Richmond
Bannie Britz & Michael Scholes
Gold Reef City, Johannesburg
Jarret & Jarret
Johannesburg Art Gallery
Extensions
Meyer Pienaar & Partners
Library & Forecourt, Vaal
Triangle Technicon
Meyer Pienaar & Partners
Sapekoe Estate Group: New Administration Centre,
Limpopo
Samuel Pauw Argitekte
Brandweer Stasie, Sandton
Louis Louw Apostolellis & Bergentuin, Johannesburg
Huis Loubser, Sandton, Johannesburg
Louis Louw Apostolellis & Bergentuin, Johannesburg
Offices for Goldfields of SA, Johannesburg
Louis Karol Architects, Johannesburg
House Herman
Piet de Beer Argitek

AWARDS OF MERIT 1985
Operahuis, Sand du Plessis
Theater, Bloemfontein
JCDK Witthuhn & Maree, Interplan, Daneel Smit & Venote
Standard Bank, Welkom
Dirk Brink Stucce Harrison & Venote
LMC Sentrum, Kroonstad
Vennstakap Wim Phielix
University of the Free State: Bibliotek
Van der Walt, Fourie en Vennot
Arcadia Park Office
Johnson Murray Architects, Durban
Musgrave Medical Centre, Durban
Don Smith Architects
Salisbury Centre, Durban
Geraghty Little & McCaffery, Durban
Golden Hours School for the Mentally Handicapped, Durban
Hallen, Theron & Partners
Old Mutual Industrial Centre
Interarch
Belhar Sections 2 & 3, Cape Town
Uyttenbogaardt & Macaskill, Cape Town
Steinkopf Community Centre,

Northern Cape
UYtenbogaardt & Macaskill, Cape Town
Parliamentary Accommodation, President’s Council
Munnik Visser Black Fish & Partners
House Philberg, Cape Town
Ferreira da Silva and Smith
CPA Building, Dorp Street, Cape Town
Revel Fox and Partners, Cape Town
Boland Open Air Museum
Gabriël Fagan Architects
Strandfontein Pavilion, City Engineer Department, Cape Town
Graham Parker
Staff Amenities Building, University of Fort Hare
Osmond Lange and others
Huis Kritzinger, Jeffrey’s Bay
Maritz and Maritz
Msobomvu Senior Secondary School
No. 7, Butterworth
Zakrewewski Associates (Border) Inc.
House Doherty, Diepsloot, Johannesburg
Burg Doherty Bryant & Partners
JCI Building, Johannesburg
Rfb Consulting Architects, Johannesburg
House Challis
Rfb Consulting Architects, Johannesburg
House Hilewitz, Johannesburg
Bannie Britz & Michael Scholes
Gazebo of St Margaret’s, Johannesburg
Hallen, Theron and Partners
Berg-En-Dal Kamp,
Kruuger National Park
Jordaan & Semra’d
Brenthurst Library, Johannesburg
Hallen, Theron and Partners
Indaba Conference Centre,
Fourways, Johannesburg
Cooper, Messaris & Louw
House Meyer, Johannesburg
Meyer, Pienaar & Partners

AWARDS OF MERIT 1983
Group Housing Mmabatho
Llew Bryan & John Mehl
Huis Swanepoel, Cape St Francis, Eastern Cape
Gabriël Fagan Architects, Cape Town
Mangosuthu Technikon,
Umlazi, KwaZulu-Natal
Hallen, Theron and Partners
House Nkwe, Soweto
Rhodes-Harrison, Fee & Bold

Everbart Read Gallery, Rosebank, Johannesburg
Meyer Pienaar & Partners

Sacca Head Office, Ormonde, Johannesburg
Rhodes-Harrison, Fee & Bold

Everard Read Gallery, Rosebank, Johannesburg
Meyer Pienaar & Partners

Bannie Britz & Michael Scholes
Barclays Centre For Management Studies, Sandton, Johannesburg
Louis Louw, Apostellellis & Bergenthui

House Kirby, Richmond
Montgomery Oldfield Kirby

Village Place, St Francis
Erasmus Rushmere & Partners

Tower House Restoration, Grahamstown, Eastern Cape
Goldblatt, Yuill & Partners, Mahikeng

AWARDS OF MERIT 1981
University of Cape Town: Robert Leslie Building, Cape Town
Munnik Visser Black Fish & Partners
Federal Theological Seminary, Edendale, Gauteng
Revel Fox & Partners
Sasolburg Bibliotek, Free State
Booth, Simons & Botha

City Engineers Department, Johannesburg
House Mosedane, Soweto
Michael Sutton & Walker

Die Oord, Brits, North West Province
Anton du Toit

Rob Ferreira Holiday Resort, North West
Christiana, Gallager, Aspoas, Poplak & Senior

Shaf 2 Offices, Kriel, Mpumalanga
PKE Roediger, Gauteng

Hollard Street Squash Racquet Club, Johannesburg

Peter Rich Architects, Johannesburg

House Dockkraat
Aziz Tayob Architects Inc.

AWARDS AND MERITS 1979
Gardens Commercial High School, Cape Town
Louis Karol Architects

Drosdy Hotel
Munnik Visser Black Fish & Partners
Westridge Civic Hall, Cape Town

Graham Parker, City Engineer’s Department, City of Cape Town Council

Baxter Theatre, Cape Town
Jack Barnett/Leslie Broer Associates

AWARDS AND MERITS 1977
Maryland Adult Education Centre, Hanover Park, Cape Town

LA Barac – Barac Hirschman Partnership

AWARDS AND MERITS 1969
House Claassens, Pretoria
Claassens John Barry, Pretoria

LA Barac – Barac Hirschman Partnership

AWARDS AND MERITS 1958
Las Vegas, Snel Parade, Durban
Crofton and Benjamin, Durban

AWARDS AND MERITS 1957
Student Bed Study Design, Grassy Park, Cape Town

J Arnott
State Building, Johannesburg
Harold Le Roith & Associates

AWARDS AND MERITS 1956
Projected Cape Foreshore Scheme
Architect unknown

AWARDS AND MERITS 1955
Palmer Place, Johannesburg
Nurcombe, Summerley & Lang

AWARDS AND MERITS 1954
Jan Smuts Airport, Johannesburg
Architect unknown
University of Cape Town: Medical School Library
Sturrock & Thornton White

AWARDS AND MERITS 1952
Ingrams Building, Johannesburg
Cowin & Ellis

The Grand Hotel, Cape Town
Lightfoot, Twentyman-Jones, Kent

AWARDS OF MERIT 1949
Rondebosch Flower Mill, Cape Town
Thornton White Architects

AWARDS OF MERIT 1945
Pretoria Town Hall, Pretoria
Norman Eaton

AWARDS OF MERIT 1938
High Commissioner Office
John Perry & Lightfoot

Chrysler Building, Johannesburg
Nurcombe & Summerley

AWARDS OF MERIT 1936
Tower Garage, Johannesburg
Architect unknown

AWARDS OF MERIT 1935
Gas Station, Johannesburg
Architect unknown