

ARCHITECTIVES

PIA Awards for Architecture 2011

In conjunction with World Architecture Day (3 October 2011) the Pretoria Institute for Architecture (PIA) announced the winners of its annual Awards for Architecture. A summary of the winners and their citations are shown below.

The citations for the first two awards were produced by Gerald Steyn of the Department of Architecture, Tshwane University of Technology, and the others by Jacques Laubscher of the Department of Architecture, University of Pretoria.

NEW OFFICES FOR GWA STUDIO, MUCKLENEUK, PRETORIA

Designed by Gary White and Associates



Designed for their own use, the studio of Gary White and Associates is located right on the street at the lowest part of a steep north-facing stand, separated from Gary White's house higher up the slope by a landscaped courtyard. The squat two-storey building measures approximately 7 x 15 metres and consists of the studio on top of a garage and storerooms, with a roof terrace over it. Both upper levels are accessed by means of a metal spiral staircase.

The architects acknowledge drawing inspiration from the ideas of Pretoria regionalists such as Norman Eaton and

the international influences of Aalto and Kahn. These are manifested by the use of a limited range of basic materials, local skills and details devised on site. The result has an intentional handmade quality without looking unfinished.

The adjudicators noted that the open studio space, in conjunction with the roof terrace as social space, offer a convivial and user-friendly working environment and wondered if the architecture could be contributing to the camaraderie in the studio.

At an urban level the initiative of building a studio on a residential property is commendable – it not only contributes to densification, but also adds energy and surveillance to a suburban streetscape.

Finally, while it does not clamour for attention, the special attention to landscape and context, pragmatic planning, a wise choice of materials, sensitive tectonic modulation and careful attention to detail resulted in a finely crafted building. The studio of Gary White and Associates proves that the design of small buildings can, with rigour and design competence, produce architecture of great quality.

//HAPO FREEDOM PARK, SALVOKOP EXTENSION I, PRETORIA

Designed by the Office of Collaborative Architects, comprising Gapp Architects and Urban Designers, Mashabane Rose Associates and MMA Architects in a joint venture.

The Freedom Park Museum is the culmination of the Freedom Park project and envisaged as a leading national and international icon of humanity and freedom. Its main purpose is to present South African history from prehistoric times to the present day. The design concept of "boulder to building" is not only derived from the rocky African landscape – since Freedom Park was conceived as a "garden of healing and remembrance" – the vision of the museum complex as a series of boulders also refers to African ideas of healing and celebrates traditional indigenous knowledge systems.

Copper cladding provided the opportunity for complex surfacing and furthermore allows the building skin to transform over time, slowly merging with the hillside. Copper is also particularly significant as a material used to trade in Africa over thousands of years.

Despite its irregular form and spaces, there is nothing wilful about the Freedom Park Museum. The architects demonstrated not only an ability to respond pragmatically to the brief, but also a deep intellectual understanding of South Africa's exciting but at times troubled past. The adjudicators agreed that the unfolding of the boulder as analogy into an efficient setting for a museum is totally convincing.

The extremely competent fusing of context, programme and symbolism, and the resulting form and materiality produced a remarkably beautiful, nuanced and complex building.

In conclusion, the Freedom Park Museum is absolutely appropriate for its purpose – both as a museum and as an expression of "humanity and freedom". Truly world-class architecture!



MEETSE A BOPHELO PRIMARY SCHOOL, HECTOR PIETERSEN STREET, MAMELODI

Designed by Geldenhuis &
Jooste Architects

Chromadek roof sheeting fixed to top-hat purlins complete the exterior skin. Interior divisions were accomplished by cladding lightweight steel.

With this project Geldenhuis & Jooste Architects invested in South Africa's future by providing children with a place



According to the design team at Geldenhuis & Jooste, the brief for this flagship project was to design a signature school that would become a sanctuary for teaching and learning, whilst using alternative steel technologies within the existing cost parameter. It was envisioned that a cost-effective prototype could be developed.

The Meetse A Bophelo Primary School is designed for 1 200 pupils, with accommodation including 30 classrooms, an administration block and a media centre among others. The design included a caretaker's house, sports fields landscaping, online computers and furniture. The completed project had to comply with the guidelines of the Gauteng Department of Education.

From a central core, three primary coloured triangular wings radiate around courtyards, each housing a separate learning phase. The walkways surrounding the courtyards originate within the social nucleus, splaying out from drummed corner ramps and stairs, directing the children to and from the different classroom wings. The media centre and administration block spins off at right angles from the bell tower that forms a focus element at the social nucleus.

The structure comprises of IPE portal frames bolted to raft foundations. Exterior cladding consists of the patented Arcelor Mittal Arval facade system (once described as *haute couture* in metal). Powder-coated windows and doors together with

where they would want to be whilst being educated. This team of architects displays the importance of design. It highlights the value that should be added when a client employs a professional in the built environment.

HOUSE STEYN, 10 IVORY CLOSE, SERENGETI GOLF & WILDLIFE ESTATE, R21. Designed by Thomas Gouws Architects and Interiors



This house is a series of boxes stacked around a central double volume. The clients, Cilliers and Colleen Steyn, tasked the team at Thomas Gouws Architects and Interiors to design a house that could display their collection of Norman Catherine artworks and their growing assortment of hinterland furniture. Simultaneously it was important that the final design represented "a house for living in".

The double-storey structure is situated in a cul-de-sac, and on the ground floor a light tectonic slatted timber cladding supports the stereotomic plaster box, from which a canopy is suspended. The typology reminds one of a contemporary blockhouse, with no clear indication of any dialogue with the street.

The main entrance is an oversized slatted security gate placed symmetrical on plan with the asymmetrical canopy hovering over. From the security perimeter, decking leads to the front door via a double-volume courtyard that accommodates a water feature and Zen-like garden. Entering the courtyard, the visitor experiences the first double volume. When the residence was visited by the adjudication panel, the clouded Highveld sky defined the roof. A corrugated wall texture is introduced above the front door with its glazed curtain walls on either side.

The plan is H-shaped, with the shorter leg extending to both sides, becoming a series of double volumes. The dining room and lounge (separated by a fireplace) are located under the second double volume. The third double volume is the pool courtyard with a slatted screen over. Oversized slatted screens are placed to the northern edge of this courtyard, allowing the user to control the degree of privacy and sun penetration.

The completed design is assembled in a manner that exudes craftsmanship without being overtly conscious. With this project Thomas Gouws Architects and Interiors

presents a design that seems effortless, although every aspect of it is well considered.

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