

**pia**



Architecture is the most visible and public of the arts and is a discipline that demands creativity, specialised technical knowledge, an ability to listen to people's dreams and needs, and the capacity to turn these into reality at all scales.

The PIA Awards for Architecture plays a vital role in showcasing and celebrating outstanding architecture in our region and in creating public awareness and debate on architectural issues.

A record 63 projects were entered for the 2017 PIA Awards for Architecture which, despite the current economic conditions, was very encouraging.

## ASSESSMENT PROCEDURE

The regional panel of assessors, nominated by the PIA membership and appointed by the PIA Executive Committee, comprised Anton Comrie, Jeremie Malan, Jan Smit, Kumarsen Thamburan, Mauneen van Wyk and Graham Wood, with Arthur Barker as convener.

Architects were requested to select one of 12 categories of submission and the adjudication process was divided into three assessment phases, with associated criteria providing guidance for the various aspects of the submissions:

PHASE 1: Assessment of submission requirements

PHASE 2: Paper Assessments of Projects  
Nature of design problem  
Intellectual framework  
Concept  
Direct appraisal  
Contribution to local/ regional concerns

PHASE 3: On-site Assessments of Projects  
Site Planning  
Plan Type  
Spatial Hierarchies  
Sustainability and Environmental Comfort  
Technologies and Tectonics

Individual adjudication was undertaken by each assessor. All entries passed the first phase of assessment as all the submission requirements were met. An aggregate score of over 60% was required for advancement into the second assessment phase (which took 3 days on average) with a total of 34 projects shortlisted for on-site assessments, which took place over 5 days. Aggregated scores from the on-site assessment phase resulted in the following award categories:

70-79%: PIA Commendation for Architecture  
80-89%: PIA Award for Architecture  
> 90%: PIA Award for Excellence

## COMMENTS

It was most heartening to witness the high quality of submissions received and it is therefore with pride that the PIA will submit all PIA Regional Award and Award for Excellent projects as entries for consideration to the SAIA Award of Merit and the SAIA Award for Excellence, which will be announced in May 2018.

An overwhelming majority of projects were submitted under the Residential Architecture (Houses New) category. It follows that the greater proportion of patronage for outstanding architecture remains with the individual residential client, with corporate or other clients being generally more prescriptive.

Members are, in future, encouraged to submit more commercial projects, low-income housing projects, and urban design projects - even if these have not been executed due to either financial or other constraints.

Generally, phase 1 paper submissions should be more carefully considered to ensure that as much of the architectural intent as possible is conveyed. The experiences of some on-site assessments revealed that some important aspects that were not always made clear.

It has been a great privilege to be able to assess the 2017 PIA Awards for Architecture and the panel of adjudicators wishes to thank everyone who took the time to submit their work. Special thanks goes Mauneen van Wyk and the staff at the PIA for their tireless work in facilitating the submission and adjudication processes and ensuring that the experience was most enjoyable.

Arthur Barker



TOP ROW:  
PROF ARTHUR BARKER,  
ANTON COMRIE,  
JEREMIE MALAN  
MIDDLE ROW:  
JOHAN SMIT  
GRAHAM WOOD, EMILE PAULSEN  
BOTTOM ROW:  
MAUNEEN VAN WYK

# ADJUDICATORS

The architect's aptly titled concept of gravity and light underscores the clarity of formal and spatial resolution in this residence for a small family. An insensitively altered, early 1900s, farm house has been given contemporary architectural currency through simple, but elegant, contrasting steel and glass insertions. The original introverted spaces are now seamlessly connected to the garden, providing extended vistas from the new living areas. Close attention has been paid to formal connections between new and old through a glazed patio roof light and the simple use of grey and black paint against the white of the original farm house. The architects have not only created a wonderful home to live in but also an exemplar of appropriate and sensitive, 21st century adaptive reuse principles.

Citation by Prof. Arthur Barker

W DESIGN ARCHITECTURE STUDIO CC  
PROJECT ARCHITECTS: JOHAN WENTZEL  
AND GRETE VAN AS

445 MILNER STREET, WATERKLOOF, PRETORIA

EXCELLENCE IN  
RESIDENTIAL  
ADDITIONS/ALTERATIONS

# HOUSE LOUW - GRAVITY & LIGHT



This home – an H-formation defined by two contemporary barn structures surrounding a central courtyard – is a remarkable example of simplicity, clarity and restraint in design. Its understated appearance belies the carefully-considered, intuitive and clearly legible organisation of spaces and an almost spiritual sense of calm. Set on the edge of a housing estate, it presents a seamless, unimposing facade to the street, while landscaping and a pond contribute generously to communal areas. The interior courtyard arrangement is particularly well designed. The introspective orientation of the rooms generates an indoor-outdoor relationship that allows for the highly appropriate integration of courtyard and living space. The clarity and minimalism of the interior detailing are immaculately crafted, while the grounded and honest use of materials prevents it from seeming sterile or over-refined. This attention to detail is

sustained throughout the design, including the way in which elements such as the photovoltaic panels and rain-collection tanks are concealed and integrated with the design (as is the garage door, which reads as a façade detail). Every aspect of the design reinforces the quality of space, and its consistency, rationality and clarity set a benchmark for the possibilities of architecture in residential estates.

Citation by Graham Wood

**THOMAS GOUWS ARCHITECTS**  
PROJECT ARCHITECT: THOMAS GOUWS

38 JEFFERS STREET, MIDSTREAM HILL ESTATE,  
MIDRAND

**EXCELLENCE IN  
RESIDENTIAL ARCHITECTURE  
NEW**

**HOUSE  
WINTER**



The new music centre for the 96 year old school – affectionately known as Affies – dealt successfully with two architectural challenges: fitting a large accommodation onto a leftover, asymmetrical space alongside the noisy Gautrain rail line while at the same time embracing the existing architectural heritage fabric on the campus by articulating the new building in a contemporary architectural language. A coherent sense of place was conceptually achieved by locating the separate music functions in three buildings (learning, practice and performance) linked by outdoor courtyards and walkways. The asymmetrical site provided the opportunity to comply with the acoustical challenges. Furthermore, the architects' interpretation of the existing Union-style architecture (scale, material and spaces) seems to fit seamlessly into the school's campus with its redbrick façades and corrugated iron sheeting.

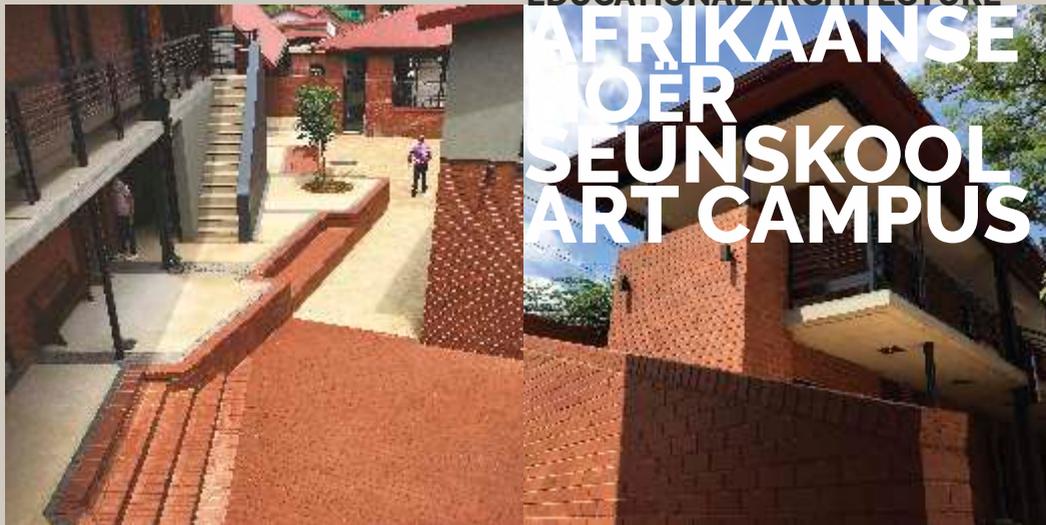
Citation by Jan Smit

**MATHEWS AND ASSOCIATES ARCHITECTS**  
**PROJECT ARCHITECT: PIETER MATHEWS**

**1 LYNNWOOD ROAD, PRETORIA**

**AWARD FOR  
EDUCATIONAL ARCHITECTURE**

**AFRIKAANSE  
MOËR  
SEUNSKOOL  
ART CAMPUS**



On a tight steeply sloping site, and within a strict budget, the architect has created a powerful and innovative architectural landmark. The formality of the architecture is subtly balanced with phenomenological articulations providing medical staff and patients with a healing experience. A carefully constructed architectural promenade guides visitors into the triple volume entrance that frames views to the landscape beyond. The two storied medical pavilion houses reception, waiting areas, consulting rooms, service spaces and a roof courtyard that provides respite for both staff and patients. A simple materials palette is guided by a conscious environmental approach and economic considerations. White painted brick walls are articulated by a steel three storey mesh and perforated screen that provides solar shading, service access and privacy to the consulting rooms.

Citation by Prof. Arthur Barker

**HOLM JORDAAN ARCHITECTS AND URBAN  
DESIGNERS**  
PROJECT ARCHITECT: MARGUERITE PIENAAR

**21 WATTLE CRESCENT, DIE WILGERS, PRETORIA**

**AWARD FOR  
PUBLIC ARCHITECTURE**

**DIE WILGERS  
MEDICAL  
CENTRE**



This neo-Brutalist design is set within the boundaries of a modernist estate where the houses are closely clustered to create intimate spatial relationships. The architects originally set the estate guidelines and they have provided proof of how the outcome can be achieved through a contemporary modern machine for living. Faced with the extensive brief, problematic access and constraints in orientation, they have nonetheless excelled in providing a seamless architectural solution. Movement through space is a constant theme and is explored without limits. The architectural relationship between structure and site has resulted in effortless movement not only between exterior and interior spaces but also vertically between levels with mezzanine spaces. The structural solution cleverly uses in-situ concrete to facilitate open façades which, in turn, results in flowing spaces. Overall architectural quality is achieved with

meticulous attention to detail, planning and suitable sustainability, which never loses sight of the modernist objective.

Citation by Jeremie Malan

EARTH WORLD ARCHITECTS  
AND INTERIORS  
PROJECT ARCHITECT: ANDRÉ EKSTEEN

32 CEROPEGIA STREET, GIFT ACRES ESTATE,  
LYNNWOOD RIDGE EXT 12

**AWARD FOR RESIDENTIAL  
ARCHITECTURE NEW**

**HOUSE  
NIEUWEN-  
HUIJS**



The architect interpreted the clients' brief, for a minimalist house in the gated development of Serengeti Golf and Wildlife Estate, in a creative manner and came up with a commendable abstract house design. House Smith's massing is a composition of three boxes: the utility box, clad in Rheinzink, faces the street and screens off the courtyard. It is connected to the concrete living box opening up towards the courtyard and views over the dam, while the privacy box, accommodating the bedrooms, is stacked on the living box. This house, demonstrating carefully considered composition, is well orientated to minimise energy use and maximise comfort. The central courtyard and the functioning of the three boxes all demonstrate a fundamental and successful commitment to the wellbeing of its users.

Citation by Jan Smit

**INDEPENDENT ARCHITECT**  
**PROJECT ARCHITECT: DOMINIQUE FOURIE**

**20 LION'S PRIDE CRESCENT,  
SERENGETI GOLF & WILDLIFE ESTATE,  
KEMPTON PARK**

**AWARD FOR  
RESIDENTIAL ARCHITECTURE  
NEW**

**HOUSE  
SMITH**



House van Dyk is a sanctuary in the blight of estate living, nestled between nondescript houses. Entry, movement and enclosure are carefully directed to provide a range of spaces that mediate between the cul-de-sac and extensive dam views to the south. The steeply sloping site is bounded at street level by a garage with planted roof that conceals an entrance court leading to the main living and bedroom spaces. One level down are secondary bedrooms and service areas. A simple palette of materials such as a plywood ceiling and concrete box upper floor frame is used to carefully frame the major forms which are articulated through steel and timber brise-soleils. The environment is judiciously considered by means of rainwater harvesting, solar orientation, shading and indigenous landscaping.

Citation by Prof. Arthur Barker

**EARTH WORLD ARCHITECTS AND INTERIORS**  
**PROJECT ARCHITECT: BRAAM DE VILLIERS**

**10 MIDMAR DRIVE, WATERFALL COUNTRY**  
**ESTATE, JUJSKEI VIEW X58**

**AWARD FOR**  
**RESIDENTIAL ARCHITECTURE**  
**NEW**

# HOUSE VAN DYK



The architect has created a production oasis in the monotony of a Pretoria East industrial enclave. The focus of the client on environmental business, together with worker satisfaction, were instrumental in guiding design approaches. The main courtyard, with a two storey high steel and timber pergola, creates a welcoming entrance while providing south light to, and views from, all of the glazed administrative areas. The usual formal dichotomy of warehouse and office is innovatively resolved through internal mediating forms, the recess of the courtyard and changes in material which are kept as natural as possible to limit maintenance. A careful balance is struck between passive and active environmental systems through solar orientation, shading, rainwater harvesting and photovoltaic roof mounted panels which provide daily power and occasional mechanical ventilation.

Citation by Prof. Arthur Barker

**EARTH WORLD ARCHITECTS AND INTERIORS**  
**PROJECT ARCHITECT: BRAAM DE VILLIERS**

**38 AMATOLE ROAD, N4 GATEWAY INDUSTRIAL PARK WEST, WILLOW PARK MANOR EXT 65, PRETORIA**

**AWARD FOR  
COMMERCIAL/BRAND-RELATED  
ARCHITECTURE**

**I-CAT  
ENVIRON-  
MENTAL  
SOLUTIONS**



Oaktree Studio has a palimpsest quality: although unashamedly modern in appearance, it bears traces of earlier memories and layers of a previous neighbourhood and dwelling. A tight budget and restrictions in the area assisted the architects to create a narrative expressed in architectural form and supported by art and sculpture. Spatial value was added to the environment by placing the parking away from the front and redesigning the entrance area into a welcoming garden. The original ground floor was transformed into an apartment and the more public spaces which would be used by both tenant and architectural practice. Well positioned courtyards provide privacy and ventilation. A sculptural staircase connects the ground floor to the new private open studio space upstairs, allowing views onto the courtyards and carefully placed sculptures.

Citation by Jan Smit

**MATHEWS AND ASSOCIATES ARCHITECTS**  
**PROJECT ARCHITECT: PIETER MATHEWS**

**40 OAKTREE AVENUE, HAZELWOOD, PRETORIA**

**AWARD FOR  
RESIDENTIAL  
ADDITIONS/ALTERATIONS**

# OAKTREE STUDIO



The central design principle of this courtyard house – arising from the client's requirement for a private motor court – is skilfully extrapolated into a coherent and consistent concept for a modern family home. Inspired by elements of both classic modernism and the warm materiality more often associated with contemporary Brazilian "Tropical Modernism", both the spatial control and the consistent architectural language of the design make for a comfortable and elegant house. Not only are the volumes and relations between spaces sensitively conceived – including the flow or progression from interior to exterior spaces – but the way in which the building's massing is broken up also means that the exterior of this rather large (five bedrooms, six garages) house remains unimposing and friendly to the eye. It is a well-conceived design with a clear and consistent vision sustained throughout in the appropriate and elegant

materiality and skilled detailing.

Citation by Graham Wood

**DREW ARCHITECTS**  
**PROJECT ARCHITECT: ANDREW PAYNE**

**33 THORNBUSH CRESCENT,  
SERENGETI GOLF & WILDLIFE ESTATE,  
KEMPTON PARK**

**AWARD FOR  
RESIDENTIAL ARCHITECTURE  
NEW**

**TWO  
FLOATING  
BOXES**



The authors make a significant contribution to the broad understanding and comparative analysis of African urban design, filling the gap for a much-needed resource dedicated to the unique place-making strategies and layered cultural and historical influences of African cities. The pithy analyses of the forces that have shaped the continent's 100 most prominent cities provide easy-to-use comparisons and accessible insights. While the hand-drawn maps are skilfully rendered and provide a general sense of the shapes and patterns definitive of each city, they nevertheless convey limited information and can be difficult to interpret, particularly where the renditions of parts of the same city, in different levels of detail, relate to each other. Nevertheless, this study provides a much-needed foundation from which to imagine the future urban strategies for the creation of appropriate, socially and historically sensitive African cities.

Citation by Graham Wood

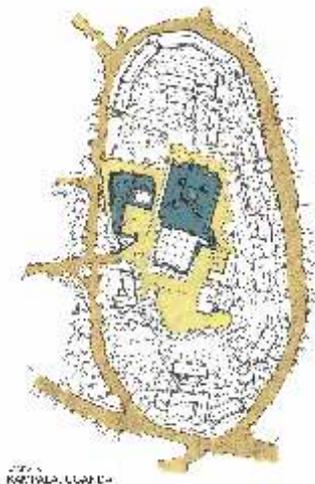
GARY WHITE AND ASSOCIATES &  
HOLM JORDAAN ARCHITECTS

DOM PUBLISHERS, BERLIN

COMMENDATION FOR  
RESEARCH PUBLICATION

AFRICA  
DRAWN:  
ONE  
HUNDRED  
CITIES

GREENMARKET SQUARE (APARTMENT)



GREENMARKET SQUARE (APARTMENT)

There is very little precedent for the successful design of rural public transport facilities in South Africa. This particular station resolves the challenges of managing the flow of both a high volume of pedestrian commuters (between 22 000 and 26 000 a day) and busses (250 a day) while ensuring safety and efficiency for people who use the station. These considerations are effectively solved by separating floor and pedestrian movement on a raised walkway. As well as safety and functionality, aesthetic, climatic and ecological considerations have also been addressed. The open-air design and use of covered walkways allows for cooling, cross ventilation so that temperatures remain comfortable, while the structure of the roof is inspired by the unexpectedly beautiful views over surrounding treetops, which between them create an overall impression of lightness. The open design of the structure also prevents it from becoming monolithic

and imposing on the landscape, effectively integrating it with its surroundings. The considered use of locally sourced materials as well as water-saving strategies in the bus washing facilities means that the facility now serves as a much-needed precedent for the regionally appropriate and efficient design of such facilities.

Citation by Graham Wood

**ARCA UNLIMITED**  
**PROJECT ARCHITECT: FAAN NEL**

**THEO KLEYNHANS STREET,**  
**WHITE RIVER, MPUMALANGA**

**COMMENDATION FOR  
PUBLIC ARCHITECTURE**  
**BUSCOR  
BUS STATION**



Extensive views, lifestyle and direct north orientation onto the golf and wildlife estate have guided the design of this neo-modernist residence. Functional and spatial innovation is evident through the location of living areas on the first floor and their controlled layering from inside to outside. Much attention has been paid to detailing; formal control is more evident on the entrance façade which guides entry through a private and heavy base, slowly revealing the views beyond. Material choices such as off-shutter reinforced concrete, red face brick and painted plastered walls abound but these appropriately frame related forms. A steel and timber screen and roof provide privacy and lightness to the upper floor living deck, enhancing connections to the veld.

Citation by Prof. Arthur Barker

**ANTHROP ARCHITECTS**  
**PROJECT ARCHITECT: LEON VAN DER WESTHUIZEN**

**STAND 492, ROAH CRESCENT,  
SERENGETI GOLF & WILDLIFE ESTATE,  
KEMPTON PARK**

**COMMENDATION FOR  
RESIDENTIAL ARCHITECTURE  
NEW**

**HOUSE  
DU PLOOY**



Within the constraints of a design estate catering for luxury houses on small erven, the architects have achieved more with less. By cleverly lifting the living space above the lower placed bedrooms, they have created an upper level with open living space which is in direct contact with the view over the leafy, green Lynnwood Ridge valley. In contrast, the lower level private bedrooms and bathrooms are in contact with the site, spilling out onto private garden space. The concrete structure and brick infill become part of the planning solution by providing an uncomplicated structure, with a solid rear and sides but open to the north, to protect the simplicity of internal layout and space. Easy pedestrian movement is inclusive of an access ramp and surprise entrance, which, coupled with the simplicity of materials and planning, all alludes to modern mid twentieth

century architecture. The architects are commended for their forthright approach and not holding back on their clear architectural concept.

Citation by Jeremie Malan

**ANTHROP ARCHITECTS**  
**PROJECT ARCHITECT: ROALD MEYER**

**PORTION 5 OF ERF 506,  
23 GIFT ACRES AVE, GIFT ACRES ESTATE,  
LYNNWOOD RIDGE EXT 12**

**COMMENDATION FOR  
RESIDENTIAL ARCHITECTURE  
NEW**

**HOUSE  
KRUGER**



In this home, the leafy green scenery and suburban luxury of Houghton are explored with a restrained architectural design subtlety, a skill which has been crafted by the architect over many years. A complicated brief and resulting complex circulation were carefully considered and the solutions have provided highly commendable family living spaces. The primary living space forms the core of the layout around which all other spaces and gardens revolve. The house is cleverly set back on the property to emphasise the approach by way of a tree lined avenue, adjacent spacious garden and a large, dominant tree. The architecture becomes the backdrop to the landscape which in turn complements the whole. Internal design from bedrooms to bathrooms, and living space to auxiliary spaces, is well executed and complemented with meticulous attention to detail. The exterior façade detail has produced a subtle modern

architecture which has recognised the historical suburban context of Houghton luxuriousness while being commendably restrained in design.

Citation by Jeremie Malan

**HONIBALL ARCHITECTS**  
**PROJECT ARCHITECT: THOMAS HONIBALL**

**14 7TH AVENUE, HOUGHTON ESTATE,  
JOHANNESBURG**

**COMMENDATION FOR  
RESIDENTIAL ARCHITECTURE  
NEW**

**HOUSE  
SMIT**



Maropeng means "returning to the place of origin" in Setswana. The Experience Lab is a new exhibition and event space for the Maropeng museum that engages its narrative of human origins. The concept of the abstracted cave (Sterkfontein, nearby) forms an experiential artifice, which combines the spaces of a science laboratory with the sites of paleo-scientific discoveries. Some critique was expressed regarding the installation itself (the mounting of the TV monitors) as well as the design of the exhibition shelving. More care could have gone into the articulation between floor, wall and ceiling. However, the architects should be commended for capturing the mysterious and sensual quality of a cave as well as pairing it with the state of the art technology used to cut 930 plywood sheets for the installation.

Citation by Jan Smit

OFFICE 24-7 ARCHITECTURE  
PROJECT ARCHITECTS: NABEEL ESSA  
AND NATASHA LAURENT

BASEMENT OF MORAPENG TUMULUS,  
MAROPENG VISITOR CENTRE, R563 HEKPOORT  
ROAD, STERKFRONTEIN

COMMENDATION FOR  
INTERIOR ARCHITECTURE  
**MAROPENG  
EXPERIENCE  
LAB**



This publication is the result of an investigative Honours student design laboratory, the Re-Centring Tshwane Lab. The Lab was undertaken in 2014 by the Department of Architecture at the University of Pretoria, supported by the Cultural Heritage Agency of the Netherlands and the University of Pretoria's Capital Cities Programme. Three culturally important heritage sites, Church Square, the Old Synagogue and the Old Government Printing Works, formed the focus of the investigation. This richly illustrated publication presents the spatial, urban and pedagogic context, the chosen sites and their unique histories and significances. It explores the potential contribution that heritage buildings can make to the Capital City and its resilience and, finally, illustrates the lessons learnt from the research-by-design experiments in the Lab, as distilled by Nicolas Clarke, Marieke Kuipers and Johan Swart.

Citation by Jan Smit

NICHOLAS J CLARKE AND  
MARIEKE C KUIPERS (EDITORS)

PROPOSED URBAN PROJECT

COMMENDATION FOR  
RESEARCH PUBLICATION



**RE-CENTRING  
TSHWANE -  
URBAN  
STRATEGIES  
FOR A  
RESILIENT  
CAPITAL**

This Tshwane Rapid Transport (TRT) station is positioned across from one of the city's most neglected historical sites: the Old Synagogue, which was later converted into the Supreme Court where the Rivonia Trial, Freedom Trial and Steve Biko inquest were held. This justifies its conception as an urban intervention as much as a functional civic structure. Its modest, horizontal emphasis and contextually appropriate De Stijl-inspired glazing serve the larger purpose of a layered historical commentary. The way in which the two "boxes" that form the station have been separated to create an open space between them (with urban greenery and public benches) is a remarkable contribution to the public space of the city. But more than this, its outward orientation, which directs commuters' attention away, towards the former Old Synagogue, constitutes an element of design activism. This is carried through in the way the mirror-like quality of

the glazing reflects the surrounding buildings to commuters on the street and pavements, too. While the restrictions of the site resulted in the loss of the opportunity for an exact framing or alignment with the synagogue, the commitment of this architectural intervention to the neglected historical significance of the site stretches the possibilities of civic architecture, as does its aim to function as a catalyst for further consideration of the historical site.

Citation by Graham Wood

**MATHEWS AND ASSOCIATES ARCHITECTS**  
**PROJECT ARCHITECT: PIETER MATHEWS**

**PAUL KRUGER STREET, PRETORIA CBD**

**COMMENDATION FOR  
PUBLIC ARCHITECTURE**  
**RIVONIA TRT  
MEMORY BOX  
STATION**



The architects have developed a sensitive design approach to the robust environment of a taxi interchange. They are to be commended in the way in which they have dealt with the interaction of pedestrians and vehicles. Solutions include safe areas which are well landscaped with trees, paving and other public space amenities in a harsh public zone. The proposed aesthetic of new structures act as a catalyst for future architectural responses by setting up a coherent framework for extensions. The layout also takes cognisance of adjacent developments and interaction with them is proposed to encourage connectivity.

Citation by Jeremie Malan

**HOLM JORDAAN ARCHITECTS  
AND URBAN DESIGNERS  
PROJECT ARCHITECT: MARGUERITE PIENAAR**

**ERF29788, JOUBERTON,  
KLERKSDORP, NORTH WEST**

**COMMENDATION FOR  
UNBUILT ARCHITECTURE**  
**THE RED  
EDGE  
MATLOSANA  
TAXI FACILITY**





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