

# “Men are as great as the Monuments they leave behind”: Wilhelm O Meyer and the (Rand Afrikaans) University of Johannesburg, Kingsway Campus

**Walter Peters**

Department of Architecture, University of the Free State, Bloemfontein

Email: [peterswh@ufs.ac.za](mailto:peterswh@ufs.ac.za)

The article covers the exclusion of an architect from further work on his *magnum opus*. At issue is an agreement reached after a successful collaboration over almost eight years, breached before it could take effect. The discussion is centered on the scrutiny of the explanations given, and comments on the consequences for the campus environment in the light of Edmund Bacon's principle of the 'second man'.

**Key words:** Johannesburg, modern university architecture, Wilhelm O Meyer, Jan van Wijk, second man.

**“Menschen sind so groß wie die Denkmäler, die sie hinterlassen”: Wilhelm O Meyer und die (Rand Afrikaans) Universität Johannesburg, Kingsway Campus.**

Dieser Artikel berichtet vom Ausschluss des Architekten Wilhelm Meyer von weiterer Arbeit an seinem Hauptwerk, dem Campus der Rand Afrikaans University, heute University of Johannesburg, nachdem er an dessen Planung und Realisierung bereits acht Jahre lang erfolgreich gemeinsam mit einem Kollegen Jan Van Wijk gearbeitet hatte und beide diese Kooperation fortführen wollten, von Seiten der Auftraggeber jedoch auf der alleinigen Beauftragung Van Wijks bestanden wurde.

Der Diskussion liegt die genaue Prüfung der im Zusammenhang mit diesem ungewöhnlichen Vorgehen gegebenen Erklärungen zugrunde. Zudem werden unter Berücksichtigung von Edmund Bacons 1974 in seinem Buch *Design of Cities* vorgestellten Prinzip des 'zweiten Mannes' die Folgen kommentiert, die diese Vorgänge für die Ausgestaltung des Campus in Johannesburg nach sich zogen.

**Kennwörter:** Johannesburg, moderne Universitäts-Architektur, Wilhelm O Meyer, Jan van Wijk, zweiter Mann.

**N**eo-classicism came into its own under Napoleon Bonaparte (1769-1821) who used it extensively for monumental architecture intended to embody the grandeur of imperial France. However, only a fraction of the projects proposed for famous old cities could be realized in the eleven years between Napoleon's coronation in 1804 and the battle of Waterloo in 1815. In Paris these included the two triumphal arches, Arc de Triomphe and Arc du Carroussel at the Louvre, the church La Madeleine, the column on Place Vendôme, the Exchange, and several urban schemes like Rue de Rivoli (Kostof, 1995: 573). These projects were urban in scale and some involved extensive demolition.

Napoleon's favourite architect Pierre-François-Léonard Fontaine summed up the approach: “The Emperor hated to seek the beautiful in anything other than that which was large” to which the theorist Quatremère de Quincy added “it is natural for man to admire size, which is always related in his mind with the idea of power and strength”. To these Napoleon added the qualification: “Men are as great as the monuments they leave behind” (Kostof, 1995: 574). The article will examine how this applies to Rand Afrikaans University (RAU), since 2005 known as Kingsway campus of the University of Johannesburg.

## **Job accomplished**

In 1967 Prof Gerrit Viljoen (1926-2009) accepted the appointment as inaugural rector and with that, the task of establishing, planning and overseeing the building of the new university, both the institution and its campus, at Auckland Park, Johannesburg. RAU was to be custom-designed for an educationally disadvantaged student community, yet be of monumental significance and

conducive to life and education, and it had to be realized in the shortest possible time.

After almost eight years since the commissioning of the architects, the campus, built on a scale unprecedented in South Africa since the Union Buildings (1910-13) (Chipkin, 1993: 318), was officially opened on 24<sup>th</sup> May 1975. That was the end of the arranged collaboration between Wilhelm O Meyer (1935-2006), who at the age of 31 had been appointed for the design, and Jan van Wijk (1926-2005), aged 40, for the execution. Breaking with protocol, the proud rector sought permission from the chancellor to first welcome the architects to convey his admiration for the “magnificent campus” which based on his personal experience “ranked among the foremost campus designs of the post-war period” and he went on to reveal that the project had set an example of financial probity as it had fared favourably with the only comparison, the standards of the University Grants Committee (now Higher Education Funding Council for England) (*RAU Amptelike opening*: 20-21).



Figure 1

View from a female student residential tower block south-eastward over the completed RAU campus. In the foreground the dining complex serving the students' village with Phase 1 male residences at left and a further female tower block at right. Photo: D Goldblatt, 1975.

## **Monuments and ruins**

Meyer replied first and explained that architects could do little more than provide a framework or vessel which people, education and knowledge in time must fill. He then publicly thanked Van Wijk for his positive contribution to the collaboration as well as his strong support of Meyer's leadership, which was so effective that, in fact, the distinction in functions actually became superfluous. He concluded by telling the assembly of guests that the campus was no monument as "monuments serve a commemorative function" but, strangely, added that "Visually speaking the complex holds the potential to become a wonderful ruin" (*RAU Amptelike opening*: 34-37). In turn Van Wijk commented on the magnitude of the challenge and thanked the fellow professionals (*RAU Amptelike opening*: 38-39).

One may question what prompted Meyer to compare his *magnum opus* with a monument or ruin. But, his was not the only such analogy. British architect-writer Theo Crosby (1925-1994), who was visiting his country of birth after a self-imposed absence of 28 years, applauded RAU and extolled it among its typology, when he wrote "The new university, just completed, is splendid: far better than any British equivalent, perfectly modern, logical but with a sense of place and, in the corridors, a Piranesian grandeur" (Crosby: 1976, 75).

Whether a "ruin" or a "Piranesian grandeur", Louis Kahn, from whose master class of 1960-61 at the University of Pennsylvania Meyer had emerged with distinctions in all subjects, is said to have inspired his students with: "Great architecture should leave behind great ruins".

## **Success as the foundation**

Meyer and Van Wijk delivered what their client had expected and which a year later, in the inaugural round of the bi-annual national awards programme of the Institute of South African Architects (ISAA) their peers acknowledged as being "reflective of exemplary architecture" (1976). Another year later the supportive patronage of RAU was honored with the first ever Patron of Architecture award of ISAA for "its achievement in the building of a new university campus on a scale and design calibre without comparison in South Africa, and for the understanding and encouragement of its chosen professional team for the creation of an harmonious environment, conducive to life and education" (1977)<sup>1</sup>. Clearly, the varied intellectual and functional ideals of client and architects had been metamorphosed in a symphony.

With such outcomes from the collaboration solemnized by the commission dated 25th August 1967, Meyer and Van Wijk entered into a gentlemen's agreement whereby any further work at RAU would be carried out collaboratively. The architects and all consultants to the project lodged the original working drawings with RAU, after which staff were re-deployed or released and the collaborating practice ceased.

## **Professional afterlife**

Meyer was given permission to provisionally continue with his practice at 30 Twickenham Ave on the eastern periphery of the campus, whereupon RAU demolished the temporary office annex, a municipal condition of its construction, and unconscionably, the attached historical villa, which in no way hindered development and could well have served an institutional use.

Van Wijk gradually weaned himself from his Johannesburg office at Northcliff and reverted to his Pretoria base which he had been running concurrently, literally picking up where

he left off, and he soon relocated the city centre office to the dedicated new building, Condenda, in suburban Waterkloof Ridge (*Architect & Builder*, Feb 1979).

Unlike Van Wijk, as the design architect Meyer had had little choice but to dedicate virtually all his energies to RAU. While the experience had armed Meyer with the requisite expertise to be commissioned for university planning and building, except for the Germiston Civic Centre won in competition in 1973, the practice had no steady architectural client-base to depend upon. Besides, in the wake of the Soweto Uprising, a year after the official opening of RAU, the economy of the late 1970s was not propitious. For 1975-76, the record shows that Meyer had resorted to residential architecture, development plans for tertiary institutions and some academic buildings<sup>2</sup> (Emanuel, 1994: 641).

Thus Meyer and Francois Pienaar (b.1941), Kahn-graduate of 1966-67 and partner since 1970, had nothing to lose in entering the competition for the National Library of Iran in 1977. Coming 3<sup>rd</sup> from some 600 entries in 87 countries was a huge achievement but brought no work, besides Iran was toppling, the Shah went into exile and the project was consigned to the refuse bins of history (*Planning & Building Developments*, 1978: Mar/April, 61-67).

It was in this context that a few months after the official opening ceremony a telephone call from Van Wijk requesting a meeting with Meyer raised expectations<sup>3</sup>. Instead, that was a portent. Van Wijk came to inform Meyer that he had accepted a solo appointment for an additional student residence complex at RAU, which became known as Phase 2, and he had done so at the express wish of the client, he explained. What else could he do, he countered in exasperation. The collaboration over eight years of unremitting pressure, and which had successfully concluded with a gentlemen's agreement on future work at RAU, now parted in enmity. For Meyer, the timing only exacerbated the news for he had shed his commissions to colleagues Glen Gallagher and Bannie Britz to focus exclusively on RAU and was now scratching for work.

## **Perplexing**

The joint appointment had been concluded, RAU was under no obligation to extend the original collaboration and, certainly, the gentlemen's agreement was in no way binding on the client body. However, there was also no reason for not replicating a successful collaboration, irrespective of the magnitude of the next phase of development.

That Van Wijk could neither be relied upon to hold his promise nor convincingly argue the case for the implementation of the agreement may not be an altogether fair conclusion and it should be born in mind that there was no compunction for Van Wijk to inform Meyer. Van Wijk had the decency to personally communicate what must have been a very difficult decision even if there may have been some prevarication in communication.

But, after the praise heaped on the architects as highly as rector Viljoen had done at the opening ceremony, the instruction for Van Wijk to proceed independently of Meyer is indeed difficult to accept, and various explanations for the solo-appointment have been sought.

## **Male residences at RAU and PUCHO**

According to RAU inaugural registrar Ritzema De la Bat, once when together with rector Viljoen, he drove to Potchefstroom University for Christian Higher Education (PUCHO), they

suddenly saw ‘their design’ on ‘Potch’ campus! The concept had been developed for RAU, and the application on another campus constituted an ethical breach. They felt betrayed. After some consternation, they reconciled themselves to the fact that although the design had been mutually developed, it remained the architect’s copyright (De la Bat, 2001: interview, 25 October).

The commission at PUCHO resulted from Grupel’s Court, an apartment building Meyer had built in Pretoria, 1966-7, which had caught the attention of a PUCHO council member who initiated Meyer to be considered for the new student residences (Meyer, 2001: interview comm 28 Sept). The timing of the approach fell between the approval of the 3<sup>rd</sup> *esquisse* for RAU on 17<sup>th</sup> June 1968 and the issuing of the detailed spatial brief for proceeding in November, five months later. The practice could not lie idle thus Meyer sought permission from Viljoen to accept the PUCHO male residence commission.<sup>4</sup> But, to emphasise the point, the allegation as articulated by De la Bat does not rest on non-disclosure, it censures the replication of a design concept developed for and with RAU being applied at PUCHO, which, while perhaps distinguishable to architects, might not be to others.

The designs for the male students’ residences for both RAU and PUCHO were being developed simultaneously during 1968-9 and in the same office space at Twickenham Ave, each with a dedicated project architect, Silvio Buffler and Maarten Coetzee respectively, yet under the design control of Meyer. Naturally synergies and similar design concepts would have surfaced as they were after all both developed for white Afrikaner male students on Afrikaans universities and were of common construction and building materials, yet each was different as conditioned by the particularities of its site. But, the decision to exclude Meyer from RAU Phase 2 could have been based on more than the similarity of the designs.



**Figure 2**  
RAU male residences with study carrels facing the common outdoor space of the residence complex.  
Photographer unknown (Co-Arc Architects).



**Figure 3**  
**Rear view of male residences at Potchefstroom. Architect: WO Meyer, 1968-71.**  
**Photographer unknown (Co-Arc Architects).**

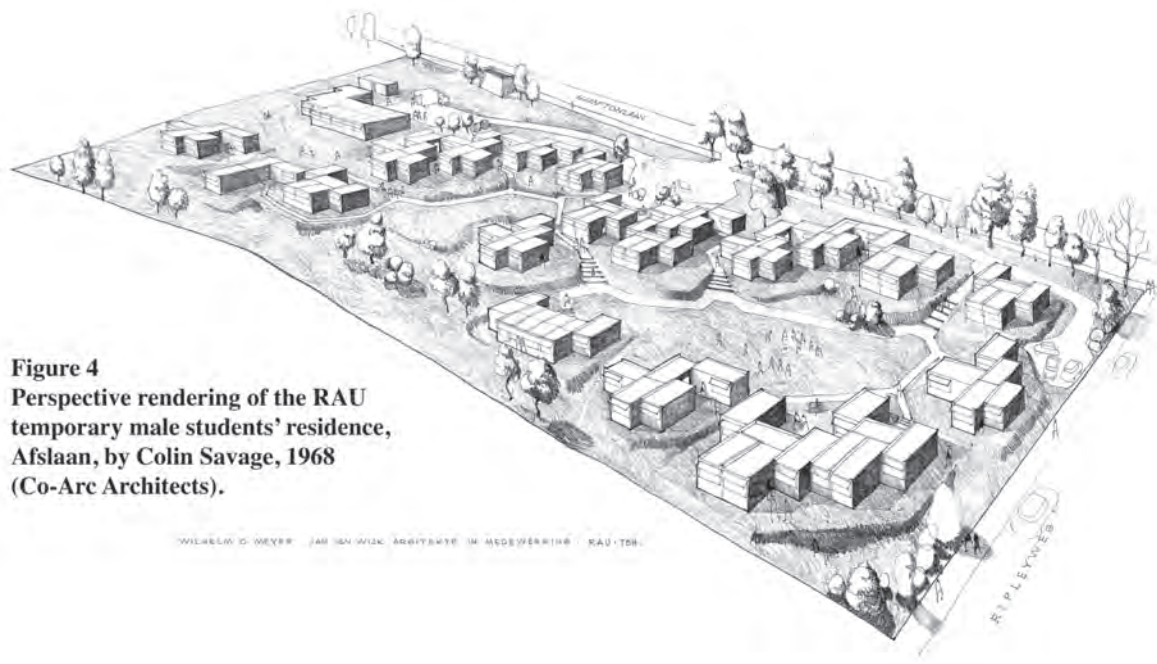
### **Appeasement**

A reason advanced by Meyer's partner Tony Olley (1928-2011) was that while staff of the Van Wijk office had been involved in the designs of components, as per the terms of the commission, all the work was developed under the design leadership of Meyer and later also of Pienaar. The commission for the Phase 2 residences was an appeasement to the office of Van Wijk which had been denied independent design input<sup>5</sup>. Besides, this was a small commission when judged by the magnitude of the new campus.

### **Afslaan**

True, the design of the permanent campus was entrusted exclusively to Meyer. But, RAU had begun operating a temporary campus on the site of a disused brewery in Braamfontein in 1968. While some students of the inaugural cohort could be accommodated provisionally in the residences of a neighboring institution, RAU urgently needed temporary residences<sup>6</sup>. The site for the male residence in Auckland Park was bounded by Hampton Ave on the south and Ripley Rd (now Ditton Ave) on the west, near but not on the permanent campus and thus outside the ambit of the brief with its division of professional responsibility.

Despite being identified on the drawings by the collaborating practice, Afsaal, the name given the temporary residence, was, in fact, carried out entirely by Van Wijk with Cas Nel (b.1942) as project architect. Nel was well equipped for the task as he was then working on his M.Arch thesis by research<sup>7</sup> which sought to evaluate correlations between building designs and social group-formations. It was supervised by an architect and a psychologist and used three male residences at the University of Pretoria as its case studies, and concluded that the detached, small-scale grouping of units around courts was indeed a socially more conducive concept for group formation. With such implication for the design, Nel investigated a commensurate construction and delivery mode.



**Figure 4**  
**Perspective rendering of the RAU**  
**temporary male students' residence,**  
**Afsaal, by Colin Savage, 1968**  
**(Co-Arc Architects).**

The late 1960s was a period of architectural fascination with pre-fabrication and industrialised factory or system building, and a paradigm for housing by such techniques was Habitat at Expo '67, Montreal. This housing scheme of piled concrete boxes and roof terraces evoked an image of a Mediterranean village, and both the alleged expediency and the informality held wide appeal and brought fame to its Israeli architect Moshe Safdie. It was within these principles that Nel looked to the standard prefabricated concrete garage for motor vehicles to accommodate 144 male students. The prefabricated units were moved to site by truck, lifted and lowered into place by cranes, and completed in time for the new academic year beginning 1969. Afsaal proved a popular residence, informal with hardly a feeling of being an institutional building<sup>8</sup>.



**Figure 5**  
**Afsaal, temporary RAU male residence complex, 1969.**  
**Photographer unknown (Co-Arc Architects).**

### **RAU Phase 1 Student Residences**

The residences on the permanent campus designed by Meyer consisted of groups of four-storey buildings for males assembled around north-facing outdoor spaces and 16-storey tower blocks for females. There had early on been a concern about the spatial design of the double-

study bedrooms, and a full-size wooden mock-up was built and subjected to scrutiny on the Braamfontein campus before being approved. Nevertheless, the male residences were built 1969-71; the female towers mid-1972 - mid-1975 (Olley, 1976: 38).

On enquiry De la Bat conceded that while the estimates were reasonably accurate, an unforeseen demand for student residential accommodation had arisen due to the effectiveness of the RAU publicity office and the branding of the modern university (2011: e-mail of 20 April). There was thus a need for additional residential accommodation soon after moving onto the permanent campus, and any serious client would first take stock of the existing before commissioning any extension. A post-occupancy evaluation of sorts had been conducted by RAU for we read of research which revealed that students “responded negatively to the uniform and inflexible room layout of the existing hostels” (*Architect & Builder*, May 1979: 16).



**Figure 6**  
**Interior of a male study-bedroom, Phase 1. Note the step into the study carrels.**  
**Photo: Dotman Pretorius.**

Aspects of user dissatisfaction and the popularity of Afslaan could have been formulated in a revised brief put jointly to Meyer and Van Wijk, but it is evident that the charisma of the Kahn graduate had eclipsed. Whether or not the decision to exclude Meyer is traceable to architectural shortcomings, to disagreements during the eight-year collaboration, or for other reasons<sup>9</sup> is not clear, but it is evident that had Van Wijk refused the solo-commission, this would most likely have gone to another architect.

In sum, the decision was probably based on giving Van Wijk some of the architectural potency denied him, and a closing explanation by De la Bat “that not all of RAU should look alike” (2001: interview, 25 October).

## **Phase 2 Residences**

The first interesting thing to note is that while Nel’s thesis findings were germane to the concept of Afslaan, not Nel but Hans Wilreker (b.1943) was appointed project architect for the Phase 2 residences. The site is between the original residences and the western boundary of the campus, which was reserved for a duplication of the former.

The publication of Phase 2 residences, which were designed to a similar brief as Phase 1, gives away the approach. None of the buildings is higher than three storeys; all students retain a strong sense of contact with the earth; the low profile of the complex humanises it, encourages group interrelation and eliminates the need for lifts (*Architect & Builder*, May 1979: 16).



Inherently, a lower development will cover more surface area, thus the outdoor spaces are smaller for males but obviously larger for females otherwise accommodated in tower blocks. But, what should be mentioned is that the plans of the original male residences are single-loaded so that every study-bedroom looks onto the outdoor space, the common space of the complex, and that the vast majority is north-facing. In Phase 2, units are double-loaded, and face both inward and outward with orientation a lesser consideration.

However, following on from the student evaluation of “uniform and inflexible room layout(s) of the existing hostels”, for Phase 2 the publication cites that it was “decided to develop a basic room design which would lend itself to a variety of sizes, applications and furnishings... [to]...allow each student to arrange the living space to suit personal tastes and requirements... for which a range of modular furniture was especially designed”. The degree of choice is, of course, laudable, but human comfort is always tempered by orientation.



**Figure 7**

**View from a female student residential tower block southward over the Phase 2 residential complex**  
*(Architect & Builder, May 1979: 21).*



**Figure 8:**

**Interior of a study-bedroom, Phase 2**  
*(Architect & Builder, May 1979: A15).*

While the development of Phase 2 is both lower and looser, one might have hoped for a consistency of building materials. The original residences have load-bearing walls of red clay bricks, while the whole of Phase 2 was built with an exposed concrete frame and concrete block-work in-filling, the material assigned the academic buildings. Fortunately RAU had in place a landscaping programme so that what on completion might have appeared as an affront has since receded in the greenery.

## **Second Man**

It would have been unnatural and indeed unusual for the architect of the vision for the campus to have seen through its completion, but what is difficult to accept is the timing for the exclusion so soon after such successful collaboration. The more relaxed design criteria of Phase 2 could have been the brief for a continued professional collaboration. Unfortunately such is the reality of professional appointments and what happened at RAU happened.

But whichever architect would have succeeded Meyer, he or she would have been subjected to the phenomenon which renowned planner and author Edmund Bacon coined the ‘principle of the second man’. As Bacon explained “Any really great work has within it seminal forces capable of influencing subsequent development around it, and often in ways unconceived of by its creator”. To illustrate, Bacon took Brunelleschi’s Founding Hospital in Florence the façade of which found expression in the Piazza della Santissima Annunziata, whether or not Brunelleschi intended this to be so. From this example Bacon formulated his principle: “it is the second man who determines whether the creation of the first man will be carried through or destroyed” (Bacon, 1974: 108-109).

## **Pilots leave the ship**

An inherent problem of a huge commission is that it demands the full attention of the architect who is usually forced to turn away approaches by established clients and at the conclusion of the major project, has to re-establish a general practice.

However, being sidelined for a single residence complex is one thing. What no one could then have known was that the Phase 2 residence complex would become the prelude for an architectural hegemony which lasted for nearly three decades. Until recently, all subsequent architectural work on the RAU campus was awarded solely to the practice of Vennootskap Jan van Wijk Ingelyf<sup>10</sup> or its successors in title!

What is more, by 1978 Registrar De la Bat had already returned to his home territory in Paarl and joined KWV and a year later Viljoen opted for politics, first as Administrator General of South West Africa (now Namibia) then as South African Minister of Education and finally the chief negotiator of the National Party with the African National Congress. With those departures, Meyer’s “framework for development” was without champion, certainly with neither the fervor of the originators nor the spirit.

While additions should be interpolated with reference to the originally approved concept, the literal approach of completing a plan decades after its preparation violates most of the precepts of campus planning<sup>11</sup>. Meyer had proposed a ‘framework for development’ which underpinned the academic brief and this was approved. As he explained, it is “extremely important that the university is not limited by a forced adaptation to a fixed master plan. The object is to find

a framework within which a coherent pattern of orderly growth can occur with the greatest flexibility for future variations, adjustments and unforeseen changes” (RAU *Ontwikkelingsplan* 2.2.1). This approach is distinct from a master plan, and distinguished the planning of RAU.

At 40 Meyer who had literally given to RAU the youth of his professional life, was permanently excluded from further development on his *magnum opus*. While it did take some time, there were many other opportunities and successes, but nothing ever matched the prestige of his leviathan, and one is reminded of what he told guests at the opening ceremony when he mentioned the potential for RAU to “become a wonderful ruin”- unwittingly of his own career.

### **Commemorative function**

Even the most revered campuses have over time been subjected to the ‘principle of the second man’ which has perhaps more often than not destroyed the creation of the first. For example, at the University of Virginia, the model for all historical campus plans in South Africa, Stanford White of the renowned historical US practice McKim, Mead & White, blocked off the vista at the southern end of the lawn with his own building in 1897-9, a vista which its architect by avocation, Thomas Jefferson, had so carefully designed to reach to the distant view. On other campuses the intervention might not be quite so drastic but perfunctory building can set in motion a slow and insidious process and it is said that most post-war universities have succumbed to “ad hoc-ism” where localized building needs have been met without concern for maintaining the ethos of the original plan (Fawcett, 2001: 45).

At RAU the two generating factors, the forum and the concourse are also the lasting themes. While there is a pocket of excellence, the outer perimeter has been developed at a compactness and density irreconcilable with the original which is probably unsustainable, but nothing has diminished either the iconic architectural power of the forum or the “Piranesian grandeur” of the concourse. What is more, the fundamental planning principles and some of the educational ideals of Viljoen as interpreted by Meyer are still holding up, probably because the design was not for advantaged but for a less prepared student community.

With the termination of the architectural collaboration in the manner described, not surprisingly, RAU was never comprehensively published. Olley compiled two articles, one during the construction of the laboratories, the other on completion but both convey mainly logistical information. Only the German magazine *Detail* featured the architecture, and, interestingly, it names as the architects Meyer and Pienaar (1979, May-June, 333-340).

Despite the limited exposure, RAU did play a part in the reconsideration of university architecture internationally, and at least five recent international architectural publications have not forgotten the achievement<sup>12</sup>. This fact recalls the assertion by Meyer at the official opening of the RAU campus, namely that “Monuments serve a commemorative function”. To that Napoleon might have added the qualification “Men are as great as the monuments they leave behind” and signed off with “it were better not to have lived at all than to leave no trace of one’s existence behind”.

## Notes

- 1 *Die Randse Afrikaanse Universiteit word vereer met die Instituut van Suid-Afrikaanse Argitekte se Beskermheer van die Argitektuur-toekenning vir sy prestasie in die bou van 'n nuwe universiteitskampus op 'n skaal en van 'n ontwerp en caliber sonder gelyke in Suid-Afrika en vir sy begrip en aanmoediging aan sy gekose beroepsman vir die skepping van 'n harmonieuse omgewing, bevordelik om in te leef en te leer.* 28 April 1977.
- 2 In order to focus on RAU, Meyer had effectively handed the commission for academic buildings on the campus of Potchefstroom University for Higher Christian Education (PUCHO), now North-West University, Potchefstroom campus, to Bannie Britz.
- 3 It is as difficult to establish the precise date of the meeting as it is to fix the date of the commission. In his entry in *Contemporary Architects*, Jan van Wijk lists in his Works: "1974. Rand Afrikaans University, student housing, phase II, Johannesburg" (Emanuel, 1994: 997). That would have meant that the project was commissioned before the completion of the campus which is corroborated by Paul Kotze, Adjunct Professor of Architecture at the University of the Witwatersrand, who spent his 'year out' in 1975 in the practice of Jan van Wijk in Northcliff working on Phase II. However, Cas Nel, who informed the author that the records had been destroyed, writes "We did implement my [thesis] findings in the second phase student housing which our own office did in 1976" (2007: facsimile 25 July). Considering that the completed project was published in May 1979 (*Architect & Builder*), for the purposes of this article it has been accepted that the commission was awarded after the official opening of the RAU campus in May 1975.
- 4 An unsolicited explanation given the author (Meyer, 2001: pers comm. 28 Sept).
- 5 This explanation was communicated to the author by Francois Pienaar (2001: facsimile, 25 Sept).
- 6 Alongside Afslaan, RAU erected a female residence, Skoonveld. For this, RAU appointed structural engineer Konstant Bruinette of the practice Brunette Kruger Stoffberg & Hugo. "Ons het dit direk met KB hulle en die bouer gedoen sonder 'n argitek (in 4 maande)" (De la Bat, 2011: e-mail 17<sup>th</sup> April). A subsequent message qualifies the timing: "Het in Augustus besluit op n tydelike koshuis en die staalstruktuur met gasbeton panele was middel Desember [1978] klaar" (De la Bat, 2011: e-mail 20 April). However, on enquiry by Cas Nel, Bruinette conceded that the design had been sub-contracted to Daan Kesting (Nel, 2007: facsimile, 31 July).
- 7 Nel, CJ (1970) *Groepvorming as Faktor in Manskoshuisbeplanning. 'n Argitektoniese sielkundige Ondersoek* (Group Formation as a Factor in the Planning of Male Student Residences. An architectural and psychological Investigation). Unpublished thesis for the degree M.Arch, University of Pretoria.
- 8 Afslaan was later relocated and despite the permanence of the pre-cast concrete boxes and the informal and rustic environment foreign to the usual concept of a university residence, the complex was demolished in 1998 when the site was sold and developed with higher density student accommodation (Nel, 2008: facsimile, 8 July).
- 9 According to Wilkins, I & Strydom, H (1978), the *Afrikaner Broederbond (AB)*, a secretive organization founded in 1918 to promote the economic and political interests of Afrikaners, was directly responsible for the establishment of RAU (*The Super-Afrikaners*. Johannesburg: Jonathan Ball). However, the names of neither RAU architect Meyer nor Van Wijk are included in the appendix. As the development of the RAU Phase 2 residences fell within the period of AB-chairmanship of RAU rector Viljoen, 1974-80, it is possible that membership might have been a consideration in the solo appointment.
- 10 On the retirement of Van Wijk the practice in Johannesburg became known as Nel Wilreker Partnership. In 2009 it was restyled SNOW Consultants Inc.
- 11 The layout of the buildings of the Engineering Faculty with a pathway radiating from a knuckle of the academic centre and parallel fingers of accommodation on the diagonal might be seen as an extension in acknowledgement of Meyer's original development plan or 1<sup>st</sup> *esquisse*, but is domestic in scale and material.
- 12 Ching, F & Jarzombek, M (2007) *A Global History of Architecture*; Muthesius, S (2002) *The Post-War University*; Frampton, K &

Kultermann,U (Eds) (2001) *World Architecture 1900-2000. A Critical Mosaic: Central and Southern Africa*; Elleh,N (1996) *African Architecture*. To this list should

be added the inclusion of RAU in Phaidon *Atlas of 20<sup>th</sup> Century Architecture* currently being compiled.

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Walter Peters is Professor of Architecture at the University of the Free State. As a student he gained experience in the practice of WO Meyer Architect working on the RAU residential village during the vacations of December-January, 1967-8 and July 1969.