

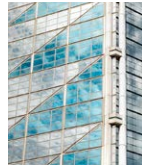
LATE MODERN



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HULETT'S HEAD OFFICE was the first of the Late Modernist corporate headquarters. It was designed for a sugar company that wanted to consolidate its various subsidiaries into one working space. To do so it isolated itself in the rolling landscape north of Durban, in a building which sits much like a 'temple in the cane fields'. Entered on the diagonal, architect Hans Hallen's concept had a double-volume core of open-plan office space surrounded by a mantle of rooms for executives on both floors. The whole was enveloped in a curtain wall with continuous battered base of precast reinforced concrete elements and a projecting inverted half-round cornice of aluminium as a sun-control element.



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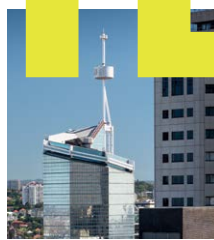
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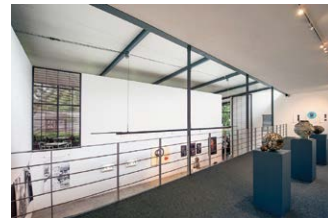
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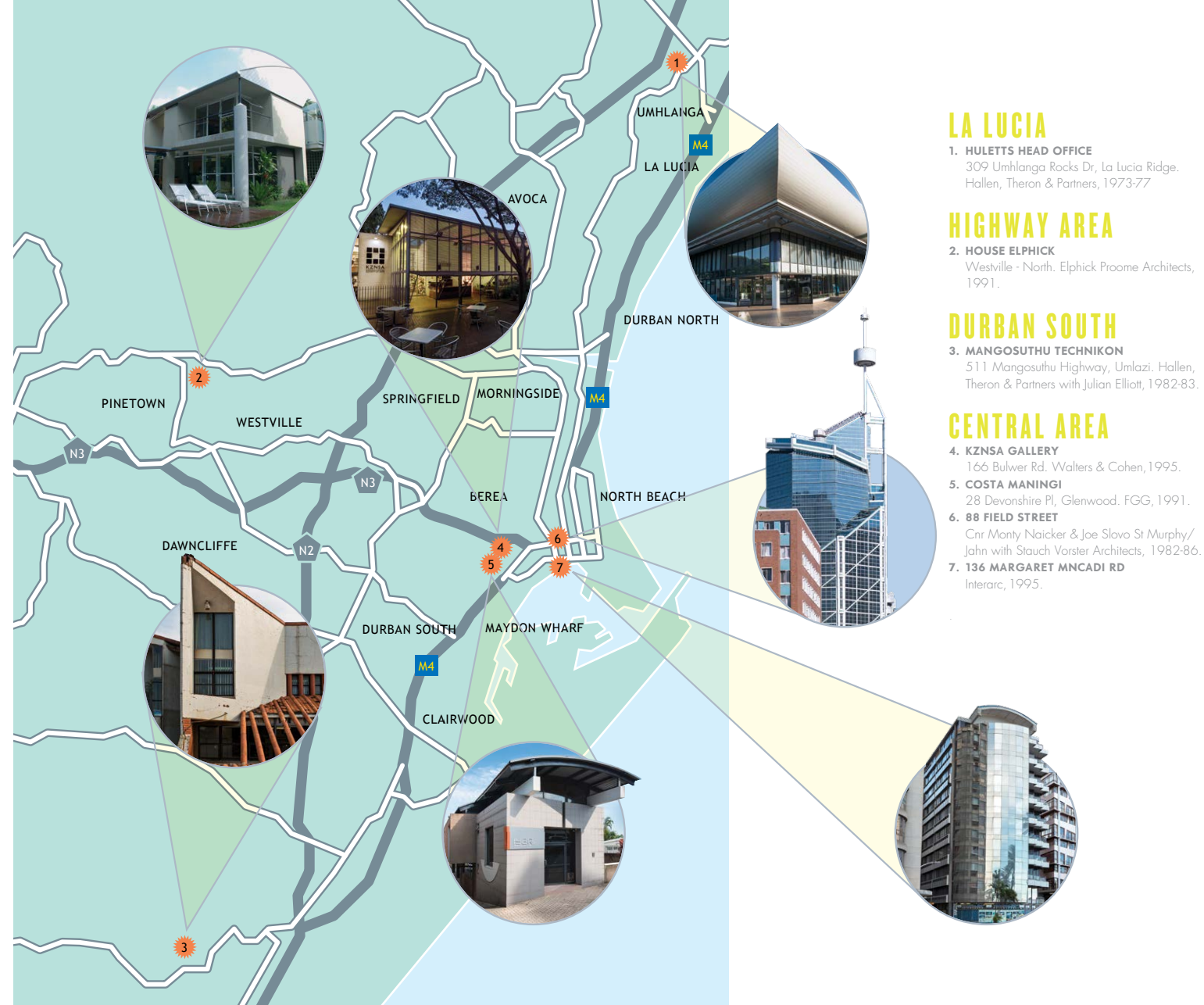


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KZNSA GALLERY
The brief called for a gallery and workshops on an inclined, trapezoidal site located between two roads and an Edwardian villa. The final design was the result of a public competition. This is a simple yet powerful design, executed in minimalist finishes, appropriate for the locale and invigorating for the various users of the building.



LA LUCIA

- HULETT'S HEAD OFFICE**
309 Umhlanga Rocks Dr, La Lucia Ridge.
Hallen, Theron & Partners, 1973-77

HIGHWAY AREA

- HOUSE ELPHICK**
Westville - North. Elphick Proome Architects, 1991.

DURBAN SOUTH

- MANGOSUTHU TECHNIKON**
511 Mangosuthu Highway, Umlazi. Hallen, Theron & Partners with Julian Elliott, 1982-83.

CENTRAL AREA

- KZNSA GALLERY**
166 Bulwer Rd. Walters & Cohen, 1995.
- COSTA MANINGI**
28 Devonshire Pl, Glenwood. FGG, 1991.
- 88 FIELD STREET**
Cnr Monty Naicker & Joe Slovo St/Murphy/Jahn with Stauch Vorster Architects, 1982-86.
- 136 MARGARET MNCADI RD**
Interarc, 1995.



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FINDING

LATE MODERN IN DURBAN



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BRIGHT FUTURE During the politically turbulent 1980s and the accompanying emergency legislation, the architecture of off-shutter, reinforced concrete fell from favour. It was replaced with hi-tech pristine glass curtain walls, shimmering and glistening, perhaps with hope for the future.

MOVING OUT However, the organisations whose buildings employed this kind of exterior were also leaving the city centre for greener pastures. Corporate buildings that desired an image of professionalism and functionality were assisted in their leafy, decentralised settings by reflective glass that minimised the effects of the heat and bright light in summer. Warehouses followed in their wake, relocating, for the most part, to industrial parks outside the city.

At the same time, the energy crisis and inflation forced a reappraisal of historical buildings for adaptive reuse. Central Durban responded by recycling the Victorian railway station and its workshops into a shopping centre.

NEW THINKING Political change had to occur, and a few progressive individuals made courageous moves towards bringing it about in architectural terms. The establishment of a learning institution at Umlazi township, south of Durban, was an example of this.

Key among these progressive local architects was Hans Hallen, who sadly emigrated from South Africa in 1989, just as democracy was within touching distance. But the standards he set for design and construction remain benchmarks for emulation.

THE EXPRESSIVE

POWER OF FORM

KNOWN AS:

LATE MODERN



136 Margaret Mncadi Rd



FURTHER READING

Radford, D A Guide to the Architecture of Durban and Pietermaritzburg. Cape Town; David Philip, 2002. Issues of the Journal of the KwaZulu-Natal Institute for Architecture.

Or go to: <http://bit.ly/dbn-lm>

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Department eThekweni Municipality
166 KE Masinga Road, Durban 4001
Tel: 031 311 7098

Photography: Angela Buckland,
Roger Jardine and George Elphick.
Research: Prof. Walter Peters
Editing: Peter Machen & Siobhan Gunning
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