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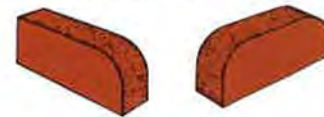
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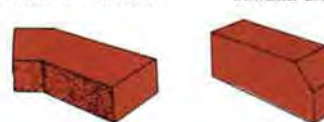
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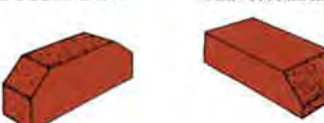
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JOURNAL OF THE NATAL PROVINCIAL
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TYDSKRIF VAN DIE NATALSE PROVINSIALE
INSTITUUT VAN ARGITEKTE

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88 FIELD STREET
MURPHY/JAHN • STAUCH VORSTER
BARCLAYS BANK & UMDONI CENTRE
MYLES PUGH SHERLOCK JARVIS

OFFICE BUILDINGS



JOURNAL OF THE NATAL
 PROVINCIAL INSTITUTE OF
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TYDSKRIF VAN DIE NATALSE
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COVER CREDIT

PHOTO BY ERIC BRINKMAN

ISSN 0379-9301

Readers may have noticed the above-mentioned serial number on the top right-hand corner of the front cover of this year's issues. The explanation is something of which the NPIA can justifiably be proud: The State Library in Pretoria has had our Journal registered with the International Serials System (ISDS) in Paris which, in turn, has allocated it the International Standard Serial Number, as above.

According to international convention the Journal is now required to prominently display this code and will thereby be identified throughout the world.

EDITORIAL COMMENT

OF CARCASSES, CLADDINGS AND CROWNS

A commentary on three recent office developments in Natal

In this issue, *NPIA Journal* features three different office buildings that have become landmarks in their respective cities: 88 Field Street in Durban by Murphy/Jahn, Chicago, in association with Stauch Vorster; and Barclays Bank and Umdoni Centre in Pinetown by Myles Pugh Sherlock Jarvis.

• 88 Field Street

The exquisite drawings and models of 88 Field Street have served their purpose. The result is visible from all directions a-shimmer with reflections of the sky and the surroundings. 88 Field Street has become and will remain a key architectural monument in Durban.

The complex consists of small ground floor shops along a through-block arcade and around the service core; an octagonal tower surrounded by a stepped outer octagon terminating in a spiral roof; and a pinnacle with a crow's nest as a powerful termination against the sky.

Philip Johnson's controversial AT & T crown (Fig. 1) precipitated a rooftop design trend, and a variety of rooftop forms, descendants of the New York building, can now be seen. The "shoebox set-on-end" forms of the buildings of the '60s are now thought of in derogatory terms. But the distinctive culmination of 88 Field Street is the work of a master, a true realisation of glass enthusiast Paul Scheerbar's concept of a city crown designed in the spirit of a Gothic cathedral.

Yet it was with some disappointment that I watched the tower being clad. What had been an attenuated, elegant structure of thin flat slabs and slender columns (Fig. 2) became a somewhat squat building. The glass skin has reduced the power of the building by concealing its structure. At night another picture emerges. Thin bands of horizontal light appear. The office walls are composed of three bands of glass per floor of which only the middle band permits views through. The lower and upper bands are backed by insulation to reduce heat loads. What appears as a curtain wall is thus in fact a case of ribbon windows. Glass technology has not yet achieved the environmental perfection that would allow a realisation of Mies's vision of 1921. (Fig. 3).

The tower is a disciplined, controlled expression of sculptured form of two concentric octagons. The inner is clad in smooth glass, each slab level expressed with a blue-green continuous half-round moulding. The outer stepped octagon is patterned with diagonals recalling Mies's 1953 project for a Convention Hall in Chicago (Fig. 4) but unlike that project, the patterning of 88 Field Street is not an expression of structure but an aesthetic decision to make the building look and feel right. Helmut Jahn has put art above the simplistic expressions of structure and function.

The arcade, so Helmut Jahn told us, was inspired by London's Burlington Arcade (1818-19), the first important arcade in England with wide-reaching influence on the development of this building type throughout the world. Like its historical paradigm, the Durban arcade too has small shops with bay windows and internal stairs leading to mezzanine floors. The arcade structure is exposed and the passage lit by skylight (Fig. 5). However, whereas Samuel Ware, architect of the London arcade, opted for a continuous fall in his arcade, Helmut Jahn has chosen a system of short ramps and flat sections, the latter corresponding to shop entrances (Fig. 6). This has resulted in surprises for the uninitiated whose eyes do not pick up the changes in level, and could be a potential danger for elderly and unwary people. What worries one more is the difficulty in displaying merchandise, a problem resulting from the visual dominance of the secondary structure. To overcome this, merchandise is, in cases, stuck to the inner side of the windows (Fig. 7), a process that if not controlled could lead to a gradual lowering of tone in the arcade.

A valid criticism, perhaps, is the treatment of the ground floor set-back at the corner of Field and Pine Streets. The space is not large enough to perform as a piazza, it is sterile and windswept: only the marble insets and the column clusters define its borders (Fig. 8). Along the length of each of the two streets, the pedestrian is carefully protected by a canopy. This protection disappears at the entrances to the arcade with a considerable architectural flourish (Fig. 9). Then the "colossus" of the tower penetrates the set-back. Here the design is hostile. And this is all

somewhat ironic because, whilst the City is now paying increasing attention to the pedestrian and his comfort and becoming more aware of the humanising influence of greenery and street furniture, the set-back, a voluntary restraint by a commercial organisation, has been exploited for neither public amenity nor pleasure. There can be no excuse for sterility at the pedestrian interface. The base of the tower could have been better related to the City's urban design goals. Also, the continuum of small shops along both Pine and Field Streets is broken by the intrusion of the "colossus". The shops on the perimeter of the service core have been the last to be let and then only by making further concessions.

88 Field Street is undoubtedly the most photogenic building in Durban. The crystalline reflective quality of the building brings light, movement and finesse to its weighty surroundings. Of course these qualities will disappear if the cleaning challenge is not met.

The skin of the building is comprised of flush-mounted windows and panels using materials and techniques available only within the last few years. Prospective developers can note Helmut Jahn's satisfaction with the finished product. It appears that our maligned building industry, when challenged, can find the skills of management and craftsmanship which we too rarely demand.

Despite my few concerns, 88 Field Street must be regarded as a successful and most welcome building. It is a marvellous attempt to go beyond the dogmatic limitations of modernism, and Durban is the better for having this building of international stature in its midst.

• Barclays Bank and Umdoni Centre

Pinetown is a collage of buildings of different materials and styles. The new bright spots in this mixture are Myles Pugh Sherlock Jarvis's Barclays Bank and Umdoni Centre.

Barclays Bank building rises directly from the ground with neither podium nor canopy. This decision immediately presents a problem of scale, and the solution by way of a chamfered base gentle as the detail may be is no substitute for street-level communication with the pedestrian. However, the entrance and the public walkway created between the building and the existing shops are pleasing new pedestrian amenities.

The building, conceived of as a box, consists of a simple structure of 12 columns: 4 internal columns, with corresponding columns positioned along the external perimeter. The bays are filled with panels of brick and glass articulated at the columns and giving distinction and identity to the building and to the street. Due to the nature of a banking activity, the lift core to the upper rented floors is external to the box and contrasted in form and mass. The rented office space is arranged around a courtyard allowing the users good natural lighting, visual relief and should the air-conditioning fail, cross ventilation.

The main issue of this commentary is the design of expressive form including the avoidance of a flat roofline, a challenge Umdoni Centre meets with a terminating feature reminiscent of the AT & T building. The Centre consists of a lower commercial podium with shops on two levels, a central atrium space and an office block. Light floods the atrium through clerestory lighting and thus it is not simply another artificially lit and ventilated shopping centre promotion space. Whilst the atrium is a most welcome burst of space, it is by comparison with the surrounding pavements, poorly populated - due to the lack of a suitable anchor tenant. The design of a shopping centre is both an architectural challenge as well as a merchandising challenge. Positioned diagonally above the atrium and facing due north is a modest but well made office tower. The cladding in this facade is shaped to effect a measure of environmental control. The formal resolution between the rectangular atrium plan and the diagonally positioned office block is by way of a pyramidal form in which lie the most interesting office spaces, significantly occupied by its architects.

In the foregoing commentary, some criticisms of aspects of the buildings have been ventured. They are made with every respect for the positive contribution which these buildings make to contemporary architecture in Natal and for their very real merits of design. They have set standards against which future similar developments will be judged.

Walter Peters, Editor

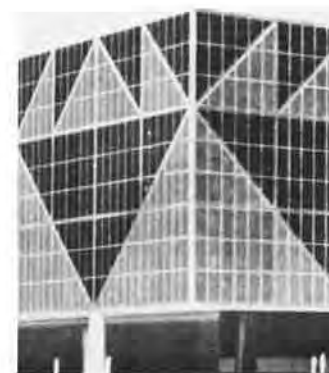


Fig. 4



Fig. 7



Fig. 5



Fig. 8



Fig. 6



Fig. 9

Fig. 1 Johnson/Burgee, A T & T Building, New York. Designed 1978.

Fig. 2 88 Field Street under construction, 1984.

Fig. 3 Mies van der Rohe, project for an office building in Friedrichstrasse, Berlin, 1921.

Fig. 4 Mies van der Rohe, project for a Convention Hall in Chicago, 1953 (Detail)

Fig. 5 Burlington Arcade, London, 1818-19.

Fig. 6 Arcade, 88 Field Street.

Fig. 7 Shopfront, detail

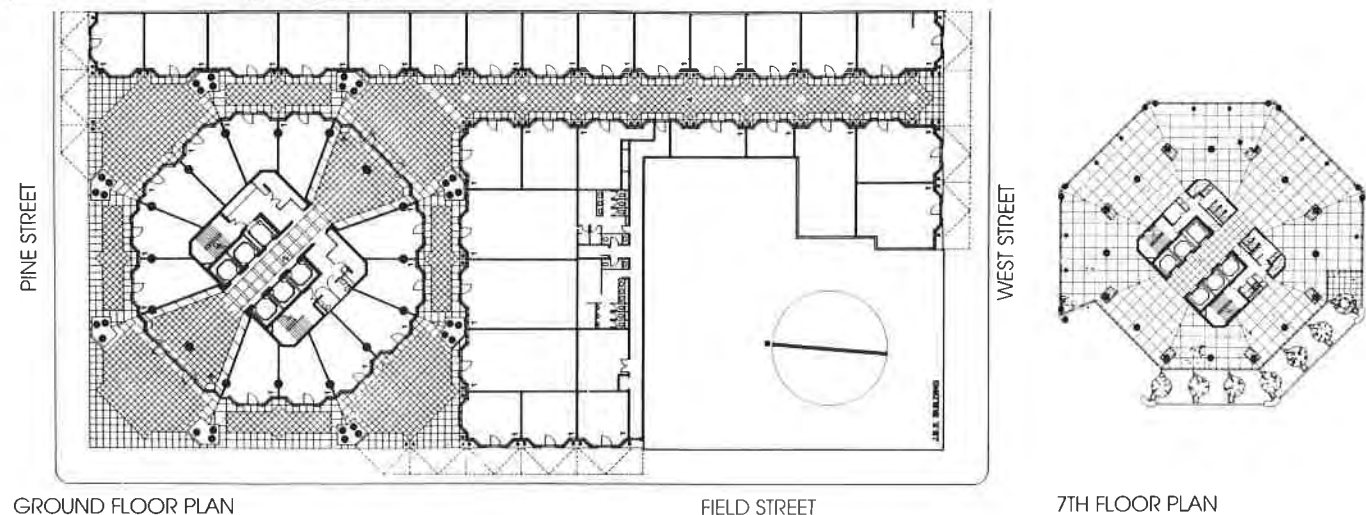
Fig. 8 The set-back at the corner to Pine and Field Streets.

Fig. 9 The pedestrian canopy at the arcade entrance.

88 FIELD STREET DURBAN

MURPHY/JAHN
STAUCH VORSTER

Architects: Murphy/Jahn, Chicago, USA
Director of Planning & Design: Helmut Jahn
Associate Director of Planning & Design: James Goettsch
Project Architect: Phil Castillo
Associate Architects: Stauch Vorster
Project Partners: Derrick Garvie, Cedric Richards
Structural Engineers: Ove Arup & Partners
Quantity Surveyors: Southby Bihl Deterf & Slade
J. Walters & Simpson



88 Field Street, previously known as 362 West Street, was commissioned by Tony Mason of Anglo American Properties in late 1982. Murphy/Jahn of Chicago were appointed as architects. Helmut Jahn, who designed the building, convinced the Client that unlike 11 Diagonal Street, the contract documents should be prepared in Chicago. Stauch Vorster were appointed as associates with Derrick Garvie and Cedric Richards as project partners.

• Design Development

The Chicago architects were given 5 months to develop the design and complete the working drawings. During this period Derrick Garvie, together with other members of the professional team, visited Murphy/Jahn in Chicago on numerous occasions to assist and advise on the design and detailing relative to local conditions with regard to building materials, methods, and bye-laws. At this early stage sub-contractors for the major elements of the building such as the concrete frame and aluminium and glass curtain wall were called in and assumed a consultancy role to assist in the design development process. An interesting aspect of the design development stage was use of 3-dimensional techniques. A series of quick rough design models was produced for each facet of the building under consideration. With the complexities of Helmut Jahn's style, the models were essential and made it easier for all parties to understand the concepts. Each consultant was then able to contribute effectively to the project. Very often the actual materials to be used in the building were used in the models to give a certain realism of colour and texture. These materials

included marble, glass and painted aluminium. The models were built by the architects working on the project and were therefore of use to them in understanding the complex junctions and detailing. Meanwhile in Durban, the Local Authorities were very supportive during the planning stages and early submission of the project. The culmination of the final design precipitated certain amendments to archaic bye-laws which Durban architects had been trying to change for years.

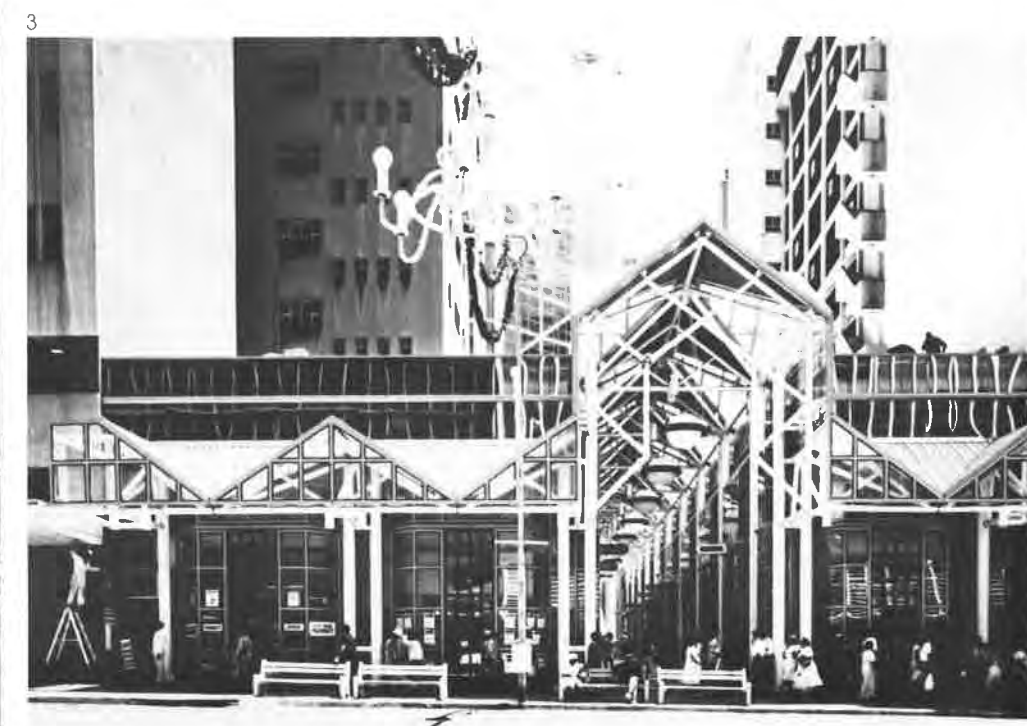
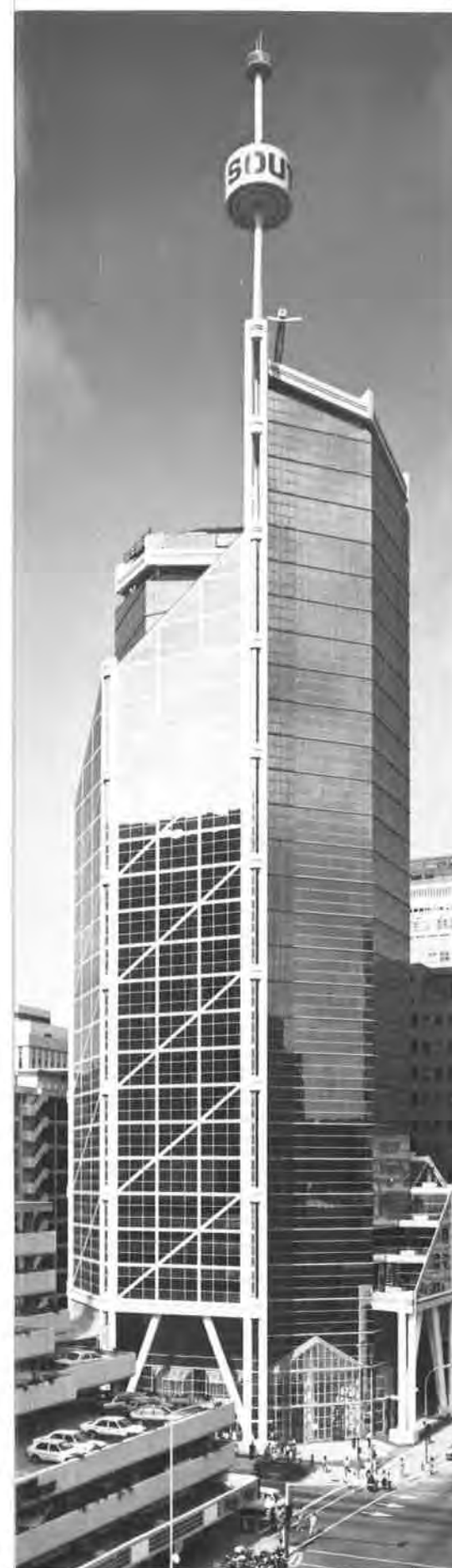
• Documentation

During the working drawing period Stauch Vorster set up a close liaison with Murphy/Jahn by sending Cedric Richards as Local Project Architect to Chicago for a 2 month period where he worked closely with his American counterpart, Phil Castillo, to gain an appreciation of the design concepts and familiarise himself with Helmut Jahn's standards and requirements. This proved invaluable and led to the excellent communication that developed between these two architectural practices. The working drawing phase was completed rapidly by employing a large highly competent staff. There were 11 architects working on the project simultaneously, each with a specific area of interest. The building was broken into small elements and each architect documented only one element. Examples of elements were the shopping arcade; lift lobbies and lift interiors; curtain wall; office core and floor plans; mechanical floors; roof and spire, and so on.

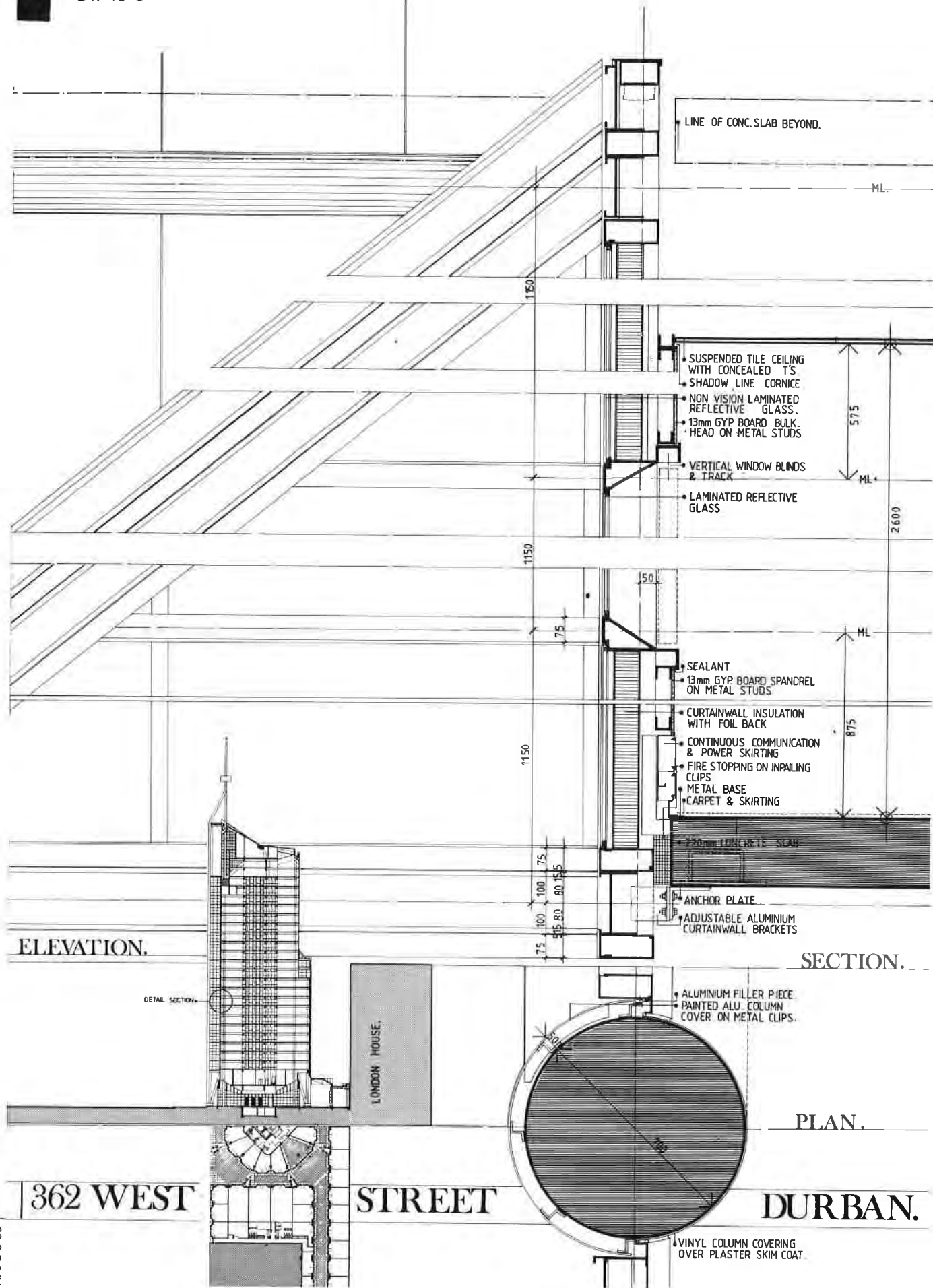
The role of the project architect was to co-ordinate the detailing and final design decisions developed by the documentation team and report on progress and developments to Helmut Jahn on a daily basis. Helmut Jahn would then comment constructively on design solutions and resolve uncertainties. There was close communication between team members who worked side by side in one studio so that each was aware of progress of the project as a whole. The studio was laid out in a very formal manner with flat topped drawing boards in rows and no screens or visual barriers between each work station. The working environment was kept clean and neat with an effort being made each day to tidy up. Another member of the team who deserves mention was the manager whose function was to draw up a set of mini-drawings for the complete documentation and then monitor each architect's progress against a given programme. This relieved the architects of the time-consuming aspects of management such as drawing numbers, cross referencing, printing and distribution, etc. The architects were then able to concentrate on the architectural aspects and consequently worked quietly and diligently to complete the project in good time. The day was strictly divided into administration and design/documentation periods. All general administration was completed first thing in the morning. Any administrative work cropping up during the course of the day was left for the remainder of the day free for concentrated, uninterrupted design and documentation effort.

Photos by Eric Brinkman

1. The "colossus" at the corner of Pine and Field Streets.
2. The arcade running from West to Pine Streets.
3. West Street elevation.



MURPHY/JAHN
STAUCH VORSTER



Project No. ND 4261 /SE
362 WEST STREET
FAX - ROOF LIGHTS
Drawing
Date: 85-07-21
By: PHIL CASTLE
FR: CECILE RICHARDS

Stauch Vorster

ARCADÉ

CIRCUIN ELEMENTS OF THE
ARCADÉ ROOF LIGHTS ARE
LARGER THAN THE MAX SIZE
OF TRANSLUCENT TEXTURED GLASS
(i.e. 2100 x 1800). THE ACTUAL DIMS.
ARE GIVEN IN THE SCHEDULE OPTIONS
TO OVERCOME THIS PROBLEM ARE:

1. CHANGE THE GLASS SPEC TO CLEAR
OR TRANSLUCENT SMOOTH GLASS.
2. ACCEPT A 6 MM WIDE WHITE
SILICONE BUTT JOINT IN GLASS
(SUGGESTED POSITIONS INDICATED
IN DASHED LINES).

PLEASE COMMENT URGENTLY.
THIS WORK IS ON THE CRITICAL PATH

P.S. THERE IS NOT AN OPPORTUNITY
TO CHANGE THE DESIGN OF THE
ALUMINIUM.

PLAN
ROOF
LIGHTS

1

22 JULY 1975

FAX TO CEDRIC BERNARD
P.O. PHILIP CASTRO

RE 362 WEST STREET

WE SUGGEST
ADDITIONAL WORK
AS SHOWN AT THE
HALFWAY POINT OF THE
TYPICAL FRAMES AS SHOWN
ON THIS SKETCH

BEFORE

PC

2

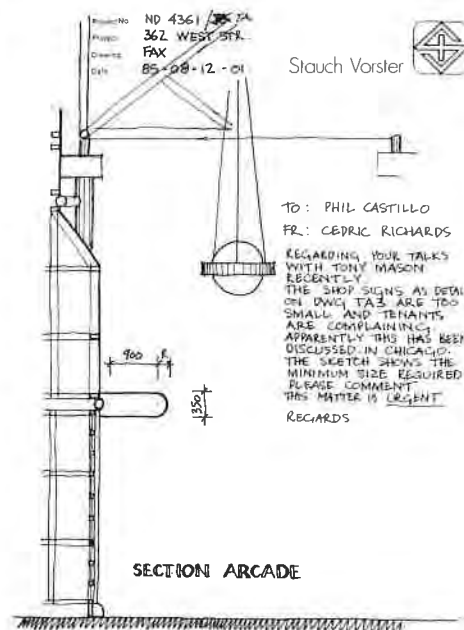
NO. 4361
362 WEST ST.
BRX-ROOF LIGHTS

DAN'D
BS-07-21
TO: A. TAFFER MAN'G
FR: C. RICHARDS

Stauch Vorster

THE DECISION IS TO HAVE
6 Wm WIPPS WHITE SILICONS
BUTT JOINTS AT THE MID
POINTS OF THE TYPICAL PANS
AS SHOWN IN DASHED LINE

REGARDS
C.R.



detail. Because of the time difference between the two centres, communication via fax was sent in the late afternoon from Durban to be received in Chicago in the early morning. This gave Murphy/Jahn the full day to respond and Durban would receive the reply the following morning, whereupon a site instruction was issued. Effectively the response time to the contractor's query was overnight. The use of the fax machine and the excellent documentation contributed greatly towards the smooth running of the project.

- **Aspects of the Building**

The structure consists of a central concrete core which was formed using a continuous sliding shutter technique and reached a height of 93 m in 19 days. The typical office floor is a reinforced concrete flat slab and column construction which was completed on a 4-day cycle by using table formwork. The roof area, with its exciting atrium office spaces and shuttle lifts required some shuttering gymnastics which took a little longer than the typical floors. The structure is supported on bentonite piled foundations with a small single basement floor level. An underground tunnel was constructed to provide a link to the large retained basement of the demolished African Life Building. The original basement is being used for airconditioning thermal storage and other mechanical equipment.

The curtain wall consists of a continuous silicone glazed skin on painted aluminium structural framing which is supported at each slab edge. Each window wall unit measures $1\frac{1}{2}$ m wide by $3\frac{1}{2}$ m high and was erected fully glazed and clipped firmly into the panels below and alongside. This coupling system allowed for thermal movement between panels. Weep holes on the outside lower edge of each panel allow water that has entered through the movement joints to escape. The spandrel and bulkhead of each panel are closed off behind the glass with insulation and dry walling, leaving only the centre pane of glass as vision glazing. The spandrel panel also houses a continuous power and communication skirting that encircles the perimeter of the building. Recent occupation by tenants has highlighted the fact that the plan shape of the office tower easily accommodates any variety of office layout.

- Examples of the use of the Telefax machine.

1. *Stauch Vorster rooflight query to Murphy/Jahn, Chicago.*
2. *Reply from Chicago*
3. *Site Instruction to contractor.*
4. *Stauch Vorster shop signage query.*
5. *Resolution by Murphy/Jahn*

- **Communication**

On completing of documentation the set of drawings was sent to Durban and construction commenced. Anglo American Properties set up their own project management team to co-ordinate the construction while Stauch Vorster advised on a day to day basis on architectural interpretational aspects. Facsimile or telefax machines were installed in Chicago and Durban as well as on site and in Ove Arup's offices. This made the communication clear and immediate between all parties in solving on-site problems and queries on design

- **Conclusion**

88 Field Street was officially opened on Thursday 1986.05.15 and was described by Helmut Jahn as one of his most advanced buildings. It stands as an asset to Durban and to the South African building industry in that the technology and acquired expertise of modern construction which was gained at first hand will remain within the country. It has also given all of those associated with the project a wonderful experience of participating in such an exciting venture.

Cedric Richards

UMDONI CENTRE PINETOWN

MYLES PUGH
SHERLOCK JARVIS

• The Brief

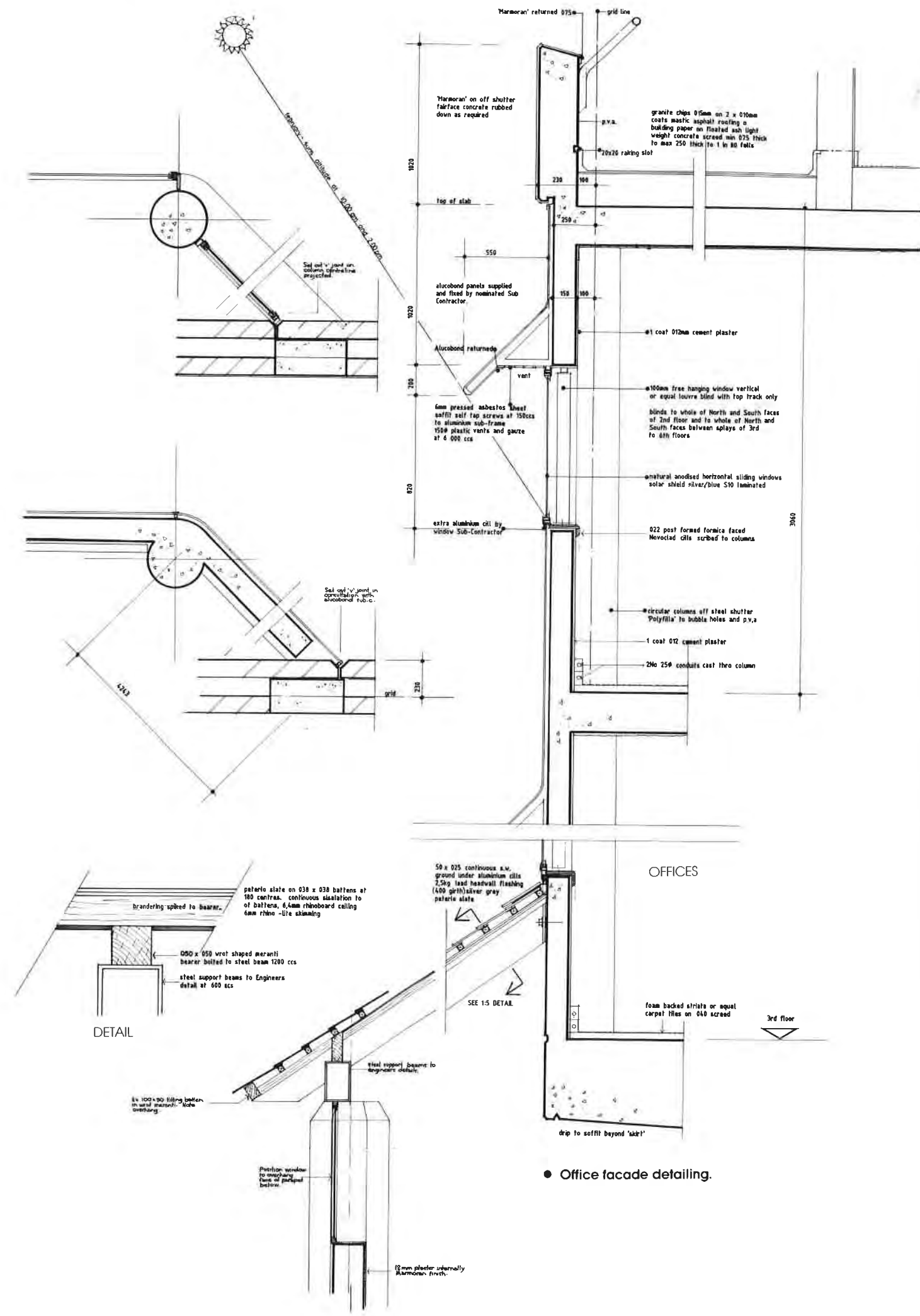
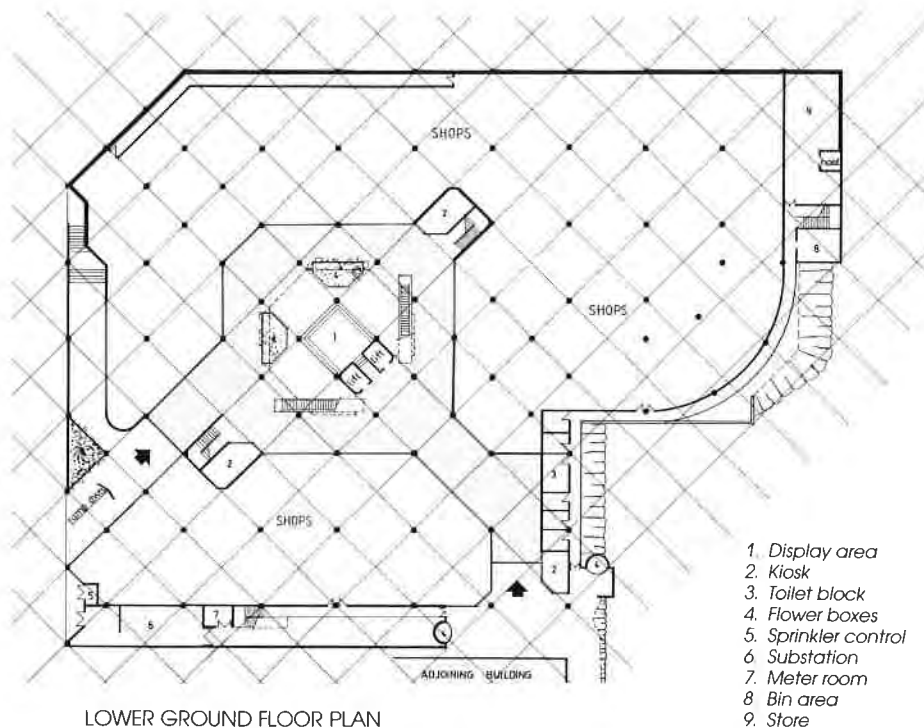
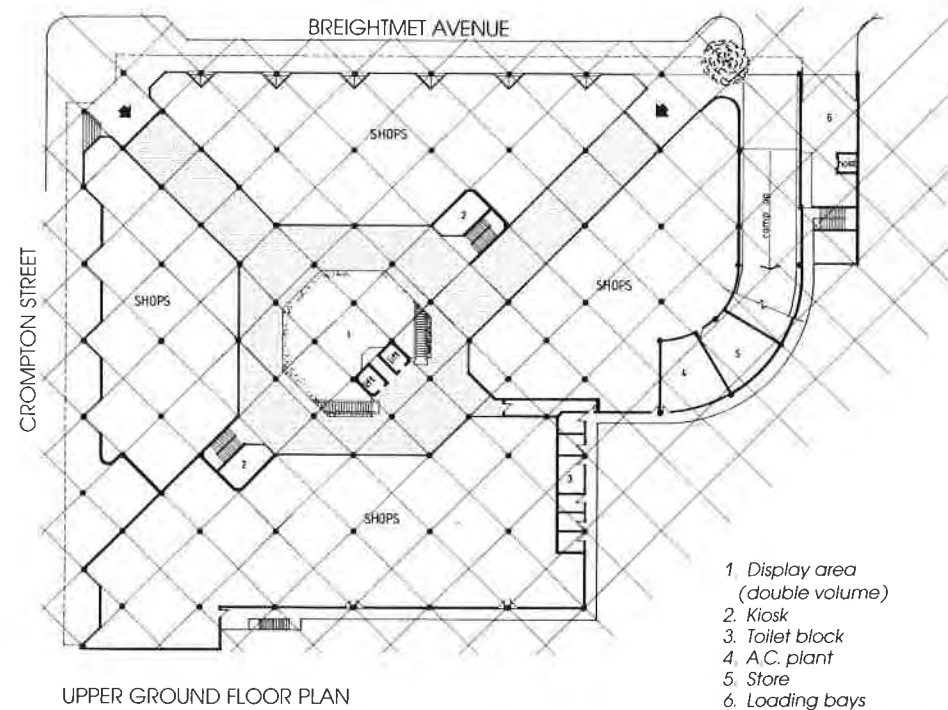
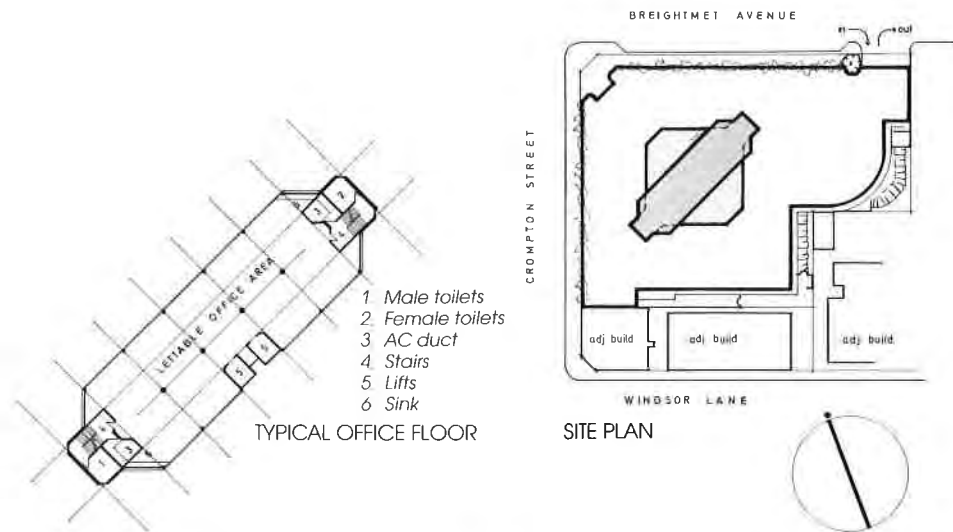
The brief called for shopping accommodation with ground level access, a maximum of on-site parking, 1800m² of lettable offices, a caretaker's flat, and later, during construction, the incorporation of a boardroom at roof level for letting to the general public and to tenants, and the provision of some covered parking.

• Design Concept

Viability dictated that on-site parking be housed on a roof deck and not in a basement, and the storey-height change in level across the property allowed two levels of shopping, each with ground level access, the lower level being a semi-basement. Town Planning required that access to the on-site parking and the loading facility be off Brightmet Avenue. The desire to tie the building back into the fabric of the surrounding streets dictated a series of diagonal entrance and circulation paths leading to a central promotions space that would link these paths visually and physically, with provision of vertical circulation facilities in the form of stairs, escalators and lifts. These facilities were sited to encourage a full circular pattern of movement so that the shoppers were drawn past all the frontages facing the central atrium. Because parking had to be provided on a deck, the malls were of necessity roofed, and at the design stage were conceived of as internal circulation routes, with a great variety of shopfront designs provided by the tenants themselves.

At the time of documentation the economy was buoyant and no one could have predicted the downturn that developed as the building reached the final stages of completion. It is to our regret that we did not provide in our budget for a much higher standard of shopfront design because the contributions anticipated from tenants did not materialise. This problem may resolve itself as the centre fills up and the economy strengthens. Doors were required at all street entrances to enable internal climate control and to comply with the developer's need for strict security. Various massing configurations for the office tower were investigated. It was essential that the offices took the form of a tower thereby releasing a maximum of deck space at parking level. The slab block was eventually turned at 45° to the corner to create a space that would emphasise the position of the building.

The orientation of the slab is west of north. Briefly during the month of December the sun moves slightly over



UMDONI CENTRE PINETOWN

MYLES PUGH
SHERLOCK JARVIS

the south east face of the building. Sun control hoods have been provided on the north west face and vertical adjustable aluminium louvres on the east and west ends for the low level summer sun. Solar glass has been used on the north west face, not on the south east, and the roof to the atrium has been glazed on the southern side and slatted on the northern side in order to avoid the building up of costly heat loads in the atrium area. All office fenestration is provided with internal vertical louvre blinds as part of the main contract. The sun control devices have proved to be successful.

• Structure

A flat slab with mushroom columns was adopted for the podium floors. Beneath the office slab these columns continue through the roof deck and are taken up through further levels before supporting a transformation slab where loads are transferred to the perimeter of the slab leaving a single line of internal columns. This transformation defines the start of the conventional lettable office floors. The shape of the mushroom columns in the two podium levels is exposed and exploited wherever possible, to provide a break-down in scale and to take advantage of the use of a form that was dictated by structural considerations, and not as an aesthetic device.

The choice of type of brick and glass again relates the building to the Barclays Bank structure and in turn to the Library, and the same brickwork detailing has been used.

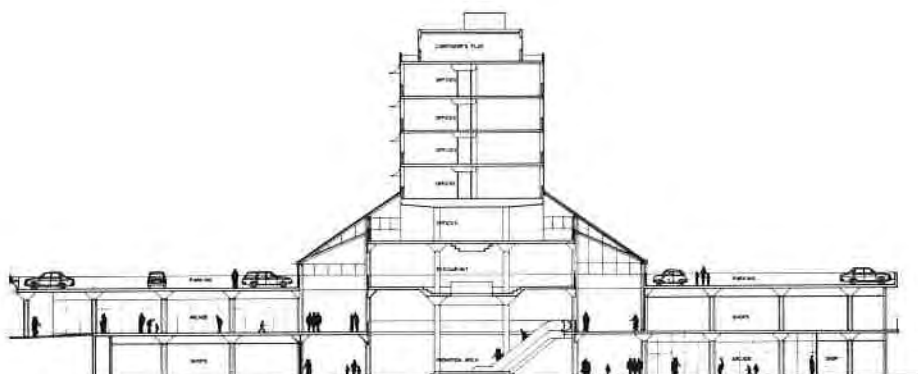
We have attempted to use consistent detailing and colour schemes throughout, together with the use of a recurring motif, the gable with the circular hole punched into it, and this has been used in all advertising, signage and various decorations within the building.

To break away from the fairly ponderous appearance of most of the surrounding buildings, we wanted the office slab to shine in the sun and it was for this reason that we opted for "Alucobond" cladding, a material which had a flexibility that allowed it to be moulded to form the sun hoods and to soften the corners by bending it at changes in direction.

A restaurant is located at parking deck level under the office slab and the roof top accommodates the two-bedroomed caretaker's flat, lift motor rooms and the Umdoni Suite, i.e. the boardroom, with extensive views of the town.

Photos by Paul Changuion

- 1 In the atrium
- 2 At the corner of Brightmet and Crompton Streets



DIAGONAL SECTION



1.

2.



BARCLAYS BANK: PINETOWN

MYLES PUGH
SHERLOCK JARVIS

• The Brief

The client's brief was to use the full permitted bulk of 2.5 and to provide maximum on-site parking at basement level coupled with the largest possible area for banking hall facilities at ground level. Barclays would not permit a mezzanine level in the banking hall. Ground and first floors were to be occupied by Barclays National Bank and the second and third floors would initially be available for outside tenancies but ultimately would provide expansion space for the administrative growth of the Bank. The initial need therefore to provide on the second and third floors the flexibility of a double bank speculative office layout required the introduction of an internal courtyard at these two levels as a natural light source. Apart from on-site parking facilities in the semi-basement the main vault had to be housed at this level together with a security loading area.

The brief also called for a minimum of glass at ground and first floor levels for obvious security reasons. Glass used at these levels is of 9 mm laminated. Access to the banking hall was to be divorced from access to the upper floors, and a clearly visible, well lit external automatic teller facility had to be provided.

• Design Concept

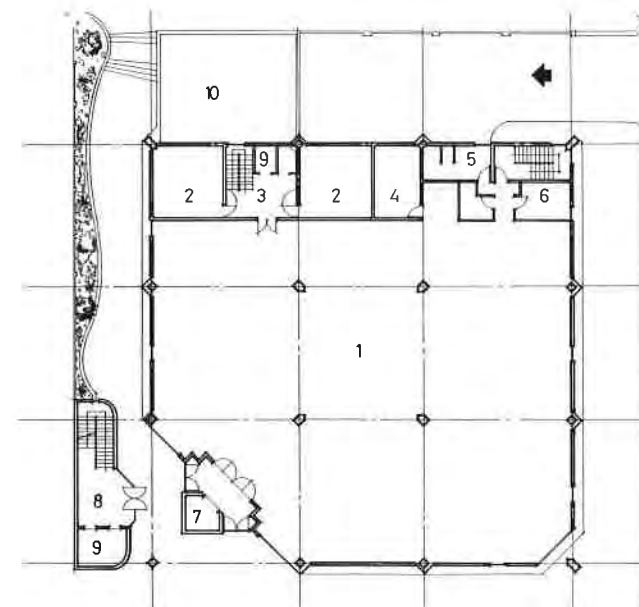
The site has been developed to maximum bulk, existing ground contours permitting a semi-basement location for parking with the extent of the plan configuration being limited simply by the by-law set-backs on the two side boundaries.

The design of the building evolved during a period when the traditional concept of a banking hall came into question and several modifications were made during the design process to accommodate the growing requirements for automated cash and teller facilities. At the same time management and marketing concepts of banking were also changing as was the relationship between bank manager and public, again requiring modifications to the original layout of the banking hall and the planning of accommodation on the first two floors. Pinetown enjoys a series of cross block pedestrian walkways and the design at ground floor level attempts to tie the building into the fabric of the town by providing a landscaped and paved pedestrian link to an existing pedestrian lane terminating at Dales Avenue. To add emphasis to this connection the main entrance to the bank was moved away from the traditional street corner position to form a new "corner" with the pedestrian walk.



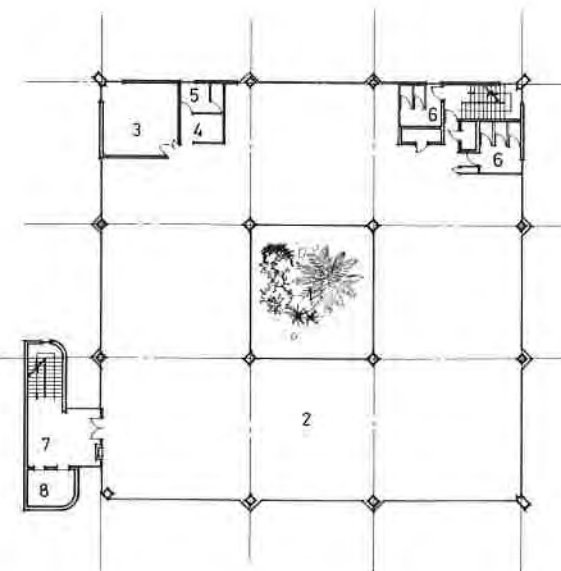
CROMPTON STREET
SITE PLAN

DALES AVENUE



GROUND FLOOR — BANKING HALL

1. Banking hall
2. Records room
3. Security lobby
4. Stationary store
5. Cleaners room
6. Tea kitchen
7. Auto teller
8. Lift foyer
9. Lift shaft
10. Security loading bays



TYPICAL LETTABLE OFFICE SPACE

1. Atrium
2. Lettable office space
3. A/c plant room
4. Tea kitchen
5. Cleaners room
6. W.C.
7. Lift lobby
8. Lift shaft

BARCLAYS BANK: PINETOWN

MYLES PUGH
SHERLOCK JARVIS

• The Structure

The need for minimal internal obstructions in the planning of the basement parking layout and the banking hall, coupled with the square proportions of the site, dictated a simple structural grid with perimeter columns and four internal columns defining the corners of the courtyard on the upper floors and breaking the building up into a series of almost square bays permitting the use of flat and coffer slab construction.

• External Envelope

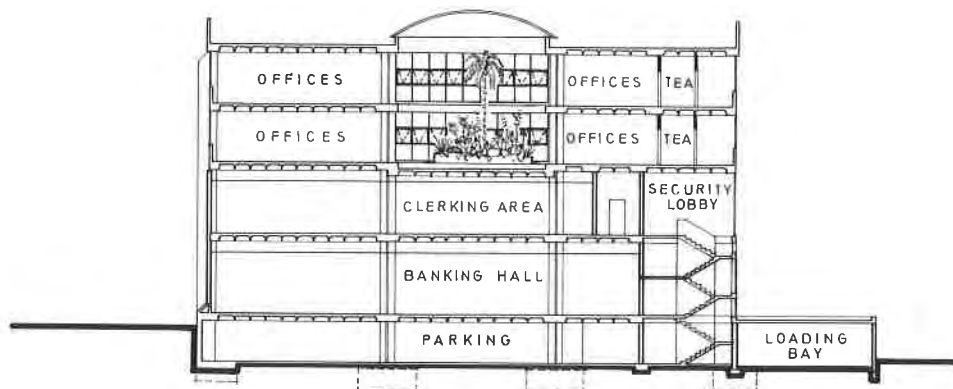
The external envelope changed from the original proposal that allowed the structure to express itself externally, to one that was then carried outside the columns and beams to avoid providing shelves and hidden spaces between columns and cladding that would enable the concealment of bombs and other security hazards. It was the client's request that the traditional concept of a Bank as a relatively conservative institution and a symbol of stability should be expressed in the design aesthetic.

In order to give the building "context" it was decided to follow the excellent example of the competition winning Library which is visible from and diagonally opposite to the Bank, and to use the same Driefontein Travertine facebrick with the detail device of a cant recess to define panels of brickwork. This combined with an exposed aggregate insitu concrete plinth does in practice give a fairly convincing visual link with the Library building.

The use of the solar-shield silver blue glass in narrow vertical panels on the ground and first floors and then as a full curtain wall on the second and third floors, defines the differing functions of the internal accommodation and expresses the need for security at street and near street levels, with a diminishing need for the same at higher level. The caretaker's flat is planned within a copper clad cube on the roof top and there is a perspex vault over the landscaped internal courtyard. Hydraulic lifts were used to avoid the normal design problems of lift motor rooms, particularly in a small scale building.

• Airconditioning

The building is fully airconditioned with a chilled water variable volume ducted system run in suspended bulk heads at each level.



SECTION



- Photos by Paul Changuion
1 Barclays Bank on the corner of Crompton Street and Dales Avenue.
2 The atrium on the office floors.
3 The walkway between Barclays Bank and the existing buildings.

NPIA JOURNAL CELEBRATION '76-'86

Top: At the celebration at the University of Natal and from left to right: Maurice Dibb (NPIA President), Keith Nurcombe (National Marketing Manager, Toncoro Ltd), Professor Danie Theron (NPIA Founder Editor, Head of the Department of Architecture at the University of Port Elizabeth). Bottom: At a reception in the NPIA Board Room on the following evening: Dr Walter Peters (NPIA Editor), Professor Danie Theron, Monica Göbel (NPIA Designer), Hans Hallen, Patrick Lewis (Marketing Services Manager, Toncoro Ltd), Brian Johnson, Keith Nurcombe, Ray Andrews (Managing Director, Corobrik Natal).



Extract from the speech of the NPIA president, Maurice Dibb, delivered at the University of Natal on Thursday, 14 August.

"Welcome to this celebration to mark the tenth year of publication of the Natal Provincial Institute of Architects' Journal. It all started in 1976 and I see from the date stamp on my copy that I received it on 30 July, 1976. Professor Danie Theron, who has come from Port Elizabeth to be our guest speaker today, was the first Editor of what was then called the Newsletter.

But none of this would have been able to have been achieved without the substantial financial input of our sponsors, Corobrik, who have not only contributed all the costs for the whole of the ten year period, but have also made it possible for us to bring Danie here this evening and to hold this celebration. Danie carried most of the load of the production for almost two years until the appointment of Monica Göbel, as Graphic Consultant, in 1978. This Journal, and many other Institute publications, have since then borne her imaginative stamp. We have become so accustomed to seeing our Journals so well presented that we take it all for granted. I have no doubt that there is a lot of hard work in the background. The end product is ample evidence that the decision to ask Monica to help us was justified. In 1982, Dr Wally Peters took over from Danie when he left Durban to accept the post of Professor of Architecture at the University of Port Elizabeth. It was shortly thereafter, in 1983, that it was felt that, as critical comment had now become an integral part of each issue, the name Newsletter was no longer appropriate, hence the change to the current title of NPIA Journal. During this period Wally also enlisted the aid of Jessie Birss, whose efforts are greatly appreciated. The ultimate feather in Wally's cap is the recognition of the publication by the State

Library in Pretoria, and its registration with the International Series Data System in Paris. That is why you see their reference number displayed on the front cover of current issues. Natal, which so often sets the pace for the rest of South Africa, is the only province with a regular Architectural Journal. There are four issues a year and they are mailed to all Natal members as well as the practices in the rest of the country. It has also been exchanged with various Journals in South Africa and overseas and finds its way into a number of libraries and Architectural Student Societies. Apart from Durban and Pietermaritzburg City Councillors, a recent development is that we have added members of SAPOA and certain MBA members to the distribution list. Altogether, 1 800 copies are issued four times a year.

It is therefore appropriate for me to repeat, once more, the appreciation of the Natal members of the Institute of South African Architects to Corobrik for the support they give our profession." In his response, Mr Keith Nurcombe, National Marketing Manager of Toncoro Limited, made two important announcements: Firstly, as of this year his Company would make available two prizes to each of the six South African Schools of Architecture for the best undergraduate design thesis, judged on the creative use of brickwork. In addition, a substantial bursary would be awarded to the National winner. Secondly, Toncoro would sponsor the 1987 Architectural Students' Congress to be held in Durban 13 - 17 April. Thereafter, Professor Danie Theron gave his celebratory lecture entitled "Carry on regardless". An apt description was published by Dr Derek Wang, Editor of the Weekly Newssheet of the Natal School of Architecture: "Danie still sees himself standing at the cross-roads of history... directing the traffic (as flamboyantly and as colourfully as possible!)" ("The Wk", 18 August 1986)

NPIA NEWS

• Natal Architecture students' nationwide clean sweep

In a design competition sponsored by the S.A. Perm and open to all South African University Schools of Architecture the First, Second and Third prizes were all awarded to architecture students of the University of Natal. The competition, entitled "The Perm Architecture Design Challenge 1986," was aimed at obtaining "creative yet practical designs for a group of affordable homes for black families living in nTusuma in Natal, to be constructed by local builders and finally sold to selected occupants." Although set as a project for students, this is a real building development programme for real people, on land already purchased for the purpose, and the winning designers will be invited to participate in the production of contract drawings and supervision of the work on site. The winners are all fourth year students in the School of Architecture of the University of Natal: Miss Michal Cohen and Miss Amanda Smith, First Prize R8 000; Miss Angela Butler and Miss Jane Batchelor, Second Prize R4 000; Miss Cathy Mocke and Miss Cindy Walters, Third Prize R3 000 (tied with Mr Arthur Craik of UCT).

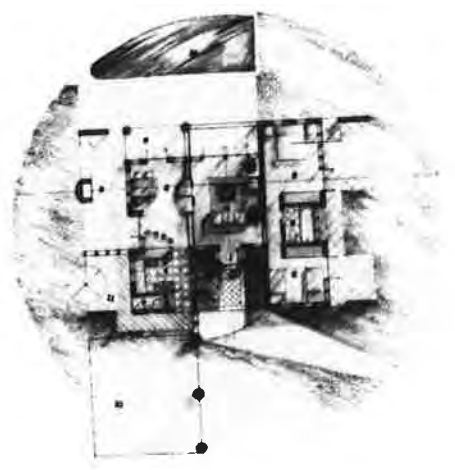
• Architectural Competitions

The outcome of two recent architectural design competitions was as follows:

The NBS House and Garden competition, restricted to NPIA members, was, for Client Profile 1, won by Johnson Murray Architects who were also judged overall winners. Second prize went to MLH and Hamlin.

For Client Profile 2, two second prizes were awarded, to Douw van Zyl and Dr W.H. Peters.

The Witwatersrand Technikon competition was won by Finlay R Heunis and Robert D Henderson in association with Richardson and Morris. The NPIA Journal congratulates Natal members Finlay Heunis, and Messrs Paton Taylor Associates Inc. on their success in being one of the six finalists



Plan of the winning submission by Johnson Murray.

PRACTICE CHANGES

• Changes in Partnerships, Practices etc

As from the 1st May 1986, Mr C Savage, Architect has become a partner in Paul Mikula Associates, Architects. He will continue to practise under his existing style as well.

From 1st May 1986, Mr N P Murray will be practising on his own account under the style of "Neil Murray, Architect" at 31, Fairview Road, Kloof, Natal 3610.

From the 1st April, Peter Cox and Ian Bell formerly of SKM Architects, have formed a partnership and will be practising under the title of "Cox Bell Associates" from 41 Westville Road, Westville 3630.

Mr N H Brown and Mr N Du Preez have dissolved partnership. Mr N H Brown will practise on his own account from 3 Davy Close, Clarendon, Pietermaritzburg 3201 and Mr N Du Preez will continue to practise from Norman H Brown & Du Preez, Odell House, 149 Chapel Street, Pietermaritzburg 3201.

Mr R Wegerle has resigned from the partnership of Alwyn J Lubbe and Partners as from the 1st March 1986. The practice will now be known as Alwyn J Lubbe and Associates. Mr R Wegerle will be practising on his own account as Roy Wegerle Architect, 15 Beaumont Road, Bluff, Durban 4052.

Mr R G Stead, F C Smith and J G M Dreyer have amalgamated their practices and will be known as Stead, Smith & Dreyer Architects.

From the 1st September 1985 Daniel & Associates ceased to exist and Mr I J Daniel has become a partner of Stauch Vorster, Durban.

From the 1st April 1986 Brian Andrew Robb is no longer a Director of Joubert Owens Van Niekerk & Partners.

From 1 March Mrs Anne Swift has been operating a small practice in Greytown. Anne Swift Architect, 168 Voortrekker Street, Greytown 3500.

Mr J W Wilkins was J W Wilkins & Associates, it is now J W Wilkins Architect.

Mr H F J Viljoen was just H F J Viljoen, it is now Fred Viljoen Architect.

The practice Bonieux, Rougier & Croxon has changed its name to Rougier, Croxon & Swiatek.

The practice Margo & Margo has changed its name to Margo Daneel and Catto.

• Changes in Membership

Mr B C Wotherspoon from NPI to TPI

Mr K J Lloyd from OFSPI to NPI

Mr H Förs from TPI to NPI

Mr V D Mathews from NPI to CPI

Mr R A Fullon from NPI to TPI

Mr P C Bakker from NPI to CPI

Mr C J Cross from OFSPI to NPI

Mr K Anderson from NPI to TPI

Mr M Isaacs from TPI to NPI, P O Box 1352, Estcourt 3310

• New Members

Mr F D Spencer (Ant) C/o Pieter Coetzee Architects, 79 Goble Road, Morningside, Durban 4001

Mr J A Smillie (Ant) C/o Seitter Boyd Architects, 245 North Ridge Road, Durban 4001

Mr P H A Custers (Ordinary), 741 Musgrave Road, Durban 4001

Ms H B Iwicka (Ordinary) Private Bag X9041, Pietermaritzburg 3201

Mr M Hallen (Ant) 15 Warnadoone, Warner Beach

Mr C D De Jager (Ant) 14 371 Musgrave Road, Berea, Durban 4001

Mr F R Heunis (Ordinary) School of Architecture, Univ. of Natal, Durban

Mr G K De Kock (Ordinary) 50 Thames Drive, Westville 3630

Mr J D Ferendinos (Ant) to (Ordinary) C/o 600 Standard House, 275 Smith Street, Durban 4001

Mr J P Owen (Ordinary) 22 Stormont Avenue, Kloof 3610

Mr R A W Lavine (Ordinary) 6 Coopers Place, Moseley Park, Pinetown 3610

• Lapsed Membership

Mr M H Jhatam

Mr G R Robinson

Mr R Maharajh

Mr A N Pratt (removed)

• Changes in Addresses

Mrs Lone Poulsen to 11 Currie Road, Berea, Durban 4001

Mr J B Bell to P O Box 330, Westville 3630

Messrs J S Brejowski & Gessler to 34 Banfield Crescent, Durban 4091

Mr Dos Anjos Santos to Flat 83, Park Avenue, No. 1 Alexander Road, Pietermaritzburg 3201

Mr S Price and Mr M Hackner to 8 Clorancier House, 184 Clark Road, Durban 4001

Mr D D Martin to suite 5, Hilltop House, 5 Old Main Road, Kloof 3610

Mr A L Barnard to 306 Shirley Chambers, 5 Baker Street, Durban 4001

Mr Y Patel to P O Box 19002, Dormerton 4015

Mr J H Hesketh to 39 Old Main Road, Kloof 3600

Mr J A K Hope to 503 Charter House, Brand Road, Durban 4001

Mr R G Fulford to 604 Currie Road, Durban 4001

Mr R C Clark to 503 Charter House, Brand Road, Durban 4001

Joubert Owens Van Niekerk & Partners Architects to 1st Floor, Berg Street, 188 Berg Street, Pietermaritzburg 3201

Winston Long Architect to 307-312 Poynton House, 85 Gardiner Street, Durban 4001

Mr S B Neal to 21 Aliwal Street, Durban 4001

Mr I F Hattigh to P O Box 239, Doonside 4135

Mr J J M Van Zyl to 29 River Glen, Chase Valley Road, Chase Valley, Pietermaritzburg 3201

Prof L T Croft to 51 Park Lodge Gardens, 369 Berea Road, Durban 4001 and not 41

Mr P T Fourie to 10/11 Pembroke Mansions, 29 Prince Alfred Street, Durban 4001

Mr I Park Ross to 104 High Ridge, 193 Ridge Road, Durban 4001

Mr V H Polfreman to 289 Chelmsford Road, Durban 4001

Mr P R Ries to Suite 8, Metropolitan House, 23 Alexandra Road, Umhata, Transkei

Mr G A Trelor to P O Box 243, Bothas Hill 3660

• Changes in Class

Mr H V Marinier (Ordinary to Retired)

Mr D A Yeo (Ant to Retired)

Mr R B Palmer (Ordinary to Retired)

Mrs M N H Palmer (Ordinary to Retired)

Mr C E Harris (Ordinary to Retired)

Mr J H Hesketh (Ordinary to Retired)

Mr G A Campbell (Ordinary to Retired)

Dr W O Servant (Ordinary to Retired)

Mr J D P Meirelles (Ordinary to Retired)

OBITUARY

DON SMITH
1935—1986

• In a tribute to Don Smith who died in Durban on September 17, 1986, Hans Hallen said:

The death of Councillor Don Smith is a great loss for the citizens of Durban, the Province of Natal and of the Durban City Council and its Committees.

We have seen in this last 8 years or so an extraordinary period in the life of Durban; it is as if a small window of opportunity had been opened and that the Council, citizens, and officials have ventured upon a new and creative period.

A small number of individuals, mostly councillors, some officials, and others drawn from public life has been the spur to these achievements and none more vital in this process has been Don Smith: he expressed his thoughts on the subject in his address at the opening of Expo:

"A city is not only its places and spaces, its streets and buildings, but also its peoples, their cultures and activities, and most important, their values, expressed in the way they make things, the way they make their city, the way they care for its parts, ... though we attain great heights in many spheres, these shall be as nothing should we not also build a just society in which every person, of whatever colour, creed or sex, has an equal opportunity to advance, unhindered and unfettered by that society, to the limits of his ability or ambition. Should we not make this our most urgent goal, we shall fail, I fear, in creating the environment of peace and progress, essential for the nourishment of all other goals and values...."

He was aware that using the sound economic system that our City has inherited from his forebears on Council, the City needed to take stock of its programmes in regard to its physical development, its roads and physical environment and the concerns for its appearance. He was in of the birth of the Beach and City Steering Committee, was the first chairman and helped to establish the City's Environmental Committee.

He helped to move us away from old models of planning and towards an emphasis on development related to clear parameters of time and costs. He was able to share ideas, persuade colleagues and infuse a larger vision and a longer view into the debates and decision making processes.

I admired also his willingness as a chairman to listen, to allow everyone a point of view, and his ability to draw apparently discordant themes of the debate together and to give them some direction, his firmness on matters of principle as well as his ability to stand above and beyond the demeaning discords and squabbles that on occasion infect public life. He spoke ill of no-one and was generous to all, and never sought the limelight.

He was a fine man and father, a councillor, an architect, musician and athlete, and a person with physical and moral courage.

We can in truth say

"His life was gentle and the elements so mixed in him that nature might stand up and say to all the world, 'This was a man' "



PRODUCT NEWS

• Back to Basics

The recession has not been purely negative, according to certain people in the building industry who believe that tough conditions have led to tighter budget control, higher productivity and better site management.

"It's a case of back to basics for many contractors," said Mr Arrol Paterson, managing director of the general contracts division of Derreg Construction.

"We can honestly say that our operations have been streamlined in the recession and waste has been reduced to the lowest level ever. The science of management now applies on the building site and our supervisors are totally committed to their building budgets. They have full control of all materials delivered to site and can account for every brick or bag of cement used."

Mr Paterson said that the recession has also resulted in closer co-operation between suppliers and contractors and consequently more cost savings. "A good example is the relationship that Corobrik has with the building industry. This co-operation has led to the development of the new cost saving Fastwall system as well as packaged and mechanically operated brick deliveries, which allows for better control on site and minimum wastage."

The Derreg general contracts team is presently building 20 houses on a large development site in Natal and has streamlined their production to the equivalent of one house every four days.

"Fastwall really comes into its own on a big development like this where we can operate on an assembly line basis. With the lighter mass and greater height of the maxi brick, on which the Fastwall system is based, walls rise so much faster that the bricklayer would complete his quota three hours ahead of time. On a big development he can immediately go on to the next house, resulting in labour saving.

"Although the Fastwall system was introduced to save costs for the building contractor, the consumer is actually getting the benefit as the cost savings are passed on in the price of the house." Arrol Paterson pointed out that specifiers are aware of savings on the Fastwall system and that there was therefore no leeway for error by building contractors who have to meet the specification.



• Natalia Quarry Tiles add to ambience of New Theatre Complex

The new Natal Playhouse has been acknowledged as one of the most ambitious renovation projects ever undertaken in Natal.

It has returned to the splendour of yesteryear the adjoining Playhouse and Colosseum buildings in the central city, creating a unique complex of theatres, restaurants and reception areas. In the entrance area of the Playhouse section of the complex, the original stone floors have been retained. For the heavy traffic area of the grand foyer next door, hexagonal Natalia quarry tiles have been laid forming an interesting mosaic in terracotta coloured clay. Chosen for their exceptional durability, the Natalia quarry tiles also add to the grand colonial ambience of the area. Made from local clay by Corobrik Natal, Natalia quarry tiles have been a product of Durban for more than 80 years, dating back to colonial days, and they are still a popular and valid flooring material today. They were also the choice of flooring for the outstandingly beautiful Alhambra reception room on the first floor of the Playhouse complex.

More than 440 sq m of hexagonal tiles were used for the two installations, completed under arduous conditions as the building's many sub-contractors raced against the clock to complete their work on deadline. The tiles were laid in the traditional manner and cement grouted. Both installations were undertaken by Italian Tiling Contractors of Stamford Hill, Durban. Said quantity surveyor Ron Thurley: "It's a contract we're proud of, both from its aesthetic point of view and for the fact that it is part of such a magnificent project."



• Roof top garden gives a million dollar view

St Augustine's Hospital, in line for a multi-million rand modernisation programme, has already set up a patient recuperation area with a million-dollar view of Durban.

It has made an open air patio on a large flat roof top of one section of the hospital, which overlooks Durban, the Berea and right across Durban Bay to the sea. The area has been "grassed" with a new Durban-manufactured artificial turf, called Fibregress, which gives an all-weather evergreen surface. Garden furniture and plants in large tubs complete the picture. The roof garden is the brainchild of the hospital's administrator, Mr Lionel Goldman, who conceived of it during a visit to Japan.

"I was having a drink on a hotel sundeck and admired the lush lawn," Mr Goldman said.

"I wondered how they kept it looking so green until I bent down and felt it and discovered it was actually artificial turf."

This gave Mr Goldman the idea for developing outdoor areas for the use of recuperating patients.

"We have a limited amount of space for the development of gardens and it seems the perfect solution to make use of all the flat roof areas."

The result is the first hospital roof garden in Durban and it is likely to be the forerunner of more, as Mr Goldman has decided that new roofspace created in the recently launched building programme will be developed in a similar manner.

The artificial turf used at St Augustine's is made from rot-proof and exceptionally durable polypropylene fibres. It is made in the form of an outdoor/indoor carpet and is applied to surfaces with a special waterproof adhesive. Fibregress was developed in Durban by carpet manufacturer Flortime (Pty) Ltd.

LETTERS

• Dear Sir

Re: NPIA Journal; Practice notices; Architects Collaborative cc

Further to your notice in the above regard in your issue 1/1986, Volume II, I draw your attention to the fact that the Change in Partnership notice should more correctly read as follows:

"Architects Collaborative cc has been established as a joint venture between Chris Mulder and Associates Inc., of Pretoria; Building Design Group Architects Inc.; Yusuf Patel Architect and Seedat Architects of Durban and Muhammed Mayel Architects of Johannesburg. The Natal members of the joint venture are Messrs B H Lee, M J Boule, Y Patel and A S I Seedat.

We would appreciate a correction being published in your next issue.

B H Lee
Director

(The information was supplied by National Board. I trust you will notify them too Editor.)