

SPECIALITIES OF THE HOUSE

IMAGINATIVE BRICKWORK CAPTURES THE REFRESHING INDIVIDUALITY OF CHARACTER AND EXPRESSES A STYLE OF ARCHITECTURE THAT IS HIGHLY CREATIVE, INNOVATIVE AND PRACTICAL.

TODAY, COROBRIK'S RANGE OF CLAY FACE BRICK 'SPECIALS' PRESENTS EXCITING OPPORTUNITIES IN DESIGN FLEXIBILITY THAT LEND NEW DIMENSIONS TO CREATIVE ARCHITECTURAL IDEAS.

IN THIS FINE EXAMPLE OF ARCHITECTURAL EXPRESSION, COROBRIK SATIN RED SINGLE CANTS PROVIDE A CLEAN SCULPTURED APPEARANCE WHICH IS NOT ONLY AESTHETICALLY PLEASING BUT HIGHLY FUNCTIONAL AS A SCREEN AGAINST DIRECT SUNLIGHT.

IN COROBRIK'S RANGE OF STANDARD SPECIALS, BULLNOSE, SQUINTS, ANGLES AND CANTS ARE IMMEDIATELY AVAILABLE FOR DELIVERY.

COROBRIK WILL ALSO PRODUCE CUSTOM SPECIALS FOR YOU, AND WE WELCOME THE OPPORTUNITY TO DISCUSS YOUR SPECIFIC REQUIREMENTS.

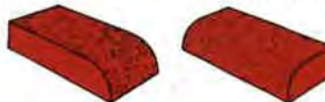
THE RANGE OF SPECIALS COMPLEMENTS OUR VARIETY OF FACE BRICKS WHICH ARE AVAILABLE IN OVER 400 COLOURS AND TEXTURES.

A FREE BOOKLET AND WALL CHART ON SPECIAL SHAPED BRICKS ARE AVAILABLE ON REQUEST. PLEASE CONTACT: COROBRIK, TONCORO LIMITED, P.O. BOX 5198 DURBAN, SOUTH AFRICA, 4000; TELEPHONE (031) 838231; TELEX 6-20977.

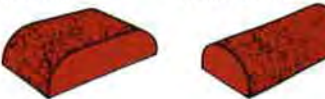
SINGLE BULLNOSE DOUBLE BULLNOSE



BULLNOSE HEADER BULLNOSE STRETCHER



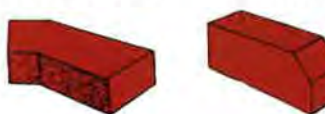
BULLNOSE DOUBLE HEADER DOUBLE BULLNOSE STRETCHER



EXTERNAL ANGLE SQUINT



INTERNAL ANGLE SINGLE CANT



DOUBLE CANT PLINTH HEADER



PLINTH STRETCHER



COROBRIK®

SURROUND YOURSELF WITH THE STRENGTH OF COROBRIK.

VentureCBD 240510

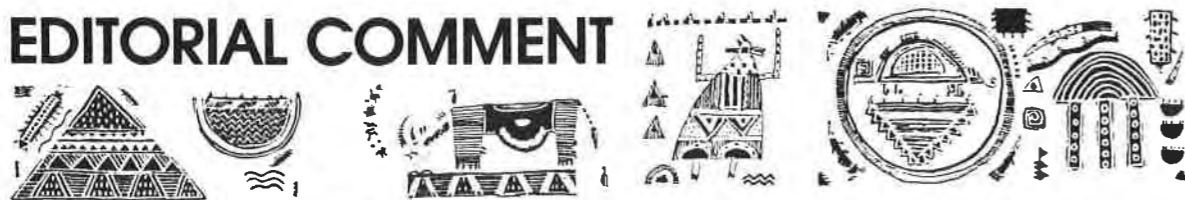
THIRD NATIONAL ARCHITECTURAL STUDENTS' CONGRESS DURBAN 13 — 17 APRIL

ASPECTS OF DURBAN

SEAVIEW
POINT
GREY STREET
INDIAN
ARCHITECTURE
ART DECO
ISSY BENJAMIN'S
ARCHITECTURE
BEACHFRONT
DEVELOPMENT
CENTRUM
THIRD WORLD
CONCERNS



EDITORIAL COMMENT



The third National Architectural Students' Congress, sponsored by *Corobrik*, will be held at the University of Natal in Durban from Monday 13th to Friday 17th of April.

This issue of the *NPIAJ* coincides with the Students' Congress, and to honour the occasion, is made up entirely of contributions by the final year students of the School of Architecture, University of Natal. The theme is (naturally) Durban, and it is hoped that the various articles will constitute a useful visitors' guide to some aspects of our city which they feel are worthy of interest. The Editor would like to thank the students for their efforts, which had to be produced in an exceptionally short time — regrettably, not all contributions could be included for reasons of space.

Since the students hope that local architects will participate in the proceedings, the full programme of Congress events is also included in this issue.

WALTER PETERS, Editor

A CONGRESS OF ARCHITECTURAL STUDENTS IN DURBAN

Welcome to Durban.

I think it would be useful to explain why the Congress Committee finally chose "Symbiosis" as the theme of the 1987 National Architectural Students' Congress. Although there are various biological definitions of symbiosis, it is a word that allows for interpretation. We chose an architectural interpretation and adopted it as the theme for Congress.

For the purposes of this introduction, and for those of us not well versed in biological terms, the Oxford dictionary definition is probably the most appropriate. Symbiosis means living together, an association of two organisms that contribute to each other's support. Symbiotic relationships are those of mutual benefit. There were several objectives in choosing this theme. First, there was the necessity for a theme which did not exclude any area of discussion or impose any ideology on students or guest speakers. Then there was the need for a theme which inspired discourse on architecture and the direction architecture is taking in Southern Africa. Another important aspect is the education issue and the possibility of symbiotic student/teacher relationships.

Finally, there was the development of Durban, a small harbour city on the east coast of Africa. Many people of varied religions and cultures settled here to make up the population of Durban. There were severe obstacles in the way of a natural course of events; however, some parts of Durban show the potential benefit of a symbiotic existence in our cities. There is a philosophy of the Architecture of Symbiosis set out by Kisho Kurokawa at the Buenos Aires Bienalé in May 1986. He considers the most important relationships to be:

The Symbiosis of Architecture in Nature
 The Symbiosis of Man and Technology
 The Symbiosis of One Culture with Others
 The Symbiosis of History and Future
 The Symbiosis of Vernacular with the Purist in Art

This year we have five days for Congress. Each day has a mini-theme which relates to the main theme. The result of daily discussions cannot be predicted but the framework can be provided. The first day we called "Architecture, the Universe and Everything". The objective of this day is a gentle introduction to Congress, a discussion of broad issues of relevance and interest to young architects. The second day is called "Towards an African Architecture". The focus of this day is relatively easy to define. Every year the Congress is used as a vehicle for considering the identity of a South African

architecture based on the heritage and future of people in this country rather than those from other lands.

The third day is called "House, Form and Culture" and here the objective is twofold. There is the subject of community work as a future for young architects in this country. There is also the question of "Interculturalism" which focuses on the idea of cultures preserving their own identities while mutually benefiting each other. This is the spine of a new South African architecture, the impact and vitality of the many cultures that make South Africa so rich and diverse.

The fourth day is called "Architects for a New Land". The education issue is never static and one of the aims in creating NASU, the National Architectural Students' Union, was to allow students of architecture a voice in the direction of their education. Part of the education issue is always the appropriateness of our education for a changed South Africa. The objective for the day is to hear what students feel about their education and how, if at all, it should be altered. The fifth and last day of Congress has been set aside to show people Durban. Tours have been arranged and it promises to be a good day. Durban has a rich architectural heritage and great potential for future development. It would be unfortunate for people to leave Durban without that experience. There are good examples of symbiosis within our city and sadly lost opportunities. Perhaps it is these lost opportunities that have prevented a more rapid emergence of an intrinsic South African architecture.

The purpose of spreading the Congress Project Crit over three days is to encourage active participation from students and to provide a platform for discussion of points raised during the course of the day. We are all architects or students of architecture; this Congress is about architecture and what we all do best is talk about our work with feeling. By way of a conclusion, we feel that the people of South Africa have been prevented from developing together and that the assimilation of cultures into our environment has never been truly symbiotic. We need a generous vision for the future of South Africa; we need young, enthusiastic architects who are prepared to work towards that vision. That is the real objective of a National Congress of Architectural Students. Have an enjoyable, enlightening, inspiring and exciting week.

CINDY WALTERS, Joint Congress Convenor

1987 CONGRESS OF ARCHITECTURAL STUDENTS

SYMBIOSIS

• SUNDAY 12 APRIL 1987

5.00 pm onwards Registration in Shepstone 1 Foyer
 6.00 — 9.30 pm Music and Wine on the Bridge

• DAY 1 — MONDAY 13 APRIL 1987

"Architecture, the Universe and Everything"

• **Morning Session** — Chairperson: Cindy Walters
 8.00 — 9.30 am Registration
 9.30 — 9.45 am Introduction to Congress
 9.45 — 11.00 am Opening Address — Dr B Biermann: "The South African Lifestyle"

11.00 — 11.30 am Tea
 11.30 — 12.30 pm Speaker — Dr D Wang: "On Symbiosis ..."
 12.30 — 1.00 pm Discussion
 1.00 — 3.00 pm Lunch

• **Afternoon Session** — Chairperson: Cathy Macke
 3.00 — 4.00 pm Speaker — Mr J P Delaporte: "The Fourth Impossible Profession"

4.00 — 4.30 pm Tea
 4.30 — 6.00 pm P.L.A.C.E./ISAA Discussion
 6.00 — 8.00 pm Dinner

• **Evening Session** — Chairperson: Dean Jay
 8.00 — 10.00 pm Symposium — Mr A Verster, Mr P Rich, Mr C van den Bergh: "Making It"

10.00 pm Nightcap

• DAY 2 — TUESDAY 14 APRIL 1987

"Towards an African Architecture"

• **Morning Session** — Chairperson: Michal Cohen
 9.00 — 10.00 am Keynote Address — Professor D Theron: "Out of Africa"

10.00 — 10.30 am Tea
 10.30 — 11.15 am Speaker — Professor B Kearney: "Appropriateness — The Berea Style"

11.15 — 11.30 am 15 minute break
 11.30 — 12.30 pm Speaker — Mr P Rich: "Old Country — New Country"

12.30 — 1.00 pm Discussion
 1.00 — 3.00 pm Lunch

• **Afternoon Session** — Chairperson: Ajay Corbett
 3.00 — 4.00 pm Speaker — Ms O Joubert: "In Search of an Indigenous Style"

4.00 — 4.30 pm Tea
 4.30 — 6.00 pm Congress Project Crit: "Monument to a Future South Africa"

6.00 — 8.00 pm Critics: Mr D Basckin, Professor P Guedes, Ms O Joubert, Mr R Farren
 8.00 — 10.00 pm Dinner
 "Archilark" — an evening of live entertainment, performed by students from all schools, produced and managed by third year students from Durban

• DAY 3 — WEDNESDAY 15 APRIL 1987

"House, Form and Culture"

• **Morning Session** — Chairperson: Basil Vogas
 9.00 — 10.00 am Keynote Address — Dr E Haarhoff: "Architecture and Culture; The Search for Symbiosis"

10.00 — 10.30 am Tea
 10.30 — 11.45 am Symposium — Mr I Louw, Mr A Botha: "Objects in the Landscape"

11.45 — 12.00 pm 15 minute break
 12.00 — 1.00 pm Speaker — Mr R Kirby: "Spatial Perception and its Interface with Culture"

1.00 — 3.00 pm Lunch

• **Afternoon Session** — Chairperson: Bruce Clark
 3.00 — 4.00 pm Speaker — Mr R Harber: "Neighbours Apart"

• DAY 3 (continued)

4.00 — 4.30 pm Tea
 4.30 — 6.00 pm Congress Project Crit: "Monument to a Future South Africa"

6.00 — 8.00 pm Critics: Mr R Harber, Mr J Noero, Mr B Stafford, Mr I Benjamin, Dr D Smit
 Dinner

• **Evening Session** — Chairperson: Angela Butler
 8.00 — 10.00 pm Overseas Guest Speaker — Mr I Benjamin (UK)
 10.00 pm Nightcap

• DAY 4 — THURSDAY 16 APRIL 1987

"Architects for a New Land"

• **Morning Session** — Chairperson: Rui Grego
 9.00 — 10.00 am Keynote Address — Professor P Guedes: "Passengers, Artists and Call Girls shall take you into the future"

10.00 — 10.30 am Tea
 10.30 — 11.30 am Speaker — Mr H Schirmacher: "Architectural Conscience; towards the implosion of Apartheid and the design of a just society or 'hey boys!' said the lemming 'have we been dedicating our lives to a trivial pursuit?'"

11.30 — 11.45 am 15 minute break
 11.45 — 1.00 pm Panel Discussion: "Architects for a New Land"

1.00 — 3.00 pm Chairperson: Professor R Albino
 Panel: H Schirmacher, O Joubert, P Mikula, P Guedes, elected students
 Lunch

• **Afternoon Session** — Chairperson: Karen Saulez
 3.00 — 4.00 pm Speaker — Mr J Noero: "Mayi Buye Afrika" — Overthrowing Verwoerd's Dream

4.00 — 4.30 pm Tea
 4.30 — 6.00 pm Congress Project Crit: "Monument to a Future South Africa"

6.00 — 8.00 pm Critics: Dr B Biermann, Mr P Mikula, Professor R Albino, Mr L da Silva
 8.00 — 10.30 pm NASU Meeting
 10.30 pm To be finalised
 Nightcap

• DAY 5 — FRIDAY 17 APRIL 1987

"Next Five Exits — Durban"

8.30 am Meet on the bridge to meet tour guides. Select tours of Durban and Omgewende Gebied

Tour 1 Hindu Temples — Paul Mikula
 Tour 2 Mariannhill and St Wendolins settlement — Robert Brusse, Errol Haarhoff, Protas Madlala

Tour 3 Phoenix Settlement and Bhambayi — Rodney Harber

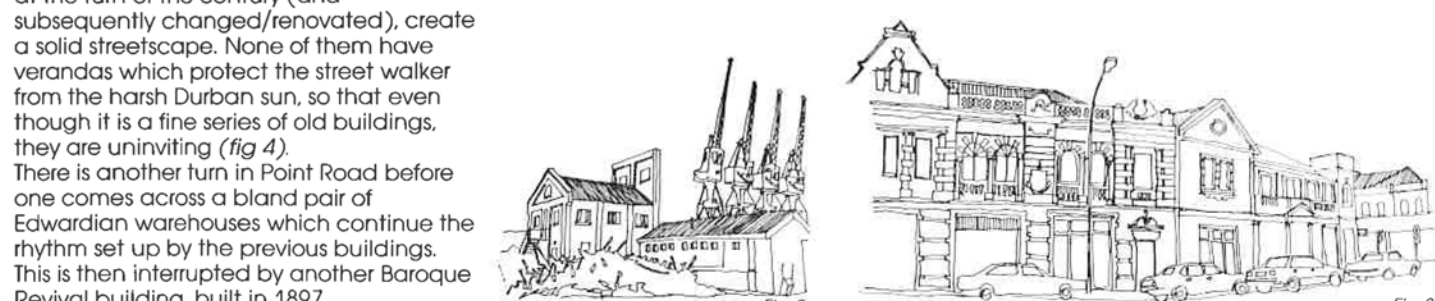
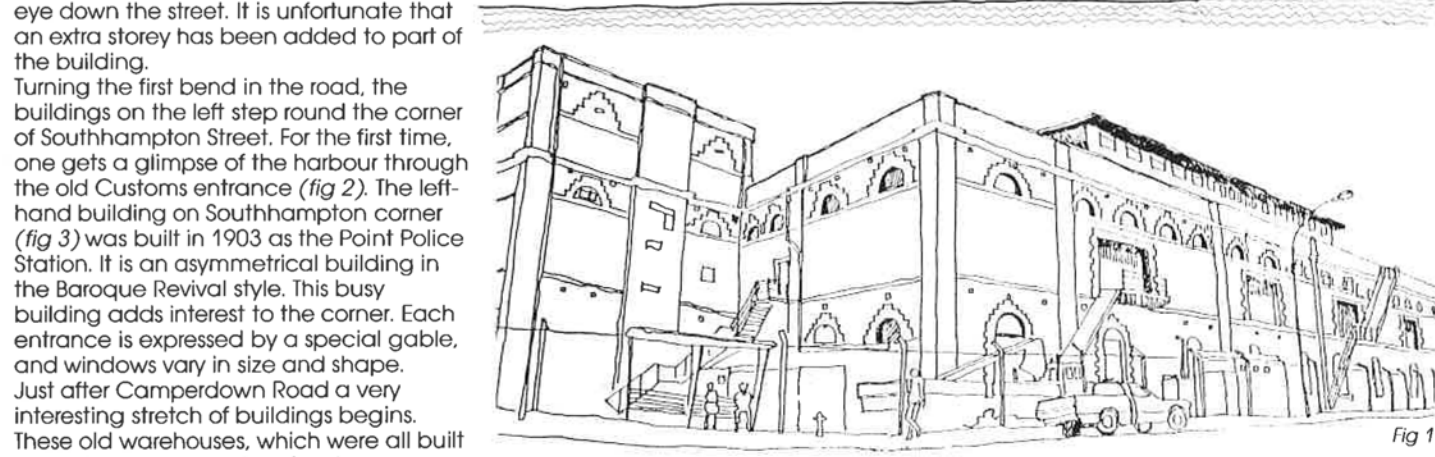
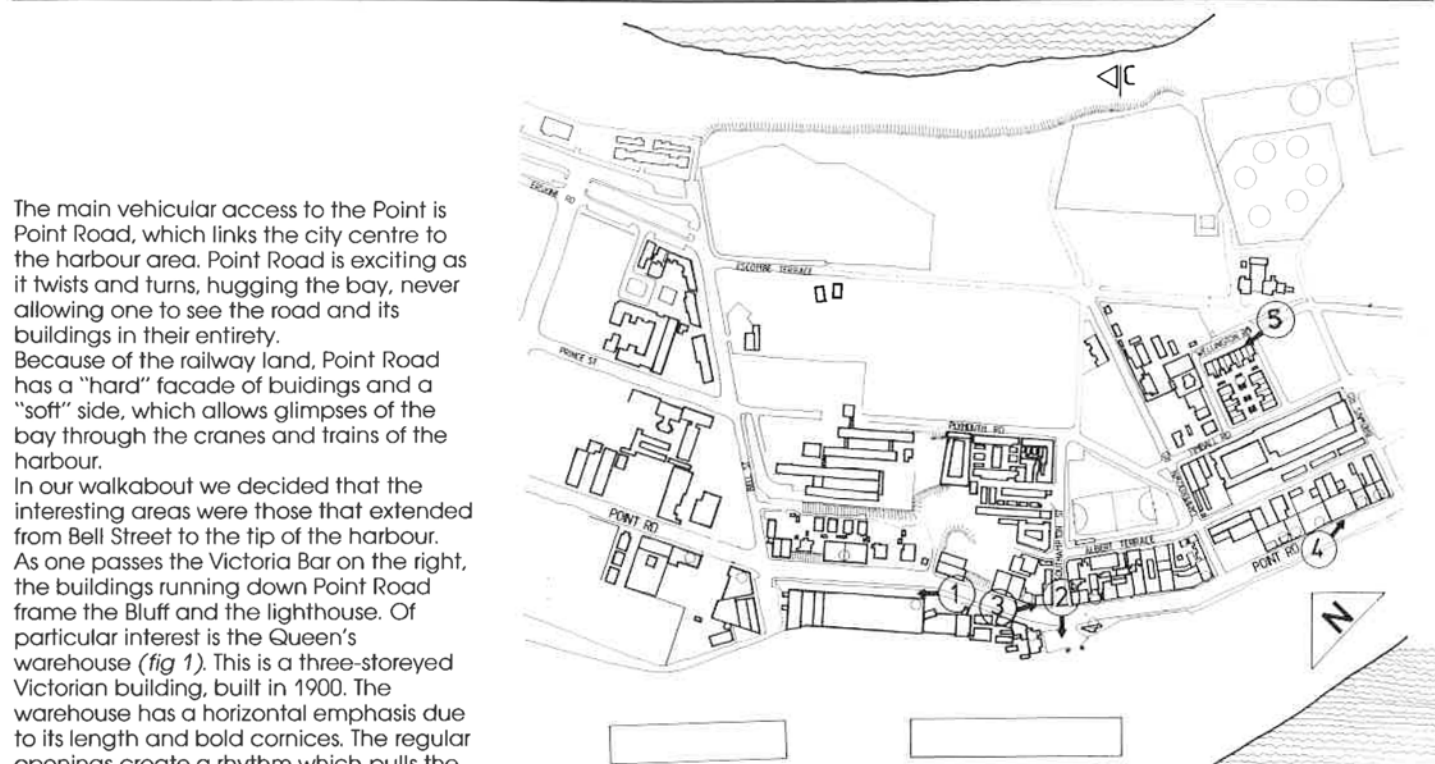
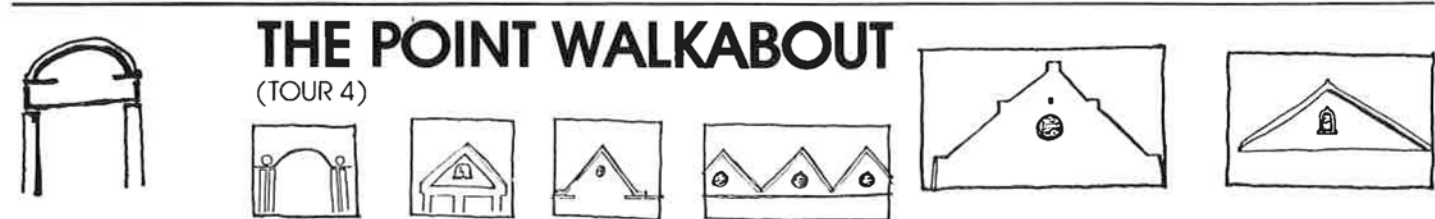
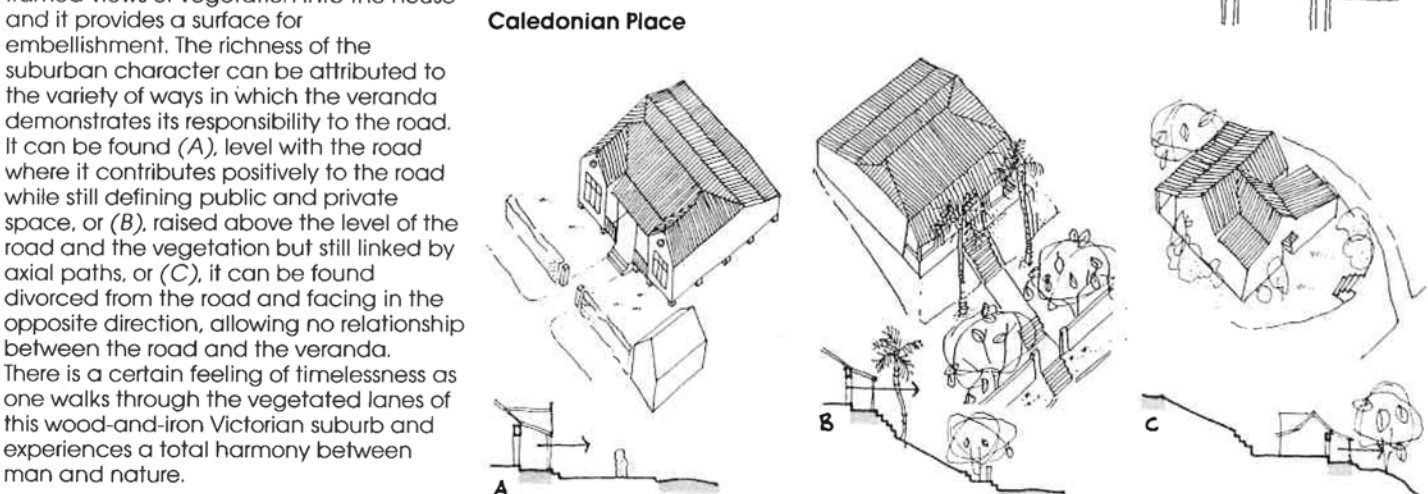
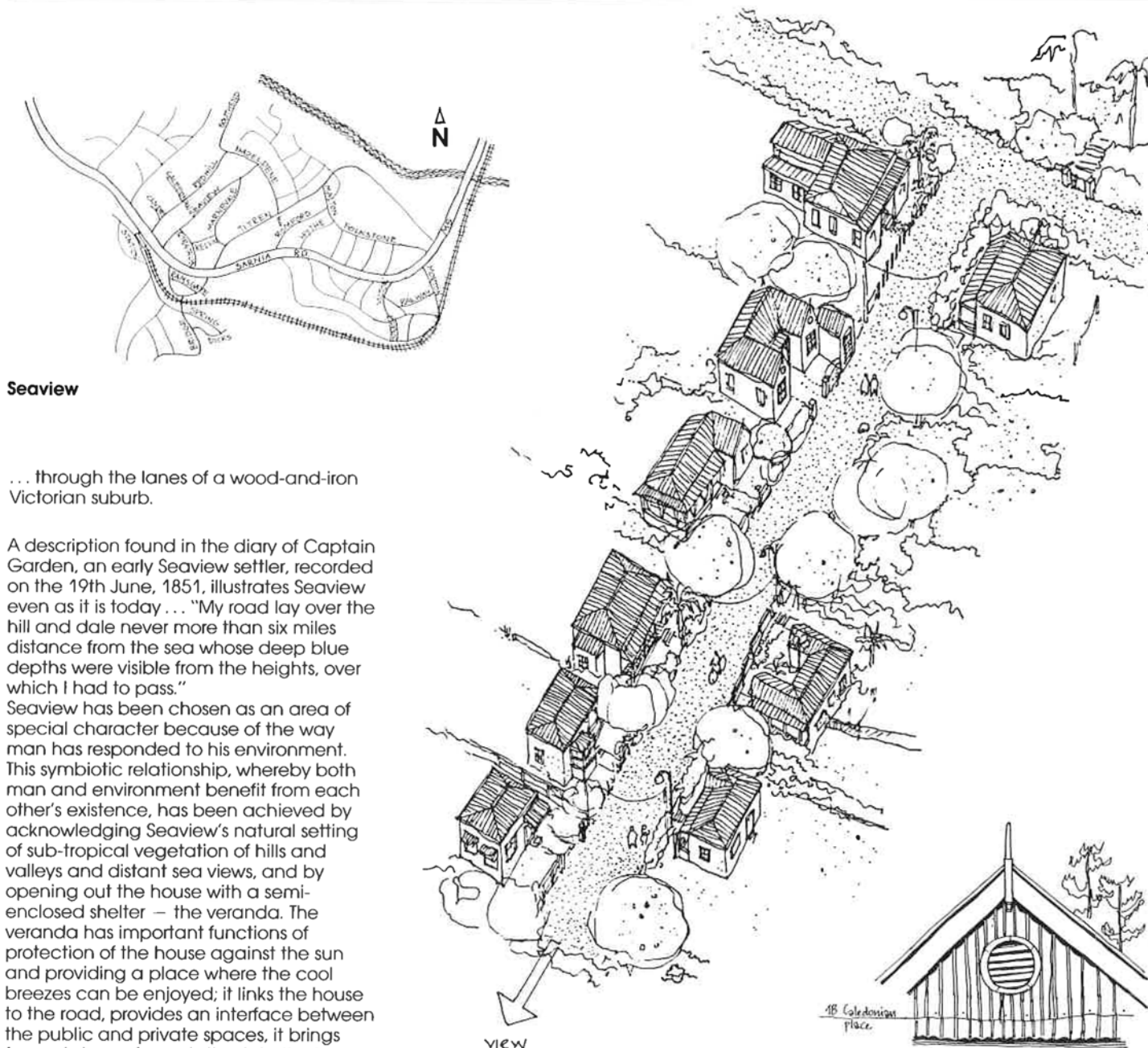
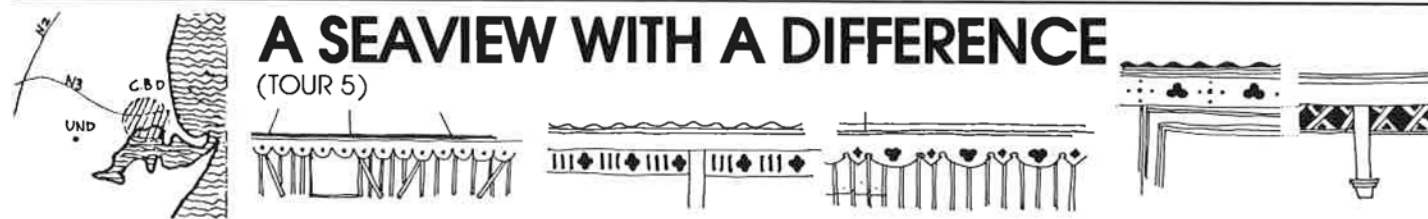
Tour 4 The Victorian Point and aspects of the city — Brian Kearney

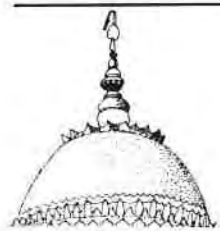
Tour 5 "Seaview with a difference..." Through the streets of a wood-and-iron suburb — Jennie Castle and Michal Choresch

1.00 pm All tour buses to meet at Isipingo Rail for the Good Friday Hindu Festival

4.00 pm Return to campus
 6.30 pm Meet again at the University to travel to mystery venue

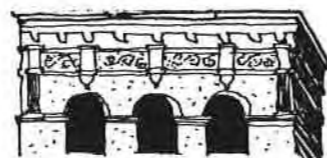
7.00 pm A word from our sponsors
 7.30 — 8.00 pm Closing Address
 8.00 pm Small Supper — Big Party





A SUB-TROPICAL INDIAN RELIGIOUS ARCHITECTURE

(TOUR 1)



● Symbiosis & Durban's Indian architectural heritage:

Durban and its metropolitan areas have a rich Indian architectural heritage. However, not much of this heritage has survived in a symbiotic urban environment. Much of our Indian architecture has faced the consequences of state-created laws which have left our Indian architecture in unrelated contexts.

● Historical background to the Indian South African:

The Indian population of South Africa owes its presence in the country to the labour problems experienced by pioneer farmers who established sugar plantations in the British Colony of Natal during the 19th century.

The majority of Indians belong to the Hindu faith, while the remaining adhere to the Islamic and Christian faiths.

Much of Durban's Indian architecture is represented in the numerous religious buildings in Durban. These fall into two categories:

THE TEMPLES OF THE HINDUS and THE MOSQUES OF THE MOSLEMS.

● The Grey Street Mosque:

The dominating presence of this mosque, with its two domes and minarets, belies the fact that the Muslims form a relatively small minority in the Indian community.

● Canelands Shree Emperumal Temple (now Oaklands Shree Emperumal):

Architect Kistappa Reddy was assisted by an immigrant who undertook most of the structural work, while Reddy concentrated on the sculpture. Recently, the whole upper brick structure was hoisted and moved to Oaklands in Verulam.

● Umbilo Shree Umbalavar Alayam (Second River Temple, Cato Manor):

In 1927, two well-known artisans were commissioned from India. Obviously masters at their trade, they set about creating a most colourful and profusely decorated temple.

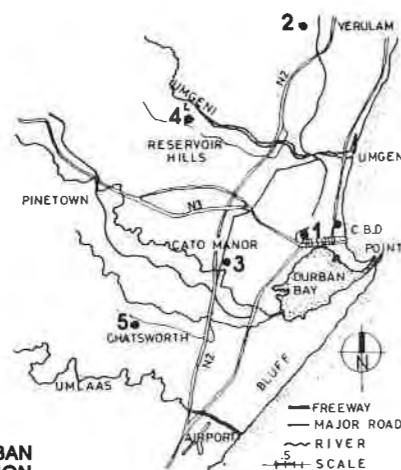
● Reservoir Hills, Mountbatten Drive Mosque

Built c 1971, the building was designed by Durban architect, Hans Hallen, and demonstrates an heroic articulation of a cube, with a subtle softening of an otherwise austere concrete wall by the use of ceramic tile cladding.

● The Sri Radha Radhanath Temple (Hare Krishna Temple, Chatsworth):

Designed by Austrian-born devotee Raja Ram Das, a qualified architect who spent more than seven years in India studying temple design.

The temple compound has four entrances, one on each side, each of which represents four yogic paths that are prescribed for the four different yugas, or ages of mankind.



DURBAN REGION



1 GREY STREET MOSQUE, DURBAN
The elegant dome and minarets in the heart of a commercial area.

2 CANELANDS SHREE EMPERUMAL TEMPLE
Moved to pleasant surroundings, accessible and related to the community.

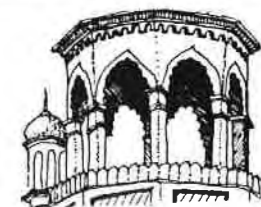
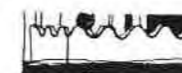
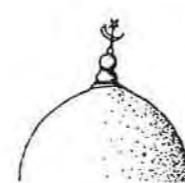
3 UMBILO SHREE AMBALAVAR ALAYAM
Standing in a veld of sweeping blades of grass — in an area from which the community has been uprooted.

4 THE RESERVOIR HILLS MOSQUE
This contemporary building sits snugly on the northern slope of Mountbatten Drive in Reservoir Hills, an elite Indian suburb, northwest of Durban.

5 THE HARE KRISHNA TEMPLE
The bridge crosses over the circular path around the temple.



THE HEART OF THE GREY STREET AREA



The heart of the Grey Street area is the Great Mosque, where one of Durban's most satisfying examples of townscape is to be found (fig 1).

Being the original generator of a community, the Mosque is the heart of local activity; it is surrounded by a commercial envelope, other related functions and a residential component which resulted from the wish to be close to one's place of work and worship. The distinct nature of the area stems from this element of multiple-use, where the worlds of working and living merge. In some instances, the work function is accommodated in the internal courtyards of residential buildings; in others, living spaces extend out over colonnaded walkways, lending appropriate scale as well as unobserved surveillance to the public street below.

In the immediate vicinity of the Mosque, the numerous arcades and pedestrian ways create a bazaar atmosphere; some arcades penetrate the building block, others twist and turn, and others end in quiet culs-de-sac, havens of peace away from the hustle and bustle of the streets. Madressa, Ajmeri and Jhavary Arcades are typical examples and should be walked through to capture the ambience of the area. Madressa Arcade, particularly, is one of the most interesting incidences of townscape in our city, where the tower of Emmanuel Cathedral is framed by the overhead walkways as the arcade turns near its end (fig 3). Jhavary Arcade, too, still has remnants of its previous urban integrity, somewhat disrupted now by the western freeway off-ramp (fig 2). This freeway is one of the misfortunes of our city, glaringly illustrating the lack of consideration for qualities of townscape. The freezing of development in this area, resulting from the Group Areas Act of 1948, is in no small way responsible for the run-down state of the area. But there is a positive side to this circumstance, because a number of mostly intact Union Classical and Art Deco buildings have survived, preserving the quality of the streetscape with colonnaded walkways and intriguing arcades.

The lifting of curbs on development in 1984 has resulted in a new spirit, a new feeling of confidence; development is now taking place on a large scale, as the examples at the lower end of Victoria and Prince Edward Streets illustrate (fig 4).

However, it must be ensured now that what has gone before is not ignored, that new development is "townscape-sensitive" and takes cognisance — not superficially, but with true understanding — of those qualities which make the Grey Street area such a vital and varied part of our urban fabric; where the idea of city takes on its true meaning of being a settlement where each element contributes to the whole.

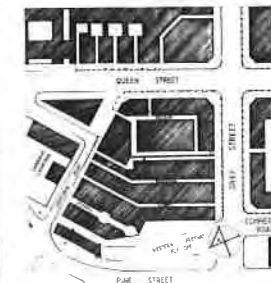


Fig 1
The Grey Street landmark, the Mosque
Architect: W B Barbour, 1941



Fig 2
Jhavary Arcade, a residential oasis of peace and quiet.



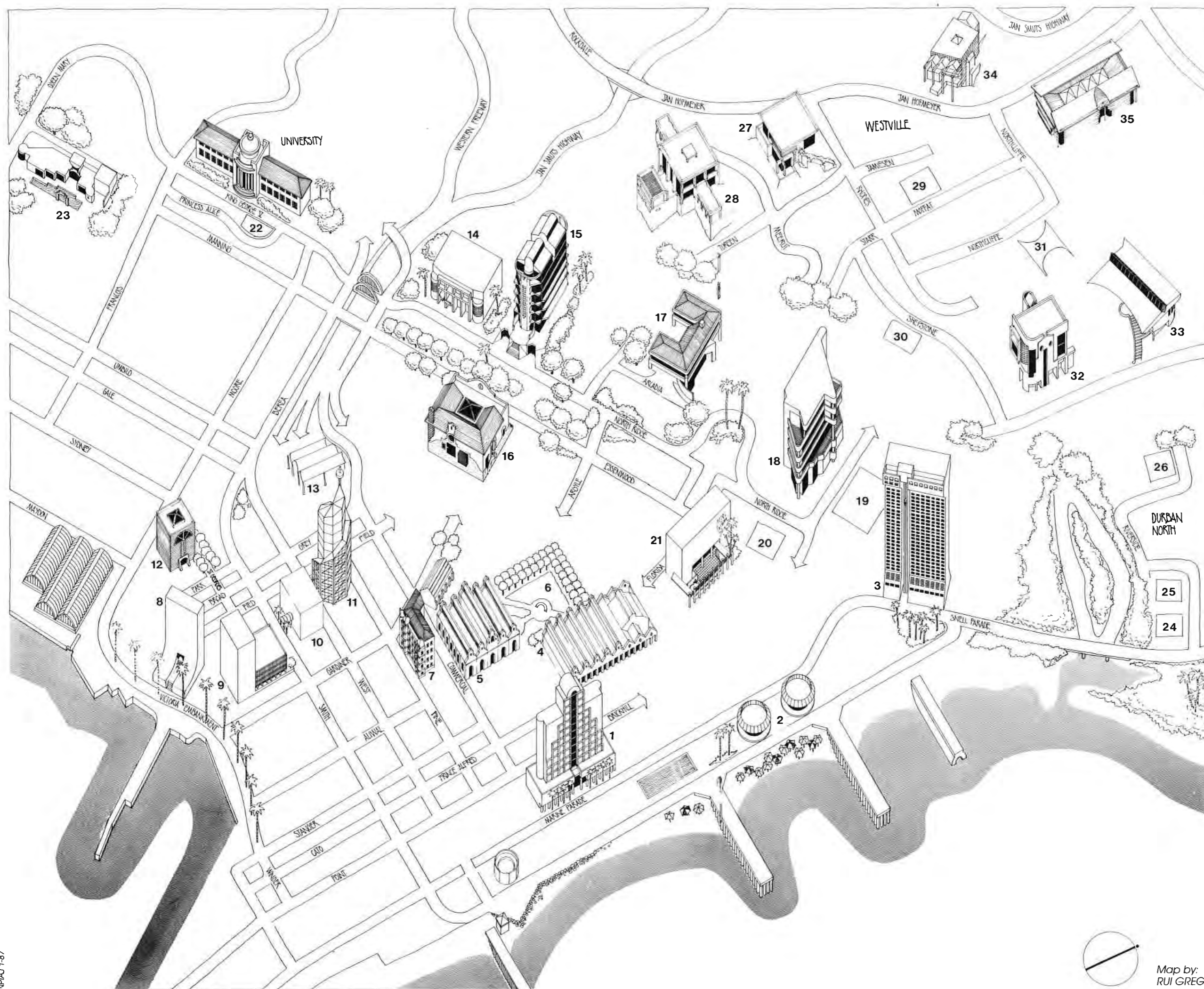
Fig 3
Emmanuel Cathedral at the termination of Madressa Arcade.
Architects: W Street-Wilson, 1900, and Payne and Payne, 1927.



Fig 4
New development between Prince Edward and Victoria Streets. Architect: Cassim Kadwa, 1986/7.

DANIEL HATTINGH

ARCHITECTURAL HIGHLIGHTS

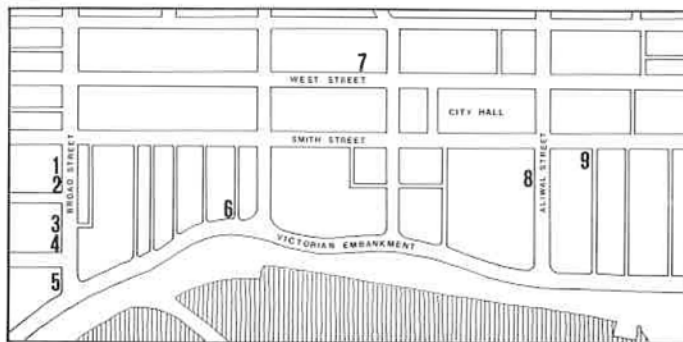
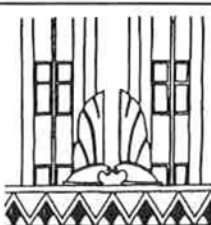
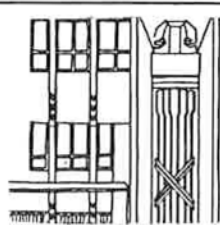


- **BEACHFRONT**
 - 1 Holiday Inn, Marine Parade
Meyer Pienaar & Partners Inc
 - 2 Beachfront restaurants, Marine Parade
Hallen Theron & Partners Inc
 - 3 Maharani Hotel, Snell Parade
Selsick, Wolpe, Levy & Partners
- **CENTRUM**
 - 4 Durban Exhibition Centre, Commercial Road
ZAI (Natal) Inc
 - 5 Workshop, Commercial Road
Bentel Abramson & Partners Inc
 - 6 Central Park, Aliwal Street
Hallen Theron & Partners Inc
 - 7 Old Railway Station, Pine Street
Street-Wilson & Fyfe
 - 8 101 Victoria Embankment
Monte, Bryer & Rodd
 - 9 Netherlands Bank, Smith Street
Norman Eaton
 - 10 Salisbury Arcade refurbishment, Smith/West Streets
Geraghty, Little & McCaffery
 - 11 88 Field Street
Murphy/Jahn in association with Stauch Vorster
 - 12 VARA Offices, St Georges Street
Vandevert, Apsey, Robinson & Associates
 - 13 Bus station, Pine Street
Fridjohn, Fulford & Partners
- **BEREIA**
 - 14 Palm Springs, 163 North Ridge Road
Ferreira Da Silva and Stafford
 - 15 Skye, 167 North Ridge Road
Ferreira Da Silva and Smith
 - 16 Harrogate Hall, 432 Essenwood Road
Ferreira Da Silva and Stafford
 - 17 Arcadia Park offices, 23 Arcadia Road
Johnson Murray Architects
- **MORNINGSIDE**
 - 18 McCarthy Centre, 201/203 North Ridge Road
Paton Taylor Associates Inc
 - 19 ZAI Offices, 245 North Ridge Road
ZAI (Natal) Inc
 - 20 Pampallas revival, 55 Hollander Crescent
Luis Ferreira Da Silva
 - 21 Hotel California, Florida Road
Geraghty, Little & McCaffery
- **UNIVERSITY AREA**
 - 22 House Coll remodelling, 221 King George V Avenue
Johnson Murray Architects
 - 23 House Lyons, 2 Donlene Crescent
Johnson Murray Architects
- **DURBAN NORTH**
 - 24 House Mattiotta, 17 Kiat Place, Durban North
Ferreira Da Silva and Smith
 - 25 House Lee, 22 Kiat Place, Durban North
Ferreira Da Silva and Smith
 - 26 House Dewilder, 36 Hillbrow Road, Riverside, Durban North
Ferreira Da Silva and Smith
- **WESTVILLE**
 - 27 House Dada I, 1 Meerut Road
Johnson Murray Architects
 - 28 House Dada II, 2 Tureen Place
Johnson Murray Architects
 - 29 House Steffanuli, 24 Moffat Avenue
Ferreira Da Silva and Smith
 - 30 House Paruk, 5 Shepstone Drive
Ferreira Da Silva and Smith
 - 31 House Carter, 53 Northcliff Avenue
Johnson Murray Architects
 - 32 House Modi, 78 Lorne Street
Ferreira Da Silva and Stafford
 - 33 House Singh, 37 Shepstone Place, Westville
Hallen Theron and Partners Inc
 - 34 House Kara, 13 Westborough Road
Hallen Theron and Partners Inc
 - 35 Small Business Development Corporation, Jan Hofmeyer Road
Hallen Theron and Partners Inc

Map by:
RUI GREGO



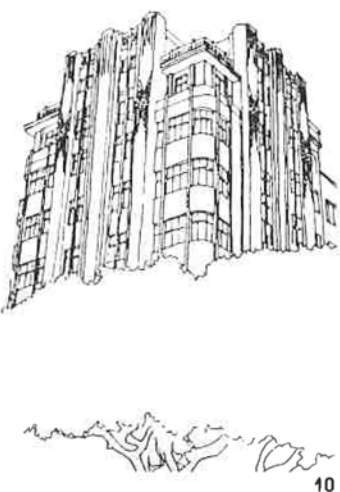
ART DECO IN DURBAN



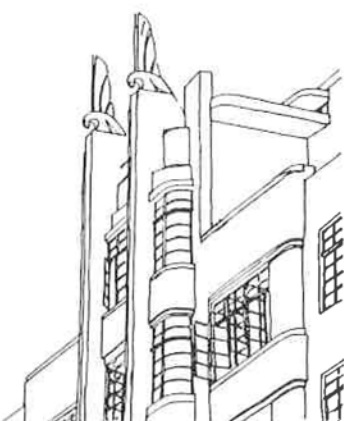
Durban CBD

1. Broadway Court
2. Nordic Court
3. Plymouth Hoe
4. Manhattan Court
5. Broadwindsor
6. Victoria Mansions
7. Colonial Mutual Building
8. Enterprise Building
9. Hollywood Court

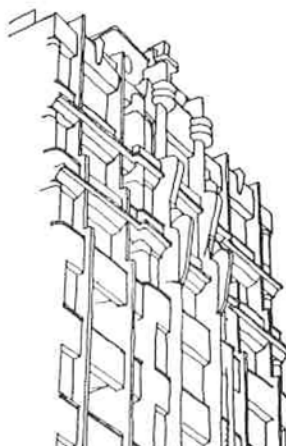
Not on map:
10. Surrey Mansions
11. Marine Parade Holiday Inn interior



10



5



9



8

● Introduction

In Durban, Art Deco has a curious background. It occurred a decade after it was popular in Europe and America, and came at a time known as the Union period, when architects were concerned with an appropriate style for the region. Art Deco was a style that was experimented with and then discarded in favour of the more intellectual International style. What work had been done has left Durban with a small taste of this fashionable style.

● The buildings

The style produced Durban's first real skyscraper, the Colonial Mutual Building, a 14-storey building that is regarded as one of the best examples of Art Deco in the country. The building had a controversial beginning, the original brief being the subject of a competition of which first prize was awarded to J Gibbons, a South African architect. However, the contract was eventually awarded to Elsworth, Hennessy and Hennessy of Sydney, Australia, this action causing quite a stir among the profession locally. The building boasts some excellent detailing with a Romanesque feeling. One of the most delightful aspects is the row of "gargoyle" figures seen from Mark Lane, adding a touch of humour to this fine building. Another building rich in detailing is Surrey Mansions, 323 Currie Road, built about 1934. Although an isolated example, this building, by the partnership of W B

Barboure and W E Langton, is an outstanding example of an Art Deco residential building. Lion heads and zig-zag patterns reflect strong Egyptian and African influences. The building has a vertical emphasis and sculptural qualities in the massing, particularly at the top. The architects are also responsible for Berea Court, 399 Berea Road. Built at about the same time as Surrey Mansions, the building is not as dynamic but displays good detailing and has a dominating presence on Berea Road.

The architect most persistent in the use of Art Deco is said to have been A A Ritchie McKinlay. Buildings by him are Enterprise Building and Plymouth Hoe. The Enterprise Building, 47/53 Aliwal Street, was built in 1931 and displays elaborate detailing and a strongly modulated facade. The eagle and African masks, guarding the entrance, are worthy of note. The southern side of Broad Street, between Smith Street and the Victoria Embankment, boasts a good grouping of Art Deco buildings. It is, in fact, the only area in Durban where one can view a number of Art Deco buildings together. Walking up Broad Street from the Victoria Embankment, the buildings are in the following order: Broadwindsor, Manhattan Court, Plymouth Hoe, Nordic Court and Broadway Court.

Further buildings of note are Victoria Mansions, 124 Victoria Embankment, and

Althea Court, 107/109 Snell Parade. Both were designed by Nelson Sercombe in about 1933, and display a strong classical influence, the facade divided into three parts: base, shaft and capital. Delightful sculptures of eagles, dolphins and lion heads, as well as Aztec-inspired chevron bands, add character to these buildings. Finally, Hollywood Court, 197 Smith Street, represents the transition to the International style. Built in 1937, the building borrows elements from both styles. The fireplace inside the foyer is noted for its Art Deco treatment. However, access to the interior is difficult since the addition of a security system to protect tenants. The building is also, unfortunately, in a rather shabby condition, which detracts from its reputation as being one of Durban's finest early skyscraper blocks. Interest in Art Deco locally has grown recently and the style gained some prominence when the stylized birds on the acroteria of Broadwindsor were sketched by Andrew Verster and subsequently featured on the cover of the NPIA Journal (4/1986). They also form the decoration on a T-shirt from the Durban Heritage Committee. Dexter Moren makes reference to Durban's Art Deco as the inspiration for his new Holiday Inn design, indicating that we can perhaps learn something from this style, Art Deco.

COLIN SWEBY

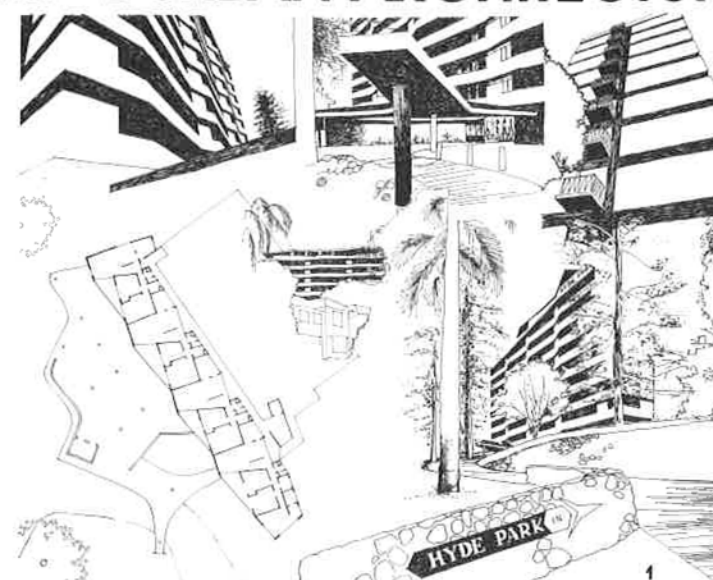
ISSY BENJAMIN ASPECTS OF HIS DURBAN ARCHITECTURE

1 Hyde Park Flats, Ridge Road, 1959, Crofton and Benjamin Architects. It is set in large grounds on a prominent Berea site, angled toward the south-east. A sweeping driveway leads up from the road through park-like gardens to the entrance portico, while the sculptural, horizontal bands of white create a serene, calm appearance through the trees.

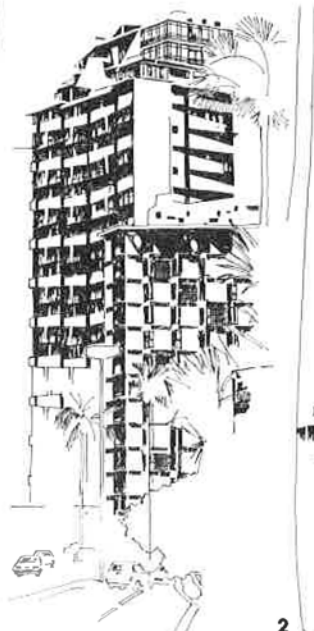
2 A unique modern group contribution to townscape: Crofton and Benjamin's Haven Court, West Point and Riviera Hotel (not illustrated) on the Victoria Embankment, 1956-60.

"When a form creates beauty it becomes functional and therefore fundamental in architecture. The straight line, hard, inflexible, created by man, does not attract me. What does draw me is the free and sensual curve. The curve that I find in the mountains of my country, in the sinuousness of her rivers, in the clouds of the sky and the waves of the sea. The whole universe is made of the curve, the curved universe of Einstein."

Oscar Niemeyer.



1



2



3



4

3 Top: Farrington Flats, 87 Cato Road. A light-hearted, sweeping, swirling pattern on the driveway leads from the road to the building which sits comfortably on the sloping landscape, the lower part supported on a dramatic V-shaped concrete support, housing the servants' quarters and storerooms. Bottom: Hurlingham, cnr Marriott and Currie Roads, 1958. The building is supported on pilotis above the ground, allowing a mezzanine level housing the servants' quarters to be slung under the building on the lower section of the site. Parking is also provided below the building. The building sweeps around on a huge curve, giving all units panoramic views towards the race-course and coast.

4 Las Vegas Apartment Block, Snell Parade, 1957. Well-known for its curved facade, Las Vegas sits prominently on Snell Parade. It has a bold use of colour and texture, with an undulating Umgeni stone wall providing the base. The vertical screen wall of hollow clay cylinders was an innovative addition to this building, providing light and ventilation to the flat entrances as well as serving as a weather shield.

Isaac Benjamin completed his training at the University of the Witwatersrand and began practising at a time when the influence of Oscar Niemeyer and the Modern Movement in Brazil was being felt worldwide. Niemeyer had created, from the strict purist ideals of Le Corbusier, a unique form of modern architecture that audaciously combined the modern technology of the age with the love of curves and freedom of form representative of Brazilian Baroque; a style lighter and more lyrical than that of Le Corbusier. He transformed the purist components into a sensuous local expression and adjusted the vocabulary of the international Modern Movement — pilotis, roof gardens and sun control devices — in a way true to the tropical Brazilian climate. Practising in Durban from the early 1950s with Derek Crofton, Issy Benjamin developed a style more modest and less heroic than his Brazilian counterpart, but with a special sensitivity to site conditions, local climate and the local lifestyle. By raising his buildings off the ground, Benjamin managed to accommodate a sloping site with amazing ease and evoke a sense of structural weightlessness and calm while at the same time achieving a sensitive integration of buildings and vegetation, eg Hurlingham and Farrington. In his compact and highly functional internal organisation, he creates the illusion of space by using features such

as angled walls, perspectival views and corner windows, which demonstrate his concerns for view and orientation. His ability to manipulate space and his notions of site planning have their origins in the work of Le Corbusier, but his curving and contrasting forms are characteristic of Niemeyer.

He had a very definite personal perception of colour and used strongly contrasting colours to enhance illusions of compression and depth, size and perspective; and the sharply defined planes of white plaster form characteristic patterns, carefully articulated against the backdrop of dark and shadow, eg Hyde Park. Texture, too, played an important role in his architecture and he often made use of the Umgeni stone wall to provide a solid, deeply textured base connecting the building to the ground. Benjamin was also innovative in using ceramic breeze blocks, providing an unusual texture, as a method of climatic control suitable for Durban, eg Las Vegas.

Open spaces, free standing slabs, pilotis, curved entrance ways, roof terraces and highly coloured murals, all characteristic of the modern movement, feature frequently in his work. Issy Benjamin's overall approach demonstrates an overriding concern for people and a deep understanding of the Modern Movement and all it represented.

ANGELA BUTLER

DURBAN CENTRUM - GETTING IT TOGETHER

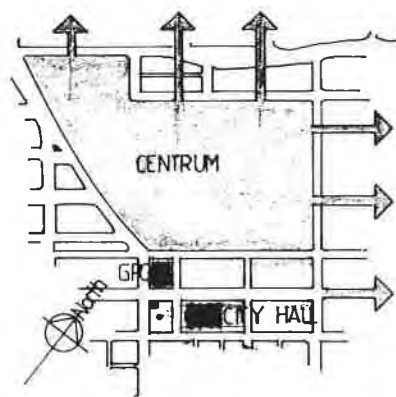
In 1965, the Durban City Council appointed Lord Holford and Professor Kantorowich to prepare a plan for the redevelopment of the area known as the Centrum (see plan). The brief was later extended to include the planning of land northwards up to the Umgeni River and the beachfront. The chief reason for the need to plan the development of the Centrum arose from the decision by the South African Railways to replace the existing main passenger station and ancillary workshops with a new through-station and sidings near Greyville. The land thus vacated would allow the central city area to expand in a northerly and easterly direction.

The findings and proposals of the Holford Commission were compiled in a report entitled "Durban 85" and submitted to the Council in November 1968. But the Railways did not hand over the site until 1982, by which time circumstances had changed considerably. Therefore, in 1982, Council appointed the architect Revel Fox to work in association with a steering committee to submit new proposals for the Centrum.

Some of the results of this revitalisation programme are described below: Church Street is now pedestrianised, giving a more stately setting to the civic buildings. Paving, vegetation and street furniture have been introduced here. The old railway workshops have been restored and upgraded to house speciality shopping. A central city park is being established to the north of this shopping centre. The park is connected to the existing civic square by the Church Street underpass.

Part of the site, defined by Aliwal Street Extension and Stanger Street, houses the Exhibition Centre, once the home of Durban's Expo 85. The old station has been partially restored but a viable use for this building has still to be found. The improved townscape, pedestrianisation, conservation, and the positive linking of old and new are signs that Durban is now getting it together.

FRANCO COPPOLA



Arrows indicate the direction of potential growth



Fig 1
A view of the Centrum before redevelopment, showing the old station, train sheds and workshops in the centre foreground.



Fig 2
A similar view, showing the renovated station building, the train sheds moved northwards to allow the extension of Commercial Road, the renovated workshops and the emerging Central Park.

Fig 3
A view from the Royal Hotel shows the pedestrianisation of Church Street and the underpass below Commercial Road which links the city square to the revitalised Centrum.



DURBAN'S NEW BEACHFRONT

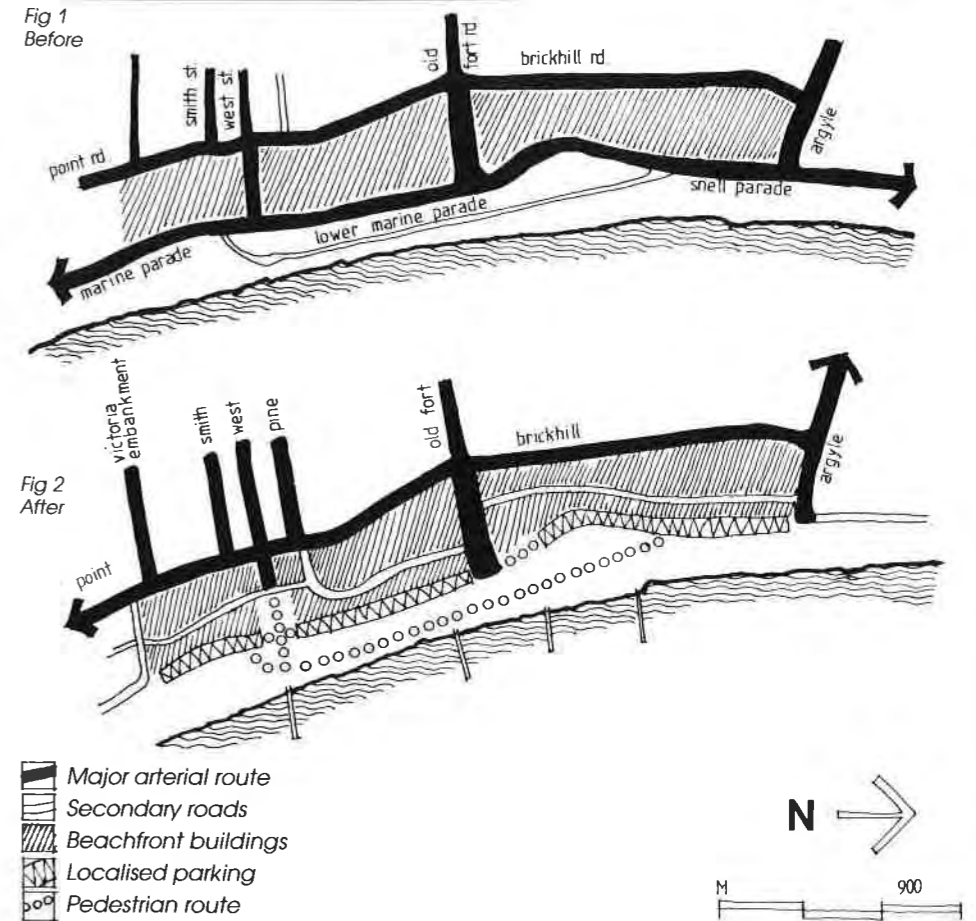
The Marine and Snell Parades served as Durban's main arterial beachfront route. This caused a major problem in that the beachfront buildings were cut off from the beach by a noisy stream of traffic. The recreational strip between the Marine Parade and the lower Marine Parade was isolated by traffic (fig 1).

The solution has been to re-align this route further inland thereby increasing the depth of the beachfront. This change opened new opportunities for development of the main beaches and the linking of these to the city edge. Point and Brickhill Roads have now become the major arterial routes fed by a network of roads from the City Centre, Victoria Embankment, Smith Street, West Street, Pine Street and Old Fort Road.

The Marine and Snell Parades provide localised parking areas, the end of West Street has been paved and turned into a pedestrian mall and the lower Marine Parade will become a pedestrian broadwalk. The beachfront has become far more accessible to the pedestrian (fig 2).

Durban beachfront now offers a number of public service and recreational facilities which respond to the needs of each particular area. The residential buildings are linked through these facilities to the beach.

MARK TASCHNER



South Beach

The bowling greens which occupied a great deal of space in front of the main hotels have been replaced by recreational facilities for the general public. South Beach Walk, with the new Lifesavers and public amenities building, is also a pedestrian link between the upper and lower levels.



Dairy Beach

The need at Dairy Beach for recreational facilities is being catered for in the form of new paddling pools, water slides and an amusement park upgraded to serve the vast number of holidaymakers concentrated in this area.



North Beach

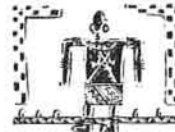
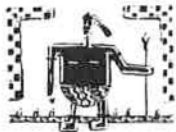
The area of North Beach becomes a quieter place with extensive lawns leading to the Snell Parade Amphitheatre and adjoining gardens. Snell Parade will also provide for extra parking.





RESPONSE TO THE THIRD WORLD

(TOUR 2)



• **The Built Environment Support Group**
The Built Environment Support Group (BESG) is an agency providing assistance to individuals and community organisations, on matters concerned with the built environment. The scope of projects undertaken by BESG reflects the referrals received, and these range from individuals seeking advice on how to construct an economical house, to community organisations seeking support in their struggle for shelter. Founded in the Faculty of Architecture and Allied Disciplines in 1982, the Group sought to co-ordinate the activities of individual staff members who, over many years, had offered advice on built environment matters. Aware of a growing need for the expertise of professionals such as architects, planners, quantity surveyors, land surveyors, engineers and social scientists, the founding of BESG not only enabled better co-ordination, but also the mobilisation of greater numbers of professionals representing a wider range of disciplines.

In terms of the Group's Charter and Constitution, professional advice and assistance is offered to any individual or democratically elected community organisation if they are unable to afford the cost normally charged for these services.

To date, the Group has handled well over 100 projects, with about 200 currently in hand. In order to be able to provide the service to an expanding need, it has become necessary to employ full-time staff to run an aid agency from the University. Funding has been granted from the Rockefeller and Ford Foundations of America, from the EEC and most recently, from the Anglo American Chairman's Fund. To date, almost R250 000 has been either allocated or secured, and this has enabled the establishment of a full-time office, which will soon be manned by four full-time officers.

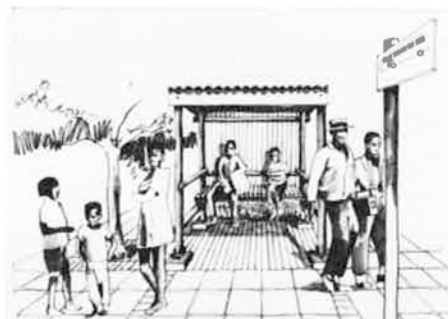
Project work that responds to calls for aid has dominated the work of BESG, but with funding, it is now possible to act proactively in training and educational programmes. Given the present crisis in South Africa, and the deteriorated built environment occupied by the majority of South Africa's people, BESG offers, through its office, professional skills and expertise to work with communities in reconstructing a better and more equal world that all South Africans have a right to share.

DR ERROL HAARHOFF
Chairperson: BESG

• **An example of student involvement in BESG — the St Wendolins Project**
St Wendolins is situated on a ridge and has a tarred road approximately 5 km long, running the entire length of the ridge. In collaboration with BESG, the final year students of the Natal School of Architecture looked at the upgrading and

development of the entire St Wendolins area and came up with infrastructure plans and housing proposals. URBANISM — We looked at the concept of urbanism in western and non-western examples — particularly related to the theories of Leon Krier. URBANISATION — We researched the public facilities and the existing levels of urbanisation in St Wendolins. URBAN TRANSFORMATION — We produced proposals for the urban structure along the ridge. The proposals illustrated a process that starts with an overall image of St Wendolins and ends with a detail study of the elements that make up this structure. We researched a "spatial kit of parts" and came up with suggestions for the treatment of places along the main road and on minor roads.

Our main concerns were that no buildings be destroyed but that new structures be plugged into existing fabric; and that an organic whole develop over time, one that cannot be predicted but that will maintain the character of the place.



BUS STOP



MARKET



WATER POINT

What we proposed was a symbiotic process — the notion that the members of any community can benefit from taking responsibility for their environment —

"the effects ripple out and, over the years, this simple change in timing leads to a local environment whose form is entirely different in detail from the form of its past even though it is a product of the same general morphology."

"Our point is now transparent. The order that emerges as a result of the gradual co-ordination of hundreds of acts of piecemeal design cannot be known in advance, it can only arise slowly out of a community that is sharing patterns and taking responsibility for its own plans and designs."

"A precise plan cannot be fixed in advance. If it is to be organic, it must grow from the hands of the community itself."

Christopher Alexander

CINDY WALTERS • MANDY SMITH

• **UNAHTU — University of Natal Appropriate Housing Technology Unit**
UNAHTU is an offshoot of BESG — it is a research unit with separate funding whose objective is to promote research in the field of building technology appropriate for low-income communities.

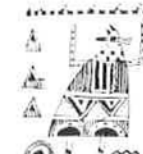
UNAHTU membership, and thus opportunity for experiment, is open to staff and students of the School of Architecture. A site below the Old Mutual Sports Hall has been made available by the University, and several experimental buildings have been, and are being, erected. One of them has fallen down! A successful experiment? In addition to providing case studies for analysis, the developments on the site are increasingly being used in the teaching programmes of the school, demonstrating structural methods, types of cladding, weather resistance, environmental control, and so forth. It is also an important aim of UNAHTU to use these experimental buildings in the training of community builders.

JESSIE BIRSS

One of the experimental buildings.



THE SOCIAL SCENE



OPEN LETTER

• **The Last Outpost** (photo 1)
In Durban, there is a half-serious League of Empire Loyalists, who consider this Province as the Last Outpost. They hang out at THE QUEEN'S TAVERN, situated in Stamford Hill Road, just below the race course. The bar in this little architectural relic radiates an atmosphere akin to that of a genuine English pub of the Colonies.

The whole decor, including the waiters' costumes, belongs in the Colonial Victorian era. There is no better way of combining architecture and dining than a meal at this Tavern.

• **Continental**
The CURRI-HAVEN in Tyzack Street, just off Gillespie Street, is delightful to visit on a sunny day. The outdoor eating lends a warm continental touch to the street. The menu carries a wide selection and is really value for money.

• **Fresh country** (photo 2)
Another reasonably priced restaurant is the TROPICALE. Situated in Albert Park, this establishment has a really pleasant setting. Whether you are indoors or out, the fresh country-like surroundings create a unique atmosphere.

• **Cheap pub lunches**
These can be had at the CONGELLA HOTEL in Umbilo Road. This hotel has a rather dilapidated, but shaded, garden at the rear. It is the cheapest in town, along with the BEREA INN in Berea Road, which is another perfect meeting place for students making weekend plans.

• **Homely**
Off the beaten track, situated behind the Avonmore Centre, is REVELATIONS restaurant. It is easiest to find this place by going up Argyle Road and turning left into Ninth Avenue. It is a relatively new restaurant specialising in home cooking and the atmosphere is very friendly.

• **Jazz** (photo 3)
HOTEL CALIFORNIA, situated in Florida Road, is a more upmarket place. The Blue Note Jazz Club can be found downstairs, and caters for that alternative music taste at its very best. FUNKIES in Parry Road, off

Victoria Embankment, offers the very best of Saturday afternoon entertainment. It has a small bar and is very cosy.

• **Jorls**
If you are a night owl, then the best place to rock around the clock has to be YAZOO in Hermitage Lane. When all other places have closed up for the night, Yazoo is just beginning to rock.

• **Ye Olde Coffee Shoppe**
Seeking escape from the madding crowd, pop up to the ALIWAL STREET COFFEE BAR, just next to Shell House. With a fishtank in the window, this modern, cosy-corner cafe offers its services 24 hours a day except Sundays.

• **Warwick Street market**
If you should happen here on a Saturday, you can see a fascinating cross-section of South Africa's cosmopolitan population.

• **Modern shopping**
A shopping centre with all the mod cons and facilities that today's commercial world can provide is THE WORKSHOP in Commercial Road. Here, too, one may catch a glimpse of the bustling circuit "theatre" that is both unique and entertaining.

• **Theatre**
The recently restored PLAYHOUSE complex provides a surprising variety of entertainment. Attending a performance here takes you back to Elizabethan England.

• **Fleamarkets**
If you happen to be one of the browsing sort, directly in front of the Elangeni Hotel is the AMPHIMARKET. This colourful event is held every second and last Sunday of the month.

• **Concert in the park** (photo 4)
To round off a Sunday, MITCHELL PARK, at the corner of Nimmo and Innes Roads on the Berea, boasts an attractive bird and animal park as well as beautiful gardens and a tearoom. On occasional Sundays, live musical entertainment can be heard in the park.

ARTHUR KING

Dear Ms Walters,

This is an open letter to thank you for your kind and most generous invitation to attend your Student Congress this year as a guest speaker. Much as I might have liked to accept this opportunity to make a statement as an architect and teacher, about the impact upon architecture in South Africa, you can appreciate that my protest must be from an even more fundamental position. I passionately refuse to take part in any cultural activity which is held under the current regime; and I will continue to do so until such time as Apartheid is banished completely from your country. Only then, when the majority of the South African people finally take control of their political destinies in the years that lie ahead, will it be possible for me to participate in the consideration of such profound themes in a post-Apartheid South African architecture. But by then the ground will have shifted and the framework surrounding today's questions may come to seem irrelevant or unimportant.

My refusal to accept your invitation is naturally not intended to cause any offence. I'm sure that you recognise that these matters are not of a personal nature. And yet, to the extent that there may be those amongst the student body with whom I might share a conviction about South Africa's democratic future, it would be fulfilling to be able to do so one day under entirely different political conditions. My hope is placed firmly in that future and in the work that lies ahead in the materialisation of a powerful dream by clear vision.

Thank you again.
Yours sincerely,

PETER AHRENDTS
Ahrendts Burton and Koralek, Architects

Photo below:
The Congress Committee of the Natal School of Architecture:
Back row, left to right: Rui Grego, Jennie Castle, Laura Hunt, Cathy Mocke (joint convenor), Bruce Clark and Barbara Southworth. Front row: Karen Saulze, Ajay Corbett and Cindy Walters (joint convenor). Not present: Dean Jay and Michal Cohen.

