

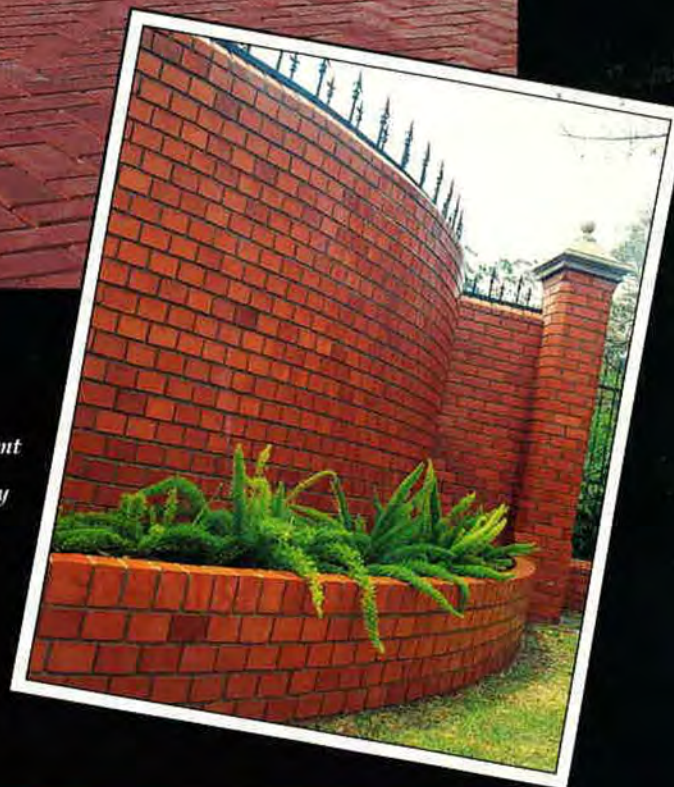


ESTATE OF THE ART

"The extensive clay brick paving and clay face brick had to complement each other, as well as project the Natal colonial style of the estate. Only one company could provide this synergy and also craft the many special-shaped bricks specified for the development."

Barry St Leger-Denny - Vanderverre Apsey Robinson & Associates

Project:	Mount Edgecombe Country Club Estate
Developer:	Moreland Estates (Pty) Ltd
Architect:	Vanderverre Apsey Robinson & Associates
Main Contractor:	Stevenson's Construction
Paving Contractor:	Concept Paving
Paver:	Broadway Bevelled from Effingham
Face Brick:	Horizon Satin & Travertine from Avoca II

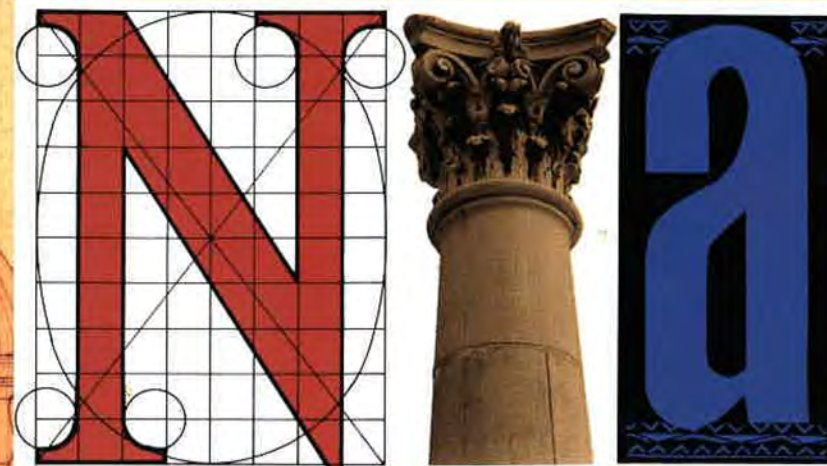


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NIA 90th Anniversary!



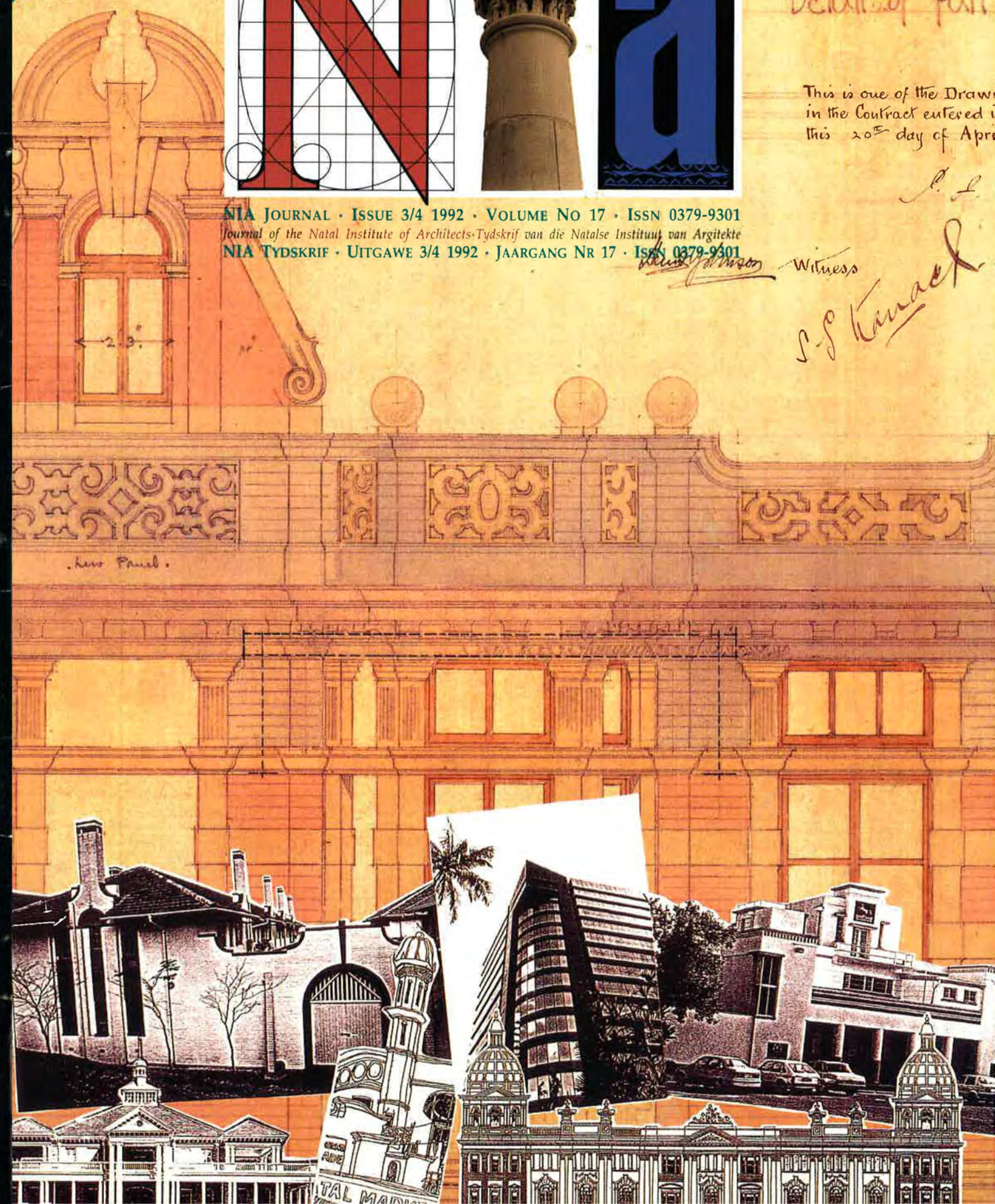
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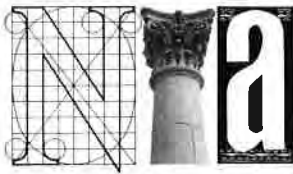
P.M. Burd
Detail of Part

This is one of the Drawings
in the Contract entered into
this 20th day of April

Witness

P. L.
S. J. Kanael





NIA JOURNAL · ISSUE 3/4 1992 · VOLUME 17 · ISSN 0379-9301

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Celebration of the 90th Anniversary of the Natal Institute of Architects

TO CELEBRATE the 90th anniversary of the Natal Institute of Architects this year, it was decided to highlight buildings of architectural merit built in Natal over the past ninety years. The selected buildings are to be brought to public attention – by means of a series of articles covering the different styles of architecture – from the past nine decades. Each article is written by an architect with specialist knowledge of that particular style. The authors were given carte-blanche for the selection of ten buildings to be featured in each article with the only stipulation being that the featured buildings should be prominent, easily accessible and in good repair. The authors were asked to write as simple and concisely as possible to ensure wide readership. They were asked to expand on their text by means of detailed captions to photographs. It was felt that by featuring at least ten buildings in each style, the public would have a reasonable appreciation of the distinctive characteristics of the different styles and thus have greater understanding of the architecture of the past ninety years.

The featured buildings will be made easily identifiable to the public by means of large, bright banners fixed to them for the week following publication of the articles in the press. The banners have the NIA Journal Logo printed on them. Unfortunately, due to the expense of hanging and moving the banners, most of the buildings selected are of necessity close to Durban.

The publicity campaign was brought together by the following committee of people: Peter McCaffery (Chairman), Kevin Bingham, Jennie Castle, George Elphick, Trish Emmett, John Ferendinos, Hanlie Lloyd and Jean Stewart.

The photographs were taken by: Kevin Bingham, Jennie Castle, Bruce Clark, Dennis Claude, Franco Coppola, Patrick Duigan, Trish Emmett, Hanlie Lloyd, Frank Reitz, Peter Schwerzel, George Elphick, Eric Stephenson and John Pauling.

1992 Des Baker Awards

This year the annual *Murray & Roberts* construction competition for the above awards was open to first year students of the six schools of architecture. Hosted in Durban and on the subject "Innovation in Emergency," the Gold Certificate was won jointly by the Universities of Natal (Simon Turnbull) and Port Elizabeth; while the Silver Certificate was won jointly by the Universities of Natal (Simon Pfothenhauer and Shane Harvey), Port Elizabeth and the Witwatersrand. Judges were town planner Ms Lulu Gwagwa; poet Dr Douglas Livingstone; and architect Dr Garrie Fagan.

Pietermaritzburg Civic Awards

Awards for Environmental Excellence in the capital have recently been made to Ing Jackson de Ravel and Hartley for the additions to the historic Edgars store at 219 Church Street, and to Ismail Cassimjee Architect for both the Medical Centre at 135 East Street which paraphrases Victorian gabled architecture and for the restoration of the Soorti Sunni Mosque at 69a Church Street.

1992 Durban City Council Conservation Awards

The following awards were recently announced:

- 10 Point Road (Port Captain's former office)
- Ealing House, 508 Windermere Road
- Strathmore Park, 305 Musgrave Road
- 88 Musgrave Road (former stables)
- 170 Mansfield Road
- 26 Crant Avenue
- 22/26 Prains Avenue.

Natal Technikon Architecture Prizes

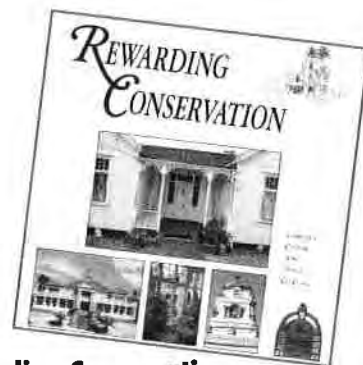
NIA President Patrick Gibson presented this year's prizes in the Department of Architecture, where the work on exhibition was of a very high standard and the selecting of prize winners unusually difficult. The NIA prize for the best student in the subject History and Appreciation of Architecture I was awarded to Miss Nicola Barrow.



NIA Affordable House Competition

Sponsored by Natal Portland Cement, this competition for a 120sq.m house on a sloping site and to a R150 000 budget drew 23 entries from architects and architects-in-training.

First prize of R2000 went to Elphick Proome Architects; second prize of R1000 to Johnson Murray Architects. Submissions by MAB Architects and B Koobla and F Steyn (Architects in training) were highly recommended. The assessors were NIA President, Patrick Gibson; ISAA Director of Architecture, André van Graan; and Professor Ted Tollman.

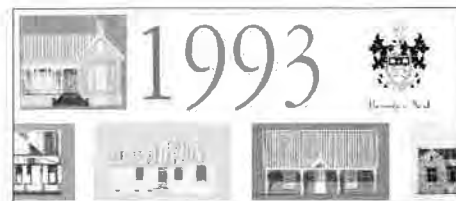


Rewarding Conservation

The Conservation Committee of the Durban City Council has published a lavishly illustrated book, titled as above, covering the premiated buildings of the first six years of its annual Conservation Awards.

The 80-page book with an introduction to Durban's historic architecture and a concluding advisory chapter on aspects of conservation, both by Professor Brian Kearney, features the 40 awarded buildings by their types: residential, communal and industrial, religious, institutional, and state and public buildings.

Priced at R75 including VAT, packaging and postage, the book is recommended both as a collectors item and as a work of reference. It is available from the above Committee, Durban City Council, PO Box 10104, Durban 4000, tel. (031)300-6122. Cheques should be drawn in favour of the Durban City Treasurer.



University of Natal 1993 Calendar

Calendars featuring renderings by students of the Natal School of Architecture of Victorian & Edwardian buildings in Natal are available from The Director, Division of Public Affairs, University of Natal, King George V Avenue, Durban, 4001, telephone 031-8162244. The cost is R39,35 which includes VAT, p & p.

LEFT: Joint Natal winner, ND11, a barrel vaulted structure in the middle of the entries; and the wigwam-like UPE structure nearest the light delivery van.

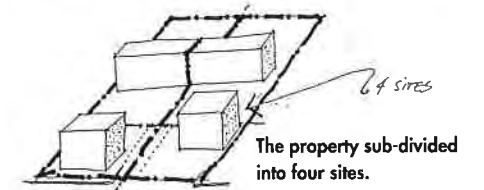
COVER: Montage with detail from the drawing by Street-Wilson and Barr for the Pietermaritzburg Town Hall, 1899.

Printed by ColorGraphic

Student Architect of the Year

The winner of the 1992 Corobrik Natal Student Architect of the Year award is David Barrow for his Design Thesis entitled "An Electronics Manufacturing Building."

Below: Sketch of the main dwelling (a double house) of the submission by the Architects Collaborative cc as seen from the garden.



Everite Facades Competition

Natal practices fared well in this national competition for the design of a group of buildings on an imaginary site. The entry by Architects Collaborative cc which is capable of adjustment to family and societal changes was placed second, while the entries by Mc Laren Alcock Bedford & Partners; Johnson Murray Architects; Paul Sanders; and Clark & Thomas Architects were among the 15 finalists of the competition. The winner was Anya van der Merwe-Miszewski of Cape Town.



NIA stand at NBS House and Garden Show, 1992

The results of the Affordable House Competition were displayed in a "jungle-gym" at the Durban Exhibition Centre, 10-19 July. Designed by Andrew Makin and realised by Kevin Bingham, Bruce Clark, Patrick Duigan and Simon Pratt, the stand was made possible by donations in cash and in kind by Everite; Gordon Verhoef and Krause; FT Building Supplies; Uniply; Hans Merensky Foundation; Italitile; Microfilm; Raetech and Specifile.

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90th Anniversary president's message

The Natal Institute of Architects celebrates 90 years of service to the community with a sense of pride and achievement. It is a body which has upheld its professional stance to protect and enhance the art of Architecture. Its members have voluntarily given many hours of their time to serve on various outside bodies, organizations and Local Authorities in an advisory capacity on architectural and planning matters.

In some cases it has taken a stance that has proved unpopular, but it has always acted in the long term interest of the community.

A major achievement in this 90th year has been the securing of the NIA's permanent home at 160 Bulwer Road. An Edwardian house has been purchased in partnership with the Durban Heritage Trust and will be restored to its former glory. This will become the venue of Institute functions while also housing public exhibitions on topical matters.

It is interesting to note that up until 1908 the NIA occupied a first floor office (in Hermitage Street) at a rental of £2 per month. In recent years it has occupied offices in the SA Perm building and the move to Bulwer Road with ample parking should be welcomed by members and public alike.

This issue reflects upon architectural movements during the past 90 years. The public will undoubtedly find the series of articles to be of great historical interest. In the emerging new South Africa architects will be faced with creating architecture for the next decade, an architecture which should reflect upon the needs of the complex socio-economic polyglot of our society. Drawing upon a rich heritage, Natal architects are ready for the challenge.

Patrick Gibson

Patrick Gibson
President: Natal Institute of Architects

Victorian architecture

By Jennie Castle

THE VICTORIAN Era lasted for the duration of Queen Victoria's reign, from 1839 to 1901. In that time a variety of styles was used for different building types. In general, emphasis was laid on the outward appearance and decoration.

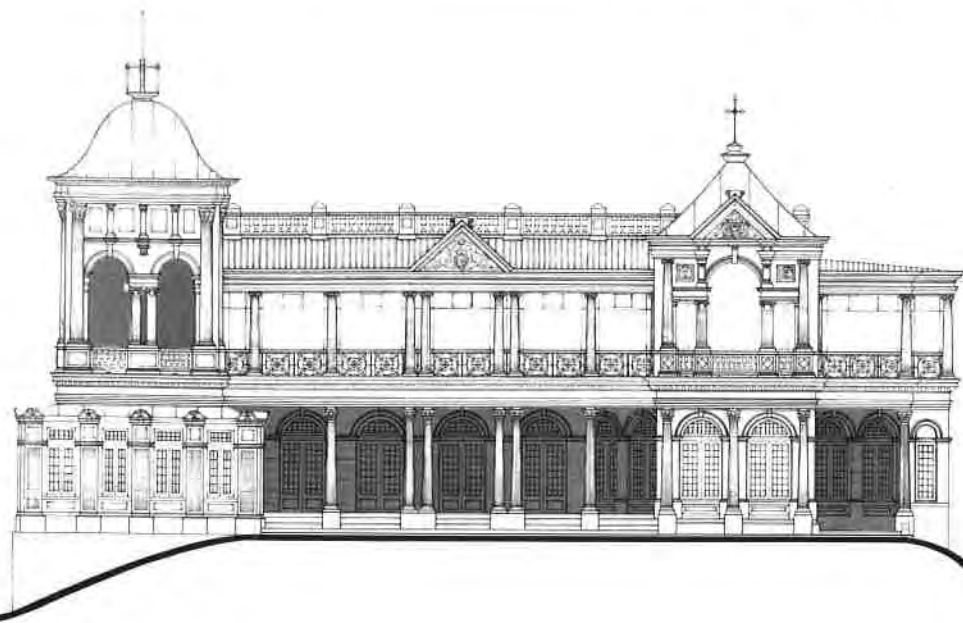
In residential buildings, the Victorian style is recognisable by its ornate and delicate treatment of building elements. Corrugated iron roofs and red brick walls are contrasted with white verandas. The veranda details such as posts, brackets, fretwork friezes and balustrades were often of lacy, white painted cast iron work or intricate timberwork. Windows were usually imported sliding sashes with framed shutters and plastered window sills, and entrance doors were surrounded by stained glass panels. Veranda floors were decorated with encaustic floor tiles and gables comprised of delicate finials with fretwork barges and ventilators.

Public or civic buildings fell into different style categories. During the last century styles were not original but derived from the past or 'revived.'

The Gothic style, revived from the perceived piety of the Middle Ages, was generally used for churches, religious buildings and schools.

The Classic Revival style, based on Antique Rome, was generally used on government, commercial and civic buildings.

Also appearing during the Victorian period was a controversial mixture of all the styles, referred to as the 'Free Renaissance' or 'Queen Anne Revival' style.



▲ The Durban Club, 93 Victoria Embankment, Durban

The building's imposing facade is in the Free Renaissance style. The elements such as columns, balustrades and pediments are classical but are arranged in a freer asymmetrical design. The interiors are lavish with large plaster friezes on the upper sections of the walls, black and white encaustic floor tiles and large areas of detailed wood panelling.

The first Durban Club, which was built in 1855, was a single room large enough to accommodate a billiard room and a reading room. It was surrounded by a veranda and faced onto Smith Street.

In 1863, the Architect R.S. Upton designed a new building alongside the old. Later the original building was demolished to make way for the new building which was doubled in size.

In 1901, the property on West St was sold and the Club was given the right of way through Club Arcade to their new premises which ran between Leslie St and the Bay. A competition was held for design of the present day Club house which was won by the architects Wells and Ingham, the second prize being awarded to Mr Cathcart Methuen. The project was not completed until 1904.

89 St George's Street, Durban

89 St George's Street is a two storeyed Victorian house with a veranda to the ground floor. Its Victorian details include the fretwork timber frieze, the brackets and columns to the veranda and the encaustic tiles of the veranda floor.

It was built in 1890, the architect unknown. Little is known of the early history of the building, however in the mid-sixties before the building was restored and converted to offices, it was run as a brothel by the infamous Madame Rosie Dry, of Point Road fame.

73 Musgrave Road, Durban

The house is a late Victorian, two-storeyed villa with ornate, lacy timber verandas to both floors. Other special details are the two front french doors with etched panels, patterned doors and the entrance door with Art Nouveau sidelights in coloured glass.

It was designed by P. Piekies for Mrs Lydia Lowry. The house was probably built on part of the land which was owned by James Taylor Lowry which lay on both sides of Silverton Road between Musgrave and Essenwood Roads. William Lowry was responsible for the design of Lowry's Corner, on the corner of Musgrave and Silverton Roads.

▲ 59 Musgrave Rd, Durban

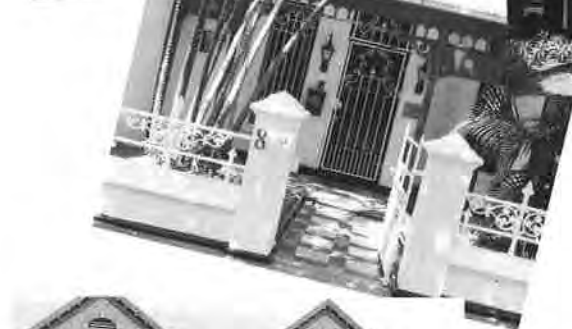
This villa, known as 'Monaltrie' was designed in the 'Free-Renaissance' or 'Queen Anne' style and of asymmetrical form with an interesting mixture of red facebrick and white painted balconies, balustrades, brackets and pediments with an ornate Victorian porch to the entrance.

It was built in 1897 by the architects Street-Wilson and Fyfe for William Auerswald. In 1912 the house was sold to the Brown family and remained in their possession until 1982, when it was purchased for residential development. The house was then sold separately and was restored and converted into professional offices in 1985.

The modern addition, by and for the practice Stauch Vorster (Pty) Ltd, is derived from the characteristics of the historical villa in a sympathetic and identifiable fashion.



Victorian architecture



▲ Point Railway Station, Durban

The Point Railway Station is a Victorian, two storeyed plastered building. The detailing is Classical but the elements, such as the entrance way and main entrance door, are arranged in an asymmetrical composition.

Point Road station, the entry to the colony, was one of the first stations to be completed in Natal (the others being Durban Railway station and in the Colony's capital, the Pietermaritzburg station. Architect, William Street-Wilson was commissioned to design all three). Building commenced in 1890 and was completed in early 1891. Initially it was single storeyed with a dominating roofline crowned by a cupola. It was extended to two storeys in 1892.

68 Ridge Road, Durban

68 Ridge Road, or 'Colinton,' is a successful integration of the early Natal veranda house with the Victorian villa. Its special Victorian details include the sweeping lines of the roof, the stained glass windows and the encaustic tiled floors.

It was built in 1897 by Sir David Hunter, the first General Manager of the Natal Government Railways and is thought to have been designed by the architect Street-Wilson. The house was named after the birthplace of Hunter's wife, Margaret Laing of Mossy Hill, Colinton, near Edinburgh. On the death of Sir David Hunter in 1914, the property passed through several owners and several uses until it was renovated and turned into professional offices in 1984.



Clockwise top left: Pietermaritzburg Town Hall; Bellair Railway Station; Local History Museum; 68 Ridge Road; 73 Musgrave Road; 89 St George's Street.

Bellair Railway Station, Durban

Bellair Railway Station, in Sarnia Road, is a singlestorey suburban railway station with many Victorian details which are typical of other stations in Natal. The building's notable details are the articulated wrap-around veranda with some sections cantilevered, the use of cast iron work, gables, the cupola and horizontal bands of plaster and red brickwork.

It was built in 1899 by the Natal Government Railways and forms one of a group of suburban railway stations which show a distinctive building type well suited to the regional setting.

Durban Railway Station

The Durban Railway Station, situated on the corner of Pine Street and Soldier's Way, is a Victorian building which falls under the Free Renaissance or Queen Anne style and is built of red brick, stone and plasterwork in 'polychrome bacon strips'. The roof line is composed of copper domes and finials, gables and a balustraded pediment which half conceals the dormers of the mansard roof. Behind this facade was the typical Victorian steel, iron, glass and brick structure of the utilitarian platform shed.

The first railway line in South Africa ran for about two miles between the centre of Durban and the Point. It was built by the Natal Railway Company and was opened on 25 June 1860, but it was not until 20 years later that the Natal Government Railways pushed a line through to Pietermaritzburg: the first train to Johannesburg left Durban on December 16th 1895. It was for this link with the goldfields that the splendid terminus was built.

It was designed by the architect William Street-Wilson in 1894 and completed in 1898, as a two-storeyed building. It was extended by two storeys in 1903-1904.

Pietermaritzburg Town Hall

The Town Hall was designed in the Free Renaissance style with an asymmetrical plan and a clock tower placed as a focal point on the corner of Church Street. The three-storey facade is composed of bands of red brick and plaster with turrets, pediments, cupolas on the sky line, and a dominating clock tower.

A competition was held for the design of the Town Hall and was won by the architects Street-Wilson and Barr, in 1889. In 1898, the modest two-storey Hall was burnt down and Street-Wilson was summoned to design a larger and better version. Two hundred and sixty eight citizens not only objected to the preferential treatment and the expense of rebuilding, but to the 'free' style used for the building as the Classical Revival style had been the choice for Civic buildings up until that time.

Local History Museum (Former Courthouse and Government offices), Durban

The Old Courthouse and Government Offices in Aliwal Street, in its original form, had a simple veranda to its front facade and deep eaves to its generous roof. The central square turret was also capped with a deep eaved roof and spiked with a decorative finial - these being typical Victorian features. The style falls into the Classical group with its plaster simulating stone in the detailing of quoining, window surrounds and keystones.

It was designed in 1866 by Peter Paterson, the Colonial Engineer, assisted by the young architect Charles Freeman and was considered to be one of the finest buildings in the Colony of Natal. Through time several additions and alterations took place to the building. This building which once dominated the Market square is now overpowered by the City Hall.

Edwardian architecture



By Trish Emmett

THE DEATH of Queen Victoria in 1901 and the ascension of Edward to the throne coincided with the end of the Anglo Boer War in South Africa. A building boom followed the end of the war, the buildings reflecting a new confidence and faith in the colony.

This era witnessed the adaptation and eventual demise of the veranda. Verandas became more solid and firm, timber posts became heavier and were replaced with precast concrete Roman orders, usually Tuscan Doric. Many civic buildings were constructed, mostly in neo Baroque revival, such as the Durban City Hall. In domestic architecture, the difference between the Victorian and Edwardian buildings is most evident in the handling of the gable and roof over the bay window. The eaves were extended over a mock half-timbered gable infill, solving the waterproofing problem of the bay window.

Details were often elaborate; plaster mouldings and quoining, infill panels of face brickwork and grand garden walls. The city was further developed with banking and commercial buildings rising three to four stories and their towers and domes another two or three above that. In 1906 MacGillivray and Grant's African Banking Corporation was constructed comprising eight floors of structural steel frame, masonry cladding and neo-Baroque detailing (now demolished).

The Edwardian period also witnessed the establishment of the Natal Institute of Architects, founder and first President being William Emery Roberts.

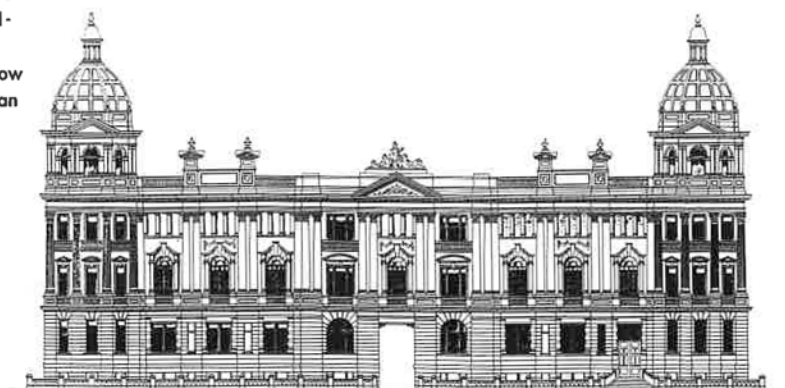
▶ Cottam Grove, 303 & 309 Florida Road, Durban

Architect: T Read

These buildings (originally a group of three) were commissioned in 1903 by Sir Abe Bailey, a noted politician and mining magnate. The surviving free standing villas are set back on the site to form a group with Atherton. Notable details include finely detailed verandas, the lower veranda wider and hence articulated from the upper by means of a "catslide" roof, quoining and coloured leaded lights.



Top left: 125 Essenwood Road. Top centre: 121-123 and 125-127 Essenwood Road. Below right: Elevation, Durban City Hall.



ELEVATION TO ALIWA STREET.



▲ Kings House, Eastbourne Terrace, Durban

Architect: Stott & Kirby in association with the Colonial Engineer.

Kings House was built in 1902 as the Colonial Governor's coastal residence. Subsequently it has been the traditional Durban home of the Governors-General, Royalty and State Presidents.

The building has recently been renovated and the inappropriate additions of the past removed. It can now be enjoyed in its park like setting - a two storeyed villa with classical portico, colonnades and pavilion verandas.

121-123 & 125-127 Essenwood Road, Durban, 1904

Architect: KP Brentwall

A fine group of two storeyed semi-detached vernacular veranda houses built in 1904, these must rank as some of the first townhouses in Durban. Together the buildings provide an oasis in scale and delight juxtaposed with a modern suburban shopping centre. They are noted for the detailed timberwork of the verandas including "Union Jack" balustrading, quoinings, original boundary walls and sub-tropical vegetation. The "semis" capture an ambience which is uniquely Durban and which is so often lacking in modern townhouse developments.

Durban City Hall ▼

Architect: Scott, Woolcott & Hudson

Built in Baroque revival style from 1903 to 1910, the City Hall was the result of a competition held in 1903 and is a synthesis of the winning design and the runner up. The building was constructed in sections and in stages, and is crowned by a central dome 48 metres high. Over the four corners are lesser domes around which are grouped statues representing Art, Literature, Music and Commerce. The sculpture on the pediment above the impressive main portico symbolises Unity and Patriotism.



▲ The Manor House, 14 Nuttall Gardens, Durban

Architect: Stott & Kirby

A Berea landmark, the Manor House was built in 1906 for Sir Liege Hulett in revived English Baroque style. The building is noted for its articulated massive order Ionic columns forming the entrance portico, colonnades and fine brick detailing. The coach house housed three imported Daimlers and an imported chauffeur. The house was constructed around a grand central stair on three floors, decreasing in grandeur as it progressed upwards. The building has recently been extensively renovated and the inappropriate alterations of the past removed.

▼ The Workshop, Durban

Conservation Architects: Bentel Abramson & Partners in association with Hallen Theron & Partners. One of the most successfully recycled buildings, the Workshop is a fine example of the Edwardian utilitarian style, originally built in 1904 to repair locomotives. The General Manager of the Railways intended Church Street to be extended through to Ordnance Road, carrying an overhead railway from the Point to Ordnance Road and further. Some 90 years later, we have not been as ambitious.

Now a thriving shopping centre, the workshop has five notable gables to the south, the central gable announcing the entrance being more prominent. The adjoining ambulance room in the form of a two storied veranda house has been restored and is used as a restaurant.



Edwardian architecture



▲ 219 Florida Road, Durban

Architect: William Emery Roberts

This two storied vernacular style veranda house was built in 1903 for Mrs Beart (her daughter ran the neighbouring school). Articulated verandas with "catslide roof," restored centrally positioned entrance portico, quoining, facebrick to verandas, encaustic floors and coloured leaded light entrance doors are some of the typical details. Landscaping has been designed to be in keeping with the Edwardian era, including the use of terracotta planters.

▼ Pietermaritzburg General Post Office

Architect: William Lucas

The Pietermaritzburg Post Office captures the spirit of the new era after the Anglo Boer War. This four storied neo Classical building has a rusticated base and its facade is broken up by engaged Corinthian pilasters and ordered fenestration. The entrance is celebrated with a tympanum bearing the Royal coat of arms and topped by a pair of pavilion-like turrets. At either end of the building, the facade is curved below large domes, recognising the corners and adding balance.



▲ 178 Florida Road, Durban

Architect: Stanley Hudson (attributed)

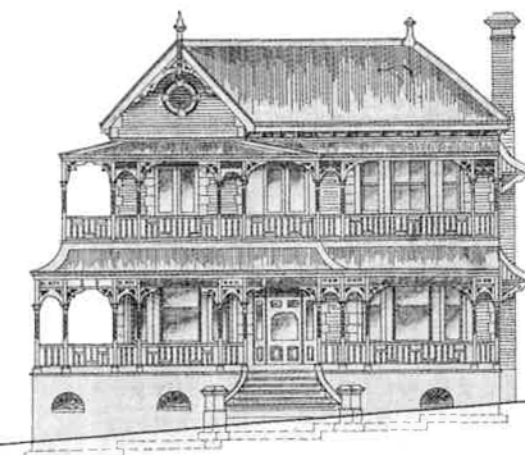
Built for Mr J Hollis in 1907, this imposing two storeyed veranda building is reputed to have been built by the same contractor as built the City Hall. The building contains many similar details such as the plaster mouldings, encaustic tiled floors, teak windows and a central dome over a neo Baroque staircase surrounded by a cornice of plaster cherubs. 178 Florida Road is an excellent example of a heavier veranda, Tuscan Doric columns being used on the lower floor for their squatness and visual strength and more slender and elegant Ionic columns being used on the upper floor. The elegant boundary walls provide a counterpoint to the verandas.

▼ Atherton, 295 Florida Road, Durban

Architect: William Emery Roberts

Atherton was built in 1903 as a beach house for Mrs Joel, the wife of a Kimberley mining magnate. Together with 303 and 309 Florida Road, the buildings form the finest group of Edwardian villas in the country.

Built in vernacular style, Atherton is a two storeyed, gabled veranda house, the wider lower veranda modulated from the upper by means of a "catslide" roof. The walls are of facebrick, the corners plaster quoined.



Front Elevation

The Berea Style architecture



By Brian Kearney

THE BEREA STYLE is a term given to a group of buildings designed and built between the two World Wars and which are quite unique to Durban. Though they reflect an influence of Spanish architecture and the kinds of structures to be found around the Mediterranean, and are thus not entirely suited to the humid sub-tropics, nevertheless they represent an interesting facet of the ongoing search for an appropriate idiom.

In 1836 Captain Gardiner had named the hill to the west of the city the Berea after the Beroea in Syria. The buildings are characterised by hipped roofs with wide eaves covered with Marseilles tiles; symmetrical Palladian compositions; courtyards; loggias rather than verandas; tiled floors; 'Roman' columns and glazed tile decoration. Local architects such as Murray-Jones, McKinlay, Ing & Anderson and Chick & Bartholomew led this inventive search for a villa-like architecture with distinct concessions to our hot sunshine and found application not only in houses, flats and schools but also in churches and municipal buildings.

▲ Quadrant House, 114 Victoria Embankment, Durban

McKinlay was undoubtedly the architect of this landmark example of the style, in local legend constructed originally as a naval academy. His drawings make no mention of this but provide fascinating information regarding an early twentieth century (1934) rooming house where suites of private rooms on each floor were serviced by a communal kitchen and ablutions. The building is also noteworthy for its strong corner acknowledgement; Spanish flavour in cascading form; elegant tile and shell decorations; and ground floor colonnade.

Manning Road Methodist Church, 70 Manning Road, Durban, 1925

Architects: Payne & Payne

There is a close affinity between the early medieval architecture of the Romanesque period and the Berea Style, the Roman elements being of course common to both. In this landmark church, Romanesque features such as the repeated arches, picked out in white, the red facebrick and a campanile-type tower are comfortably accommodated under hipped, tiled roofs.

Top right: Manning Road Methodist Church.



▲ Barracks, Leeds Place, Umbilo, Durban

This is another extraordinary product of the city architect, William Murray-Jones, with the full Spanish palette of courtyards, arched loggias and verandas, chimneys and Iberian details. The architecture now lives on for another purpose and hopefully the Indian families in Durban Corporation employment who inhabited the building for over fifty years have found more appropriate accommodation elsewhere.



▲ 237 Bartle Road, Durban, 1916

Architects: T Reid & Hurst (1924 Additions by R Burlock)

One interesting aspect of the history of local domestic architecture is the way in which a sensible roof form persisted as the dominant design element for nearly 100 years in different materials: from thatch, then iron, to clay tiles. Verandas, too, had changed from timber or cast-iron to precast concrete in a Tuscan Doric form. This house is a clear expression of a vernacular attempt to embody these traditional notions with newer materials. The bay windows, significant kitchen chimney and corner situation all contribute to a fine domestic composition.

The Berea Style architecture



▲ Musgrave Mansions, 690 Musgrave Road, Durban

The late historian, Colin de B Webb, once commented that Durban could boast of a particularly fine set of early blocks of flats and specially those built between the World Wars. In this example we find all the elements of the Berea Style: hipped tiled roofs; modulated, pavilion forms set around an internal court; arched loggias and balconies; a strong corner acknowledgement; and details of the time such as 'flame' light fittings. All of these are from the hand of Ritchie McKinlay.

56 Adrian Road, Durban, 1923

The free-standing villa with verandas is a distinct hallmark of the development of our local architecture, freestanding to facilitate a maximum heat loss in summer through the effects of wind and ventilation. A hipped and tiled roof sheds rain and verandas provide space for cool relaxation and the protection of walls and windows from weather. But this house adds another South African dimension - the revived Cape Dutch gable. In this respect it continues the traditional gabled veranda form of the nineteenth century. The bow window under the gable completes the repertoire.



▲ School, Livingstone Road, Durban

It did not take the Public Works Department long to recognise the positive qualities of local building techniques in the Berea Style. This elegant and functional group of school buildings of single and two-storeyed forms combines the simple directness of formal symmetry (expressive of an educational order) with the rich elaborations of timber verandas; curved entrance walls; arched dormer windows; nautical port-holes and other stylistic details.

Innesdale, 101-103 Innes Road, Durban, 1927

Architects: Chick & Bartholomew

The Berea Style incorporated many Spanish and Mediterranean design elements. But many local architects had enjoyed an earlier training in the Arts and Crafts and thus sought a synthesis of the two. This is an excellent example of the blend where the site and the programme of accommodation assisted in the distribution of mass and the contribution of details such as window surrounds and decorative brickwork.

Left: Quadrant House.

▲ Eldorado Mansions (now Bearingman House) 99 West Street, Durban

The local artist Clement Seneque is reputed to have designed this fine example of a private hotel/rooming house in 1928. Drawings of alterations and additions of a slightly later date, however, bear the signature of Ritchie McKinlay. Their combined efforts have provided the city with an interesting corner building having distinct Spanish elements; tiers of tiled roofs with very wide eave overhangs; colonnaded porticoes; classical detailing and character.

Entrance Gatehouse, Bulwer Park, cnr Davenport and Bulwer Roads, Durban

William Murray-Jones (of Brazilian, Spanish and Sumatran experience) assumed the position of city architect in 1925. This is one of his earliest designs for an ingenious integration of public toilets with a park entrance to replace an earlier Victorian structure. The resulting composition symmetrically places two tiled pavilions on either side of an opening surmounted with a ventilated cupola.

Top left to right (this page): 56 Adrian Road; Innesdale; Entrance gates - Bulwer Park.

Union Style architecture

By Rodney Harber

THE UNION PERIOD was heralded by the Union Buildings in Pretoria. The architect, Herbert Baker, borrowed freely from Italian Renaissance to Cape Dutch, built in local granite, sandstone, Rhodesian teak and Cordova tiles to seek an image of unification.

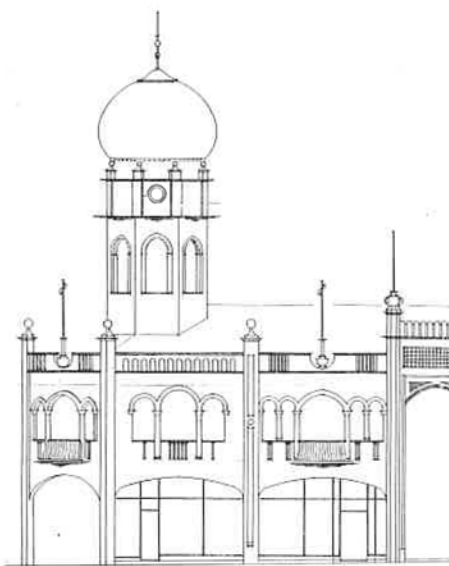
Natal architects subsequently explored widely for styles and idioms to express the new period. Many new public buildings were built in the robust Union Classical Style, with its rusticated plinths, giant orders and heavy cornice treatment, while other architects looked back to medieval styles for the same historical continuity. Some, responding to the sub-tropical sunshine, introduced Mediterranean or specifically Spanish Baroque buildings while others looked to the East to reflect the heterogeneous population in the province. The smaller buildings are characterised by a return to the perceived virtues of vernacular architecture with scores of examples all over Natal of red brick plinths, rough-cast plaster, expressed rafters and curved balustrade walls.

The Union Period ended shortly after World War II with the change in political values.

▼ Llanberis, 734 Currie Road, Durban

Architects: AA Ritchie McKinlay

Some architects turned to Cape Dutch Revival in their search for an indigenous style. This apartment building has a plinth of timber garage doors with delicate Palladian balconies above, proportioned so as not to detract from the mass of the Cape Dutch gables which unify the whole composition. Geoffrey le Sueur, who used this style extensively in later years, is said to have worked in the office when this project was designed in 1930.



▲ Jumma Masjid, Corner Grey and Queen Streets, Durban

Architects: Payne & Payne

The architects were commissioned in 1926 to consolidate several buildings which formed the important congregational mosque for Durban. They turned to the East for inspiration, literally from, "the last few pages of Bannister Fletcher," as one recounted years later. An eclectic array of Mogul entrances, domes, various arches and 'chattris' were used to wrap shops and flats around the street elevations.

Madressa Arcade, which passes through the complex, bending onto an axis with the nearby cathedral, is one of the finest examples of urban design to be found anywhere.



▲ The Hub, 425/433 West Street, Durban

Architects: Ing & Jackson

This three storied department store was built in 1910, at the outset of the Union Period. It is an excellent example of Classical Revival with its rhythmic colonnade at pavement level. The facade is a bold composition of large arches, coupled pilasters and bay windows below a modulated cornice.

▼ Standard Bank, 114/116 Commercial Road, Durban

Architects: Ing Jackson & Park Ross

A rusticated plinth with exaggerated keystones over openings, giant orders standing proud of a facade and the deep modulation of the Union Classical Style gave architects an ideal way to express the secure storage of money. This building is notable for the cleverly concealed attic floor, set into the roof, so as not to interfere with the architectural composition.



Gatehouse, Clairwood Racecourse, Durban ▼

Architect: Alan Woodrow

The entrance to the Sport of Kings is celebrated appropriately by a Tudor building with all the paraphernalia from the northern hemisphere. The architect had a special interest in heraldry which is apparent above the flat stone arch of the entrance.



Union Style architecture

Old Reserve Bank Building, 325 Smith Street, Durban ▼

Architects: WG Moffat & Hirst

When the architects were commissioned to design this building in 1936 their model was the Johannesburg Reserve Bank. This building in turn, was designed by Gordon Leith, a former apprentice of Herbert Baker. Consequently the polished and rusticated granite base, topped by golden sandstone walls and a deep cornice of terra cotta tiles matches the Union Buildings.

This important example of the Union Classical Style is currently being carefully transformed into a merchant bank.



▼ Caister Lodge, 264 Musgrave Road, Durban

Architects: Ing & Jackson

In 1992 the architects were commissioned to design a new residence for the store owner, Walter Greenacre.

The original entrance, detailed as a faithful example of Tudor Revival, still remains intact within a retirement complex. The klompie brick walls, pantile roofs and carved timber, all focus on an exquisite bay window, albeit west facing in a subtropical climate.



▲ St Anthony's Church, 40/48 Centenary Road, Durban

Architect: WH Priestly

In 1936 land became available when, what was known as the Western Vlei, was drained. Apart from new civic buildings such as a fire station, schools, a hospital and bus ranks, this church was built for the growing Indian Catholic population of Durban.

Here the search for appropriate style moved to sunny precedent with the ornate plasterwork of Spanish Baroque focussed between two prominent towers. The nave is a simple basilican section under Spanish tiled roofs.



▲ NBS, 473 Smith Street, Durban

Architects: Payne & Payne

Several years ago a bland aluminium screen was stripped away to expose a real gem. The Sons of England hall was built in 1930 and although delicately proportioned it has the typical coupled columns, modulated facade and Cordova tile cornice of the Union Classical style.

The present owners have made a major contribution to the streetscape by restoring this charming building.



▲ Glenwood Junior Primary School, 63 McDonald Road, Durban

Architect: P Eagle

What was originally the McDonald Road Infants School opened on 1 April 1914, but true to April Fool's Day there was no furniture so the pupils were sent home!

The government architect chose the Union Classical style with carefully detailed brick walls and a large ventilated hipped roof to convey the image of a school but the real asset is a central atrium, hidden from view, and scaled down to children by a surrounding timber veranda.

Art Deco architecture

By Dennis Claude

ART DECO emerged almost simultaneously from Paris and New York of the late 1920s. In design terms it had a complicated pedigree ranging from the Paris Fair of 1925, cubism, machine ethics, Mayan forms, Pueblo patterns, Dudok and The Vienna Secession. It was the design language par excellence of the Jazz age and 'modern' society and was stylistically consistent throughout its milieu from the domestic ornaments of the nouveau riche to the *Folies Bergere* and the pages of *Vogue*. It was regarded with scorn by traditionalists of the day and with contempt by artistic highbrows who propagated the intellectual purism of the International Style. Art Deco as a valid aesthetic has only been recognised by art historians during the last twenty years, and now forms a rich source of collectibles as well as a fit topic for architectural study.

Art Deco was essentially a commercial style and its authors have been called "dramatists playing for an audience." Architectural form is characterised by faceted, crystalline forms and rich detail around entrances, lobbies, lighting fixtures or, most visibly, the crowning features of buildings. Architectural ornamentation, usually in stucco, incorporates stylised forms and strident geometric patterns combining harsh angular shapes with softly curving lines. The common use of stucco, steel windows, chromium plate and hardwood is well suited to local technology. It is a curious fact that Durban, which tends to be conservative and traditional, embraced Art Deco with enthusiasm and has a number of high quality buildings which were built in the thirties when the style was at its height in New York and Paris.

▼ Berea Court, 399 Berea Road, Durban, 1935

Architects: Langton & Barbour

A multi-storey residential building with a stucco finish and high quality relief moulding in authentic Art Deco motifs, many of which are surprisingly like those chosen by recent proponents of post-modern stylistic imagery. The architect has taken care to balance the pattern of fenestration against superimposed vertical elements. At the rear there is a small display of architectural virtuosity in the use of a different window shape on practically every floor of the stair tower as well as carefully designed balconies with cantilever supports.



▲ Enterprise Building, 47-53 Aliwal Street, Durban, 1931

Architect: AA Ritchie McKinlay

An eight storey apartment building dating from 1931, therefore being in the vanguard of the style. It has outstandingly good decorative motifs in stucco involving a superb stylised eagle over the entrance door. The entrance hall has high quality Art Deco detailing but the building as a whole has suffered through insensitive painting and some rather unsympathetic alterations on the ground floor. The building stands distinctive of its period between examples from the fifties and sixties.

▼ Hollywood Court, 197 Smith Street, Durban, 1937

Architects: Hobbs & Bonieux

A fourteen storey 'skyscraper' dating from 1937. Built in reinforced concrete and plastered brick it has long been a landmark of distinction in lower Smith Street. The windows are well proportioned and the decorative elements in stucco are handsomely carved and visually satisfying, especially the profile against the sky.

Detailing is consistent throughout the building even to the rear elevation and escape stairs which are of exceptional merit.



Art Deco architecture



▲ Surrey Mansions, 323 Currie Road, Durban, 1934

Architects: Langton & Barbour

An early and very fine example of a multi-storeyed apartment building, fenestrated with corner windows and horizontal bands which contrast with vertically emphasised structural columns. A heavily modulated skyline has rich stucco decoration with winged feline motifs. The building has been well looked after and recently painted in a muted range of typical Art Deco colours.



▲ Victoria Mansions, 124 Victoria Embankment, Durban, c1935

A multi storey apartment building built on the Esplanade where it must have been much sought after before increasing road and rail traffic depreciated the environment. The building, typically finished in stucco, has fantastical ornament and marine motifs – including vulturine forms similar to those which occur elsewhere in Durban. It also has an excellent mural in glazed tiles which is now a nostalgic memento of the days when the Union Castle mailships were regular visitors to a palm-lined subtropical port.

Arched windows sit very well in their decorated frames and provide a comfortable base to the building.

► Broadwindsor, 7 Broad Street, Durban, 1934

Architects: WC Moffat & Hirst

Powerful vertical emphasis of the central zone on the Broad Street elevation is softened by curved modulation and balanced by the horizontal string courses in stucco and the famous flying birds to crown the composition. The quality of design is retained throughout the building and the chunky drama of the rear elevation reads particularly well in the afternoon light.



▲ Willern Court, 157-159 Victoria Embankment, Durban, 1937

Architect: William B Barbour

An apartment block on the Esplanade designed to synthesise powerful vertical and horizontal lines, rectangular and circular forms. The original building had curved glass windows – mostly replaced now. There is a fine entrance canopy with stone facing underneath and stained glass panels illuminating the lobby. The entrance doors are hardwood with chrome trim typical of the period.



▲ 114-118 Victoria Street, Durban, 1927

Architects: HB Hobbs & Bonieux; 1936 additions: WJ Cornelius

A pair of three storey commercial buildings with shops below and flats above. Balconies over the pavement have neo Mayan capitals to the columns which line up with 'go faster' features on the parapet above. Horizontal bands on elevation are enriched with locally invented Art Deco motifs in plaster which, on N°118, contrast strongly with the background.



▲ Jeena's Centre, 162-172 Victoria Street, Durban, 1940

Architect: WJ Cornelius

A three storey commercial building with shops and flats. The facade has ornamental stucco work giving a horizontal emphasis to the spandrels between columns which carry the veranda over the pavement. There is a notably characteristic flagstaff holder on each of the two elevations. The balconies sweep boldly around the corner whilst the horizontal line of the sunbaffle is interrupted by curving into the facade



International Style architecture



By Walter Peters

PROBABLY this century's most significant architectural movement, the International Style, came into being in Europe in the 1920s with such architects as Walter Gropius and Mies van der Rohe, both of Bauhaus fame, Erich Mendelsohn and Le Corbusier. Manifested as a simple expression of the function of the building, the modern technology included reinforced concrete, steel and glass; and any association with styles of the past eschewed.

Sophisticated examples were produced in Johannesburg in the early 1930s; in Durban the International Style made its debut in the late '30s inspired originally by Mendelsohnian traits.

The style is characterised by flat roofs, smooth white walls, asymmetrical compositions with curved and cylindrical forms, large expanses of glazing, projecting balconies with railings reminiscent of ships' decks, and a complete lack of ornament.

After World War II commerce and institutions embraced the architecture of the International Style. Designs based on rationality and simplicity were also economic, and prismatic-shaped tall buildings with glass curtain-walling became the icons of such clients.

House Masojada, Essenwood Road, Durban, 1961

Architect: Hans H Hallen

The precision of design, the assertive cantilever of the bedroom wing, the expression of the structural frame and the glass infilling set this house aside. Besides, it introduces textural effects to the smooth white exterior limitations of the style.

Stamford Hill Aerodrome now NMR Club, Walter Gilbert Road, Durban, 1933

Architect: Unknown

Lacking the fluidity of later designs, this pioneering example of the International Style in Durban has corner wrap-around windows, terraces with marine railings and flat roofs.

116 Holstead Gardens, Greyville, Durban, 1936/37

Architects: WG Moffat & Hirst

One of the best surviving examples of the early International Style in Durban. The two circular porches on different levels separated by a projecting vertical column and the porthole windows recall the aesthetics of a ship's prow. Consistent in detail, the garage below has curved sliding doors.



House Freed, 1 Princess Alice Avenue, Glenwood, Durban, 1936

Architects: Kallenbach, Kennedy & Furner

Perhaps realising the problems of windows unprotected from the harsh sunlight, the designer opted for wide overhangs to the flat roof. The wrap-around corner windows are further indicators of the International Style.

Toledo Court, 513/521 Berea Road, Durban, 1939/40

Architect: HH Grant

Over the years the major change to this well-known landmark has been the elimination of the ground floor parking garages in lieu of retail space. On the upper floors the continuous horizontal window band is interrupted only by projecting balconettes with floors and fronts of reinforced concrete, and sides of metal balustrading. The prototype can be found in the Bauhaus building in Dessau of 1925.



International Style architecture



NBS, Smith Street, Durban, 1968/69

Architects: Chick, Bartholomew & Poole

Eventually the International Style won acceptance by major financial institutions: the "match-box on end" shape of the tower buildings, fully glazed in curtain walling, became the image for modern commercial enterprise. General Building at the corner of Smith and Field Streets sports a similar tower composition.

House Kentridge, 109 Princess Alice Avenue, Glenwood, Durban, 1940/41

Architect: Clement Fridjhon

Typically Mendelsohnian is the projecting cylindrical form which projects from the overall cubic shape of the building, and the continuous band of fenestration. For reasons of weather protection, a projecting and continuous hood is placed at the head of the fenestration.



Congella Fire Station, Durban, 1938

Architect: TM Campbell

Also Dudokian in its use of brickwork and its essentially horizontal composition, this building includes two other indicators of the style: The lettering is free standing and attached to the flat roof (itself supported by the slenderest of steel posts); and the use of flagmasts, perhaps a further borrowing from the marine analogy.



House Bassuday, Crescent Street, Overport, Durban, 1961

Architects: Hans H Hallen in association with AJ Diamond

The rationality of the design and the focus on a private introverted court is noteworthy. What distinguishes this house is the use of a double slab (a parasol roof) which allows for cooling by way of cross-ventilation.

Point Yacht Club, Esplanade, Durban, 1935

Architect: DC McDonald

Separated from the essentially cubic building are two staircases. That on the west, at the entrance, incorporates the use of the curved glass windows; that on the north is an open sculptural staircase in reinforced concrete. The building has been much altered but the banded windows on the lower floor and especially the "T"-windows on the upper floor remain as unique items in the vocabulary of the International Style in Durban.



Bellevue Heights, Bellevue Road, Berea, Durban, 1965

Architects: Hallen & Dibb

The first fully precast concrete multi-storey building in Durban, this block of flats eliminates access corridors to allow all units natural lighting and ventilation from both sides without their privacy being invaded by passers-by. In the composition, semi-circular staircases with vertical slit windows are articulated from the horizontal bands of windows of the flats.



Glenwood Bus Terminus, McDonald Road, Glenwood, Durban, 1940

Architect: LC Lambert, City Architect

In Holland the architect Willem Dudok tempered the International Style with the Dutch tradition of facebricks. In Durban the best example, that of the Natal Technical College Students' Club house of 1938, was demolished in 1991. The Glenwood bus terminus is of that ilk and includes an oversailing flat roof of reinforced concrete, curved forms and porthole windows.



Modernism architecture

By Lance Smith

THE TERM 'MODERNISM' when ascribed to architecture refers to a period in architectural history (early 30s) when the concerns of architects were broadened to include the planning of towns and their adaptation to new needs and problems, and to the development of an architecture appropriate to the new technical age.

Prior to this period the leaders of the architectural profession took little interest in the role architects could play in controlling and guiding the growth of cities, and in preserving a humane and civilised environment. Destructive developments, particularly by industry, transportation and mass housing were commonplace and helped motivate architects to redefine their role. This, together with the desire to help create the brave new world, led to the embracing of new technologies and a theory which in essence said that buildings should reflect their time.

Walter Gropius, a pioneer modernist writing in *The New Architecture and the Bauhaus* (1935) stated that "A breach has been made with the past, which allows us to envision a new aspect of Architecture, corresponding to the technical age we live in. The morphology of dead styles has been destroyed, and we are returning to honesty of thought and feeling."

And so a dichotomous situation arose – on the one hand there was a more socially oriented profession concerned with issues of city planning, and on the other, an architecture characterised by abstract, unornamented, functional buildings. The difficulties of coming to grips with these sometimes conflicting notions were soon revealed. It took a gifted architect to make a success of this formula, consequently there are relatively few first-rate buildings that truly represent the theories of the movement.

In Durban the numbers have been further decimated by the demolisher's hammer, to wit the Students Union at the Natal Technikon – one of the finest examples of early modernist architecture.



► **Grasulla Flats, Clarence Road, Durban, 1967**

Architects: Biermann & Theron

Besides the individual genius the movement spawned a number of sub-movements – in terms of its name 'Brutalism' is perhaps the most provocative. In essence the brutalist dictum sought to reveal as frankly as possible the structure, materials and services used in the construction of a building.

Off-shutter concrete was used as a finished surface, steel structure was exposed and services, particularly air-conditioning ducting, was used as an architectural element, sometimes at the expense of the social aspects of architecture.



Modernism architecture



▲ **Hyde Park, Ridge Road, and Westpoint, Victoria Embankment, Durban, 1957**

Architects: Crofton & Benjamin

Modern architecture has allowed architects to imprint their own signature on buildings they design. While the tenets of modernism are present, the elements of the building are manipulated in a way that is distinctive. The works of Issy Benjamin exhibit this trait.



▲ **Crown Building, 95 Umbilo Road; corner Berea Road, Durban, 1929**

Architects: AA Ritchie McKinlay

Early modern buildings explored the freedom of expression found in new materials, particularly concrete and glass. The emphasis was on geometric forms, smooth surfaces, and large expanses of glass.



▲ **Ice Skating Rink, Brickhill Road, 1956 and Durban Ocean Terminal, 1960**

Architects: MS Zakrzewski & Partners and Hermer & Carrington respectively

Advances in the technology of concrete and steel structures made possible the creation of new forms in architecture. Generally these advances were in response to engineering problems, bridge building and the like, but there has been a transfer of this technology into the realm of architecture. The Ocean Terminal (Arrivals Hall) and the Ice Skating Rink in Brickhill Road are examples where technology is the over-riding determinant of the form of a building.



▲ **Manhattan Court, Broad Street, Durban, 1936**

Architect: Louis T Obel

In broad terms most of what has been built in this century has in some way been influenced by the ideas of the modern movement. Distinctive treatment of architectural elements under the broad modern umbrella gave rise to a variety of stylistic expressions, the most well documented being the so called 'International Style'. 'Brutalism' was another, but both of these were preceded by what was called 'Style Moderne'. Manhattan Court with its curved aerodynamic look is an example of this classification, generally characterised by rounded corners, flat roofs, smooth wall finishes and a horizontal emphasis.



▲ **Netherlands Bank Building, West Street, Durban, 1965**

Architect: Norman Eaton

The relationship of building to public street and the interaction between the two is a problem well resolved in the Netherlands Bank Building by Norman Eaton. The aesthetic is derived directly from the need to shade the building from Durban's sun and the vegetation and water are a welcome relief to an otherwise unfriendly street.

Contemporary architecture

By George Elphick

CONTEMPORARY Architecture encompasses a broad range of expressions and is represented by certain recognisable stylistic groups.

Post-modernism, born out of reaction to the anonymity of modernism, is based on reference to historic, traditional and vernacular styles. The most recognisable aspect is the use of familiar symbolism evidenced in the extensive application of ornamentation to symmetrical forms.

Late-modernism is characterised by highly sculptural buildings where the structure and materials are often clearly expressed. Design emphasis is placed on abstract asymmetry, employment of high technology, dynamic spatial development and bold climatic response.

Current architectural trends are exhibited in the application of both these movements and fringe alternative approaches such as deconstructivism. Here frenetic structural articulation based on complex geometries breaks down the rigidity of conventional forms to create a new architectural aesthetic.

Contemporary architecture is by no means static and is developing in a number of exciting directions to enrich both our built environment and the lives of its inhabitants.



▼ The Marine, Durban

A well known landmark on the Victoria Embankment, this large office building by architects Stauch Vorster is arranged around a protected exterior court. A stepped, faceted form modulated with recessed horizontal window bands responds positively to its prominent location. This is a thoroughly late-modern building in its presentation of the contemporary image of the office function.



◀ Victoria Maine, Durban

One of the newest additions to Durban's skyline is this office building designed by McCaffery Wilkinson and Little. Whilst a late-modern aesthetic of strip windows is exhibited, post-modern overtones in respect of distinct articulation of base, shaft and top prevail. Acknowledgement of its corner location is achieved with a glazed drum between two wings both being capped in a simple cornice element.

◀ The Palace, Durban

Designed by Seitter Boyd Architects, The Palace presents a bold, fresh image to the beachfront promenade. Brightly coloured columns, frames and pediments rise from a solid base and meet the sky in a pyramidal stepped roof. Clear expression of these three architectural components in a somewhat light-hearted way places this building in the post-modern tradition.

▼ Action Bolt Distribution Centre, Durban

Designed by Elphick Proome Architects, this industrial building embodies the post-modern principle of the "Decorated Shed" and simultaneously exhibits the rationale of late-modernism. Strong forms enclosing the internal functions are clearly articulated and highlighted with graphics and bold colour to create a harmonious contemporary composition.



▼ South African Reserve Bank, Durban

Completed in 1991, this formal building designed by Paton Taylor Associates Inc., communicates images of integrity, stability, permanence and security. The epitome of late-modernism, the Reserve Bank is a Slick Box Form enclosing a central atrium and treated in flush horizontal bands of marble and glass.



Contemporary architecture



▲ Costa Maningi, Durban

This suburban office building was designed by FGG Architects in 1990. Here creative intervention in an historic suburban streetscape has produced a contemporary building which displays a sympathetic response to its neighbours. A dominant curved roof contrasts simple robust wall planes clearly expressing function, structure and spatial arrangement.



▲ 88 Field Street, Durban

88 Field Street is one of Durban's key contemporary architectural monuments, serving as an urban landmark and fulcrum in the cityscape. Stylistically a late-modern building, it was designed by Murphy-Jahn of Chicago and opened in 1986. The powerful spiral asymmetry, dynamic pinnacle and geometric glass envelope generate this building's exciting technocratic panache.



▲ Marine Parade Holiday Inn, Durban

Completed in 1986, this skyscraper is a fine example of post-modernism in the tradition of a grand beachfront palace. It displays obvious historical references being architecturally articulated in the classic theme of base, shaft and top. The crisp white symmetrical form is treated with horizontal banding and balanced with a central dominant vertical element crowned with a vaulted roof. Architects: Meyer Pienaar & Partners Inc.

▼ VARA Office Building, Durban

The studio for and by VARA, a firm of Durban architects, is located on the periphery of the CBD. This four storey brick box presents a simple facade to the street being punctuated by a large semi-circular window. Late-modern aesthetics prevail with the honest expression of materials externally and creation of a dynamic central atrium internally.



▲ SBDC Headquarters, Westville

Completed in 1985 and designed by Hallen Theron and Partners, this office development reflects a powerful contemporary aesthetic with subtle references to various elements of the surrounding domestic buildings. The simple build-

ing form with dramatic roofs is articulated on each facade in response to climatic and contextual conditions. Overt horizontality is contrasted with a vaulted gable and feature column to announce the main entrance which faces a busy freeway.

