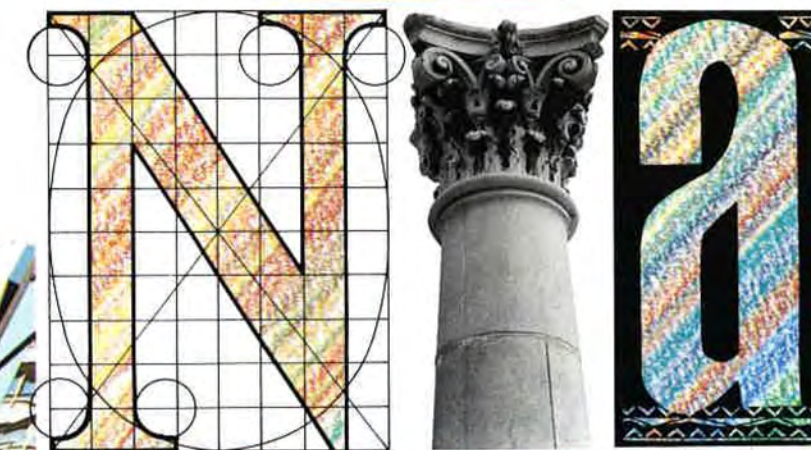


BUILDINGS
ON THE EDGE



NIA JOURNAL • ISSUE 2/1993 • VOLUME NO 18 • ISSN 0379-9301
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NTAA-TYDSKRIF • UITGAWE 2/1993 • JAARGANG NR 18 • ISSN 0379-9301



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"With the Atherton office development being adjacent to several National Monuments, it was imperative for the complex to harmonise with its environment while maintaining a sense of the present. Corobrik offered an excellent selection of face brick together with expert advice from specialised consultants."

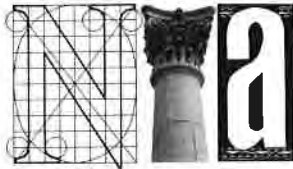
Frank Reitz - Stafford Associate Architects

Project: Atherton, Florida Rd, Durban
Developer: Stocks Projects
Architect: Stafford Associate Architects cc
Main Contractor: Stocks Natal Construction
Face Brick: Horizon Satin from Avoca II



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NIA JOURNAL · ISSUE 2/1993 · VOLUME 18 · ISSN 0379-9301

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OBITUARY

Bruce Torr 1950 - 1993

Bruce Torr died tragically at Ozisweni on the 29th of March 1993.

He graduated from the University of Natal in 1978 and moved to Newcastle in 1980. During 1983 he entered private practice on his own and built up a busy practice which was untouched by the recession.

His practice was successful because he cared about his clients and his staff. I do not believe that he ever had an unhappy client, his work was thorough and his buildings imaginative. He had a passion for preserving the architectural heritage of Northern Natal, he was instrumental in the restoration of the St Dominics Pavilion, a national monument, also the Majuba Youth Lodge, and was busy on a project to preserve an historical section of the Newcastle streetscape.

Bruce took a keen interest in Institute affairs and was an enthusiastic supporter of the Northern Natal Chapter. He always found time to attend our meetings and support our functions.

He was a multi-faceted individual, a brilliant scholar and an excellent sportsman in his school days. He was a talented painter and an accomplished cartoonist, and his sense of humour and unassuming personality were the hallmarks of his character.

He was outstanding in his service to the community. He was a compassionate person who strove towards the upliftment of his fellow men, and he was fully involved in many community organisations. He was a keen Round Tabler, a driving force behind the Friends of the Carnegie Art Gallery, and he represented the architectural profession on the Newcastle Elevation Control Committee; he was also an active participant in outdoor activities, a keen birdwatcher, fisherman and a lover of the game of golf.

Bruce Torr was an all-rounder, an example to us in striking a balance between competent professionalism and community involvement. And above all he was a family man, loyally supported by his wife Mary, two sons and daughter. They will miss him greatly and so will we, and it is to them that we extend our deepest sympathies.

Tom Leach



editorial On the Edge



DURBAN'S corporate CBD architecture has a reputation for being dull and disappointing. A lack of national "head office" buildings has always been the excuse.

Maybe this blessing in disguise has protected us from some of the puffed up stodge served in Cape Town, Johannesburg and Pretoria. In contrast critics and visitors alike warm to the vibrancy of our historic and domestic architecture.

Durban's "little" buildings respond to their context with honesty and invention. Durban's designers have always dealt more imaginatively with the challenges of corners and edges than with centre block fillings. Witness the heritage of present street corners in the city and on the Berea and some outstanding examples that have long since gone.

Waterfronts provide heightened drama in the cityscape. The meta-physically loaded interface between land and sea provides romance which touches and stirs the spirit. Durban's beachfront has responded to this stimulus and contains some of the country's tourist landmarks. The Victoria Embankment with its serpentine palm bedecked profile facing south onto

the Bay of Natal was grandly conceived at the height of Durban's late Victorian building boom. It has since suffered drastic indignities and is threatened with worse. 1930's infill, two railway lines and a litter of parked cars interfere visually and physically with the relationship of the Bay to the city.

Worse could happen. Port expansion at the Point could vastly increase railway activity along the Victoria Embankment. *Portnet's* proposals for development of the yachting basin could sever the city from the harbour for ever.

This issue of the *NIA Journal* presents three recent office blocks on the edge of the bay. Their sparkle and bold forms punctuate the progression of this special space, taking full advantage of their corner positions. The Victoria Embankment's portfolio of buildings is the best group in the Durban CBD. These three examples make a significant addition in the idiom of their age. Let the City Mothers and Fathers take note and ensure that this precious asset is treated with the respect it deserves.

John Frost



John Frost graduated from the Natal School of Architecture in 1961. After working in London for three years, and for Hallen & Dibb in Durban, he formed his own practice in 1966. Co-founder of Interarc in 1971 with Rags Sommerville, he was joined by Richard Dobson and Roland Muller in 1984. Based in Natal and Zululand, the practice has won a number of awards for industrial architecture, architectural conservation, colour and design projects.

BELOW:
Detail - Vasco da Gama
Memorial Clock,
1897.



ABOVE, left to right -
Durban's face to the bay:
Doddington Court, 1926,
AA Ritchie McKinlay;
Willern Court, 1937,
William B Barbour;
Supreme Court, 1911,
Stanley Hudson; 101
Victoria Embankment,
1980, Monte Brier & Rodd
(Seitter Boyd); The Durban
Club, 1863, Robert Upton;
Westpoint, 1957, Crofton
& Benjamin; 136 Victoria
Embankment, 1993,
Interarc; Haven Court,
Crofton & Benjamin;
Victoria Mansions, c1935;
Victoria Maine, 1992,
McCaffery Wilkinson &
Little; Mediterranean
Shipping Company, 1992,
Stafford Associate
Architects.
COVER: 136 Victoria
Embankment. Tony Smith
Photography.

136 Victoria Embankment On the edge

"You employ stones and concrete and with these materials you build houses and palaces. This is construction. Ingenuity is at work.

But suddenly you touch my heart, you do me good, I am happy and I say 'This is beautiful'. This is Architecture. Art enters in.

My house is practical. I thank you as I might thank railway engineers or the telephone services. You have not touched my heart.

But suppose that the walls rise toward Heaven in such a way that I am moved. I perceive your intentions. Your mood has been gentle, brutal, charming or noble. The stones you have erected tell me so. You fix me to the place and my eyes regard it. They behold something which expresses a thought. A thought which reveals itself without word or sound, but solely by means of shapes which stand in a certain relationship to one another. Those shapes are such that they are clearly revealed in light. The relationships between them have not necessarily any relationship to what is practical or descriptive. They are mathematical creation of your mind. They are the language of Architecture. By the use of raw material and starting from conditions more or less utilitarian, you have established certain relationships which have aroused my emotions. This is Architecture."

THIS WELL-KNOWN quote by Le Corbusier speaks of the creative input that is required of the architect to make 'Architecture' out of mere

building. Accordingly, in the commercial realm 'Architecture' only starts where the design of real-estate leaves off. These two facets of the art of building are interdependent and once united cannot be easily divorced. A work of architecture is the culmination of fulfilling the requirements of the building owner and end use, whilst creating a work of art in the process, an image derived by the creative mind based on functional factors. Creativity is tempered by rational and irrational intellect, one stems from our ability to reason, and the other from our emotions. If the two functions are torn apart, thinking deteriorates into schizoid intellectual activity and feeling deteriorates into neurotic life-

damaging passions. The design of any commercial building introduces the third factor, this being its financial profitability to the developer. The most critical factor here clearly is maximised return from minimized capital outlay. Hence the architect is often under pressure to minimise the initial cost of the building in order to render the formula successful from an economic point of view. However, this can also work against the developer, in that a 'cheap' building, where quality of design has been compromised, might have a lesser impact on prospective tenants, resulting in a higher vacancy factor. Quality of design does

not necessarily require more expensive building techniques, but it does require a sensitivity to quality on the part of the developer, and architectural courage on the part of the designer.

With the design of the head office of IGI's local operation on the Victoria Embankment, we were fortunate in that the developer was sensitive to current trends in design and actively pursued the practice of good architecture. The design challenge was not an easy one, in respect of creating an economically viable office building on a site 12m wide and 70m long burdened with numerous town planning and other local authority restrictions. Parking was achieved on two floors by utilizing the slope on the site, and providing separate entrances at different levels. The more prominent portion at the front of the site facing out over the Bay was regarded as an ideal location for a retail component. The entrance foyer to the office tower was ideally located between these two elements, as close to mid-block as possible, to afford circulation efficiency at the upper floors.

Following from this, the location of vertical

circulation was prescribed by fire requirements and all of these elements contributed to establishing the framework from which the form of the building was able to grow. The majority of the various architectural forms in the building

are derived from functional criteria, where we allowed the shape of each part of the composition to reflect its function in practice. In order to unify all of the above, we applied a nautical concept which we believed to be appropriate in the light of the setting on the Bay edge, and the owner's associations with the yachting scene. As a result, windows to stairs became portholes, balustrades became ships' railings, the front of the building became a prow, and so on. It was not our intention to go overboard in the application of the nautical concept, since the architecture must reflect the essence of a building, not a ship. However, the spirit of the building lies in its

character, reflecting its context in its totality. Other contextual features were captured in the expression of the building to recreate some of the characteristics of the Victoria Embankment, for example the sinuous nature of the street, and

the innovative means other buildings have used in addressing corner situations, (notably smooth curved facades contrasted with jagged stepped balconies). As a result, we followed the curve of the front of the site with a tight glass skin, which peels away to the east to reveal a stack of stepped

balconies, partially sheltered from the south west winds and commanding excellent views over the Bay and the waterfront. Capping the horizontal bands of office fenestration is a private penthouse suite, treated as a transparent box, with its curved roof jutting out to afford protection to the front terrace.

The overall result of the architectural response of this building is therefore an eclectic one. It is not intended to be high-tech, yet it contains some high-tech elements. It is not post-modern, yet some forms are decidedly post-modern. Similarly, it is not deconstructivist, yet again, it embodies some of the characteristics of deconstructivism. These names are labels we attach to buildings in order to categorise them, but we believe that architec-

ture can transcend these. The building stands as a monument to itself and to its context, a reflection of the occupation therein, and an image of times present.

Peter Schwerzel



Entrance on Fenton Road.



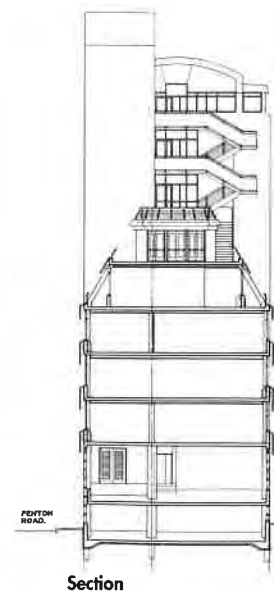
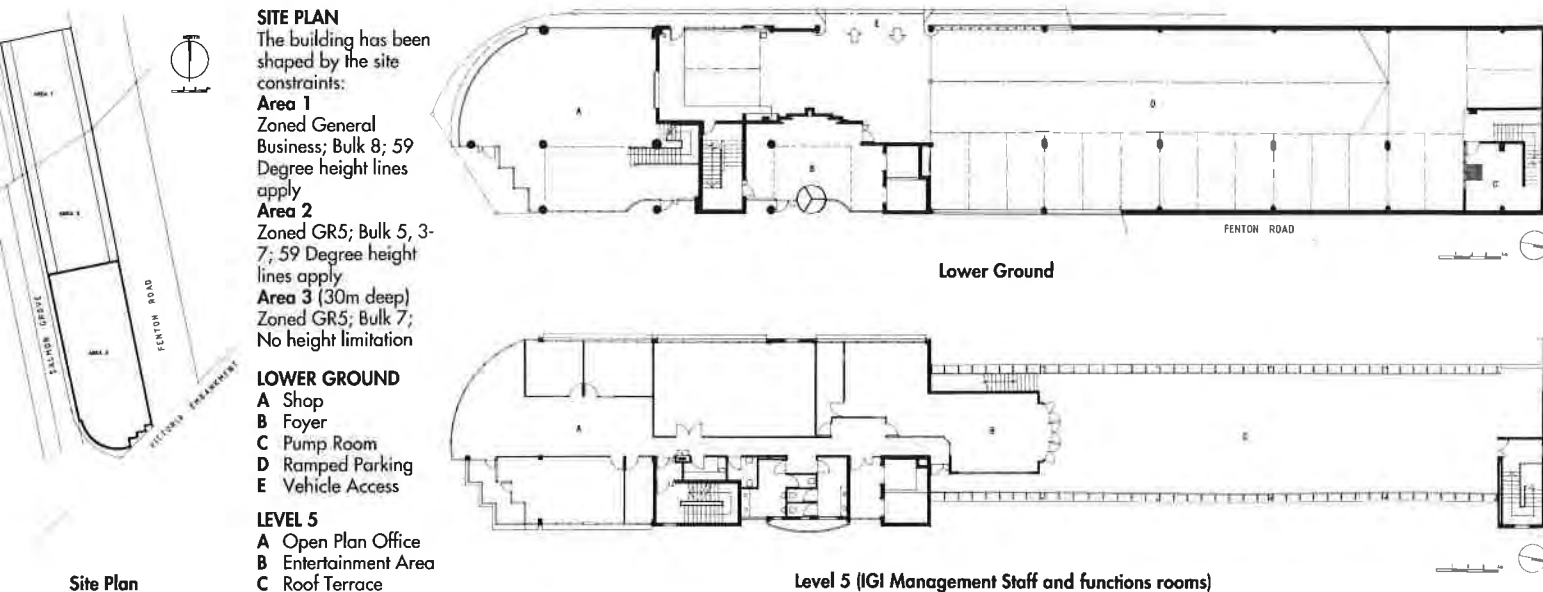
View from Victoria Embankment.



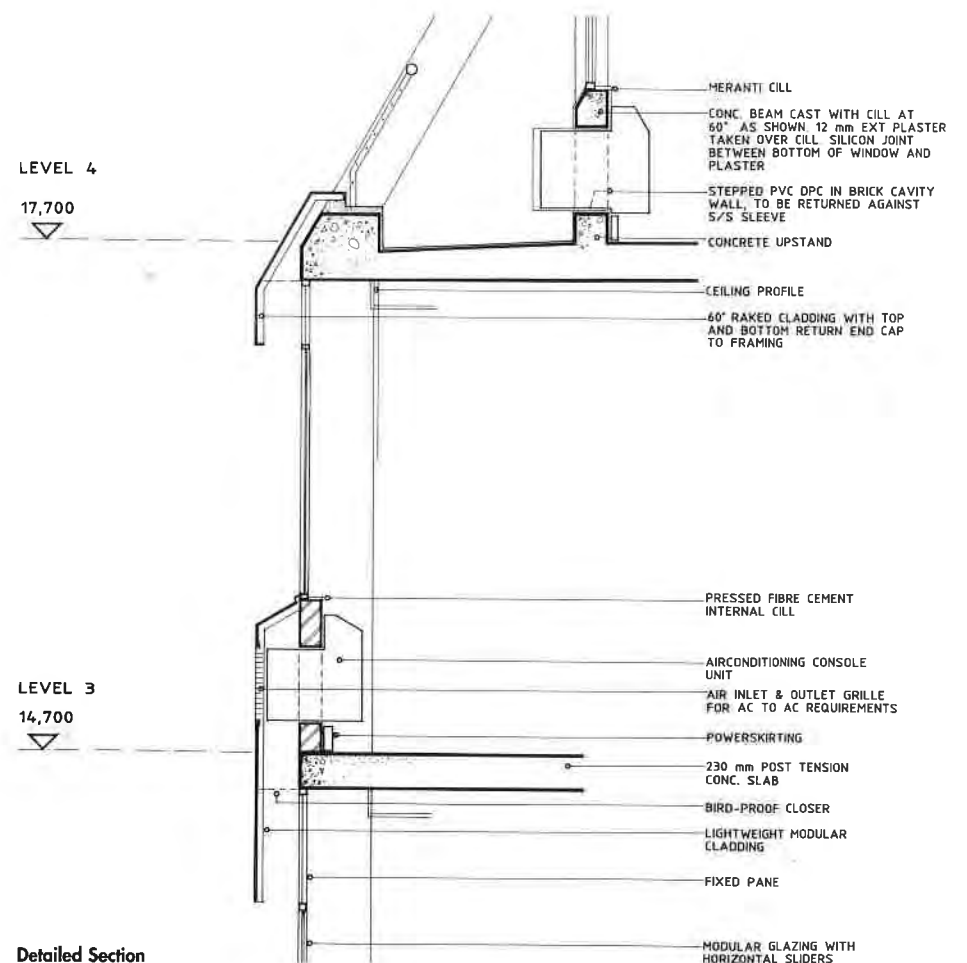
View from the terrace on Level 5.

Building Owner:
Safegro Property
Management Ltd
Architects: Interarc;
Partner in charge:
John Frost;
Project Architect:
Peter Schwerzel
Project Manager:
Time Projects
Hydraulic Engineer:
Alan J Milne
Structural Engineers:
LSC Brunette & Partners
Electrical Engineers:
Biderman Finn
Beekhuizen & Associates
Quantity Surveyors:
CP De Leeuw Skinner
Main Contractor:
R McCarthy

Photographer: Tony Smith Photography
Final Contract Sum: R14,000,000



Section



Detailed Section

Victoria Maine On the edge

VICTORIA MAINE faces directly over the manicured lawns and palm trees of Durban's Victoria Embankment with magnificent uninterrupted views of the very heart and soul of South Africa's largest natural port. Yet it is on the fringe of the central business district, affording one of the finest locations for an office complex in the city.

The view was a strong design motivator and consequently the major portion of the building has been massed towards the southern and western panorama. The town planning restrictions, set backs on the 59 degree sight lines and bulk factors have all shaped the building envelope to produce a 15 story office building with a three-level pediment of services and parking and a tower of lettable office space.

By building a series of models the building design has evolved to accentuate and enhance the corner of the urban block as well as to overcome the slightly squat form of the resultant

buildable envelope.

A curved cylinder of reflective flush glazing forms the corner and has been modulated and framed by African red granite clad columns to accentuate the height and importance of the



Corner office with view to Bay and Embankment.

corner, at which the main pedestrian entrance occurs. The granite culminates in a cantilevered pediment providing skyline definition and reinforcing the prestigious image of the complex. The classical rich materials and curvilinear forms are echoed and reinforced in the entrance atrium and lobby areas.

The solid slightly cambered base, made of strongly textured aggregate on precast concrete panels, reflects the stone work used along the Embankment and is punctuated

ated by entrances and by the massive granite columns which help to relate the human scale to the form.

The tower portion makes use of light coloured aggregate precast panels which, because of their profile, modulates the facade and aids in both solar protection and safe cleaning of windows. The panels modulate back to the glazing line at the end of each facade which increases the verticality and reduces the apparent squat shape.

The grey base has a band of the same light coloured aggregate as the tower block to reduce the monolithic effect and to maintain and enhance the all-important human scale at street level. A contrasting polished black strip maintains the image and prestige of the development. The granite strip provides continuity throughout the interior where granite, glass, natural beech and planting provide the necessary prestigious atmosphere.

Victoria Maine now stands where the old YMCA used to be, and the extant foundations as well as the proximity to the Bay have prevented any basement service areas. A high ratio of parking to lettable space was a critical design element, thus most of the lower three levels accommodate on-site parking.

Post-tensioned floor slabs have been incorporated to provide the structure with essentially

column free office space, as well as allowing for rapid construction. The typical floor is roughly 500 m² with a central service core housing the vertical circulation and half-level landing toilet facilities.

The office floor layout allows for a range of tenant divisions and every effort was made to maximise the view. In general the cills have been kept at a low level to allow tenants to enjoy the views of Durban Bay while at their desks. The more prestigious offices behind the curved facade have an uninterrupted floor to ceiling view.

Flexibility of these spaces is enhanced by two small air conditioning plant rooms on each floor which are linked to an energy efficient ice pack cooling system. A 600 x 600 mm ceiling module allows for flexible interior planning and the shallow office

depth and short distance from natural light aids in efficient layouts.

The developers and main contractors have been a major part of the design team resulting in a tightly run, enjoyable and cooperative project. The strong sense of team work and belief in a good end product has resulted in an extremely well managed construction process and enrichment of expertise for all parties in the planning, construction and letting of high-rise buildings. Sadly some of this expertise may be lost to Durban due to the cyclical nature of the feast-or-

famine syndrome in the construction industry.

However, with recent political change and a gain in confidence, as well as an increasing awareness of the necessity to develop Durban's Point and Victoria Embankment areas, Victoria Maine may well have its foundations in the past, a panorama of the present and view into the future.

Peter McCaffery

Client: M & R Properties

Architects: McCaffery Wilkinson & Little

Engineers: LSC Brunette & Partners

Quantity Surveyor: Southby Bihl Detert Slade & Stewart

Electrical Engineers: Reabow Consulting Engineers

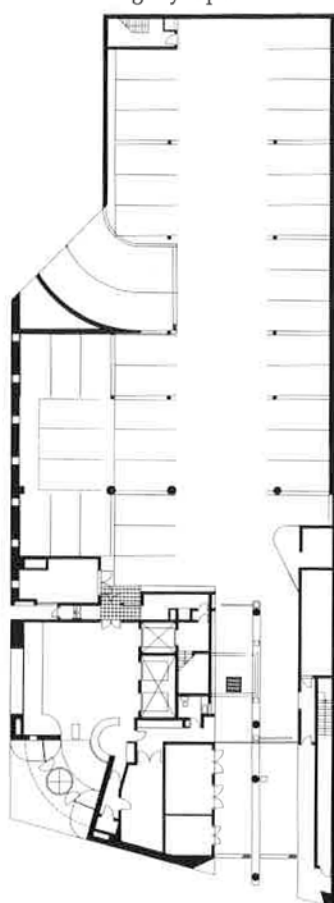
Airconditioning Consultants: Richard Pearce & Partners in conjunction with Improvair

Contractors: Murray & Roberts

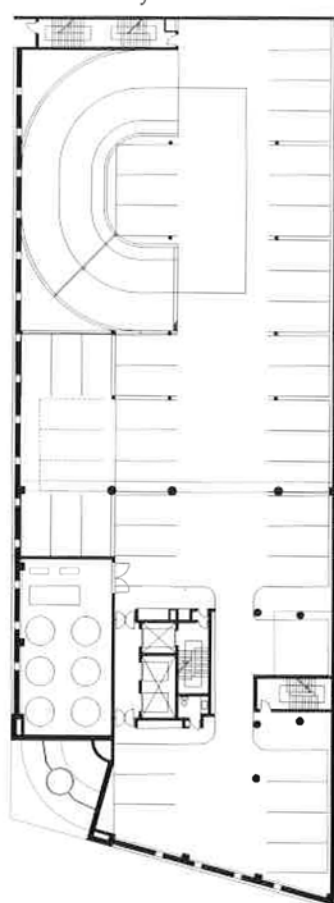
Photographer: Russel Cleaver



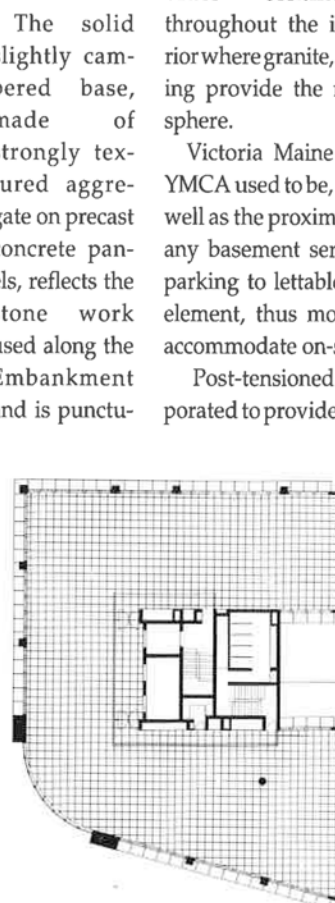
View from Victoria Embankment.



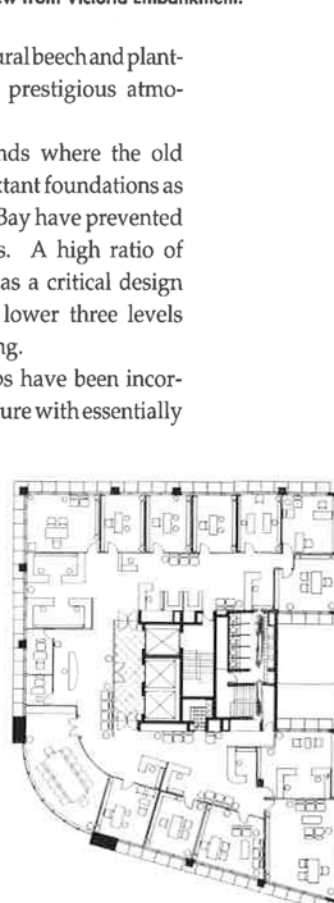
Ground Floor



First Floor



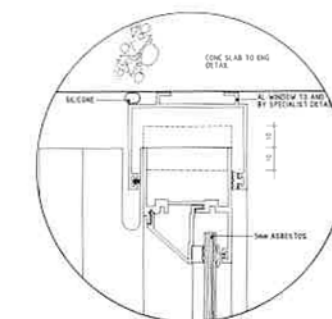
Typical Floor



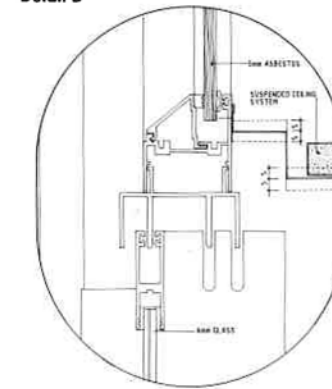
Alternate Layout 1



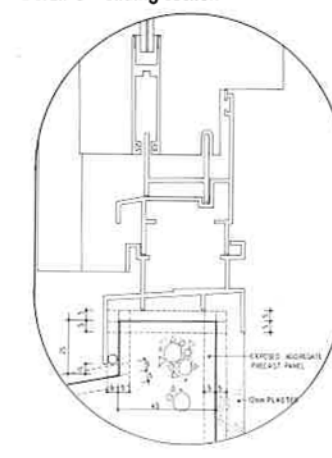
Alternate Layout 2



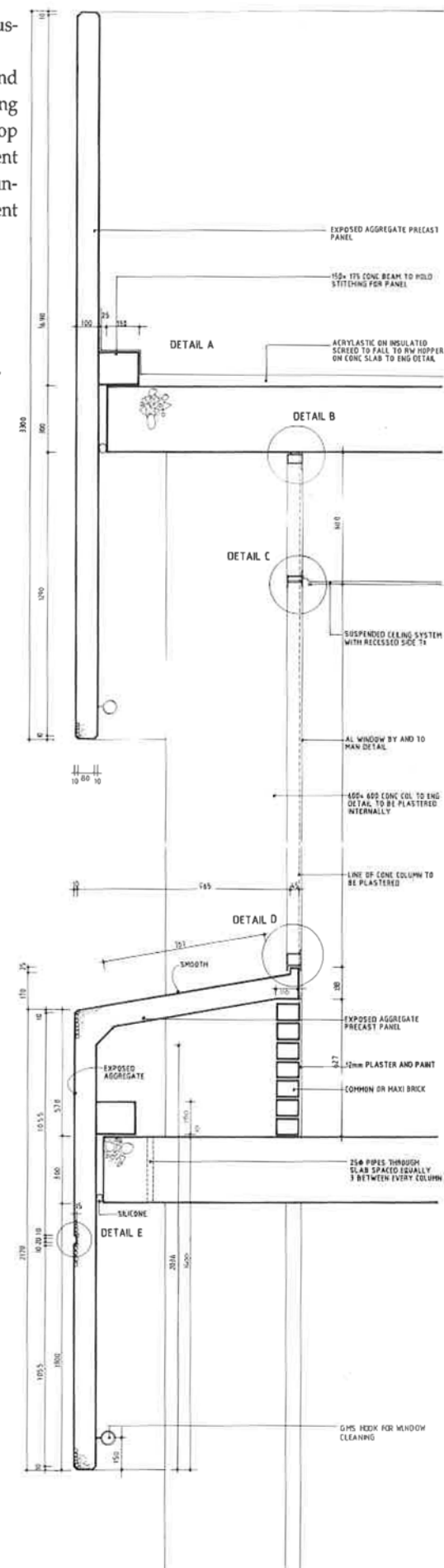
Detail B



Detail C - Sliding section



Detail D - Sliding section



Detailed Section

Mediterranean Shipping Company On the edge

THE SITE is situated at a focal point of the palm-lined Victoria Embankment, commanding spectacular panoramic views over the harbour area, and is strategically positioned in terms of easy access to the harbour and freeways, being located between Winder, Pickering and Gilligan Streets on the fringe of the CBD.

The site was originally on the banks of the Cato Creek where it entered Durban Bay, consequently basement founding levels, being below the water table, are within estuarine sands.

With the construction of the Lion Brewery on the site in the 1920s the creek was canalised and later replaced by a large culvert, which due to the low flat level of the site, backs up at high tide periodically to the underside of the top of the culvert. This was discovered by the contractor during construction of the basement when an abandoned pipe crossing the site overflowed into the open excavation and completely flooded the area.

Design Considerations

The brief was to design a new corporate headquarters which would incorporate the present and future needs of the South African agents of the Mediterranean Shipping Company's operation which at the time occupied 4000m² of office space. After extensive research it was decided to develop a portion of the site to its

maximum allowable bulk, thereby releasing the balance of the site for future development. The overall building accommodation consists of 1300m² of ground floor shops or warehousing, 6500m² of office accommodation within 7 floors, and basement parking for 80 cars.

Contextually it was considered fitting for an interpretation of the *genius loci* to prevail. This was seen as twofold in retaining the strong visual and physical links with both the harbour and the landscaped Esplanade.

The building has been set back from the front of the site to provide an extension to the existing green landscaped fringe along the harbour edge. The landscaped area was raised to provide additional emphasis to the axially aligned entrance foyer with its flush-glazed canopy extending up the full height of the building, culminating in a pedimented arch supported by "flying buttresses" symbolising the bridge of a ship.

Semi-circular stairs separated by a ramp provide access through the landscaped area straddled by a ring beam resembling the bows of a ship which supports an entrance pediment used as a scaling down device with the company name emblazoned in bronze. The double-volume foyer incorporates a granite-lined water-wall feature

with a 6 tonne brass propellor, acquired from one of the client's ships, suspended nearby.

The project (an area of 10 500m²) was completed on time (15 months) and within the budget of R17,000,000.

External Finishes

To achieve a maintenance-free facade, ceramic tiles were used externally, being predominantly set in precast panels. Where used in-situ, bonding additives were mixed into the plaster and the entire application undertaken by the main contractor. Solarshield S10 blue and silver glass was used for the curtain wall and for the flush-glazed windows.

Structural Considerations

The structure comprised a conventional reinforced concrete frame using the concrete lift shaft to achieve lateral stability. Post-tensioned concrete slabs were used with spans up to 8m. This achieved both economy in the slabs and reduced the floor to floor height. A two stage post-tensioning system was carried out for the first and second floor roof podium extensions after completion of the tower block. The basement and ground floor have a

traditional reinforced slab and beam construction.

The basement construction was complicated by the high water table 2m above the basement floor level. This entailed the installation of provisional outer and inner de-watering rings with probes at 2m centres. These de-watering rings could only be removed once the permanent subterranean and sub-surface drainage systems had been connected into two centralised concrete caissons which continuously pump out water.

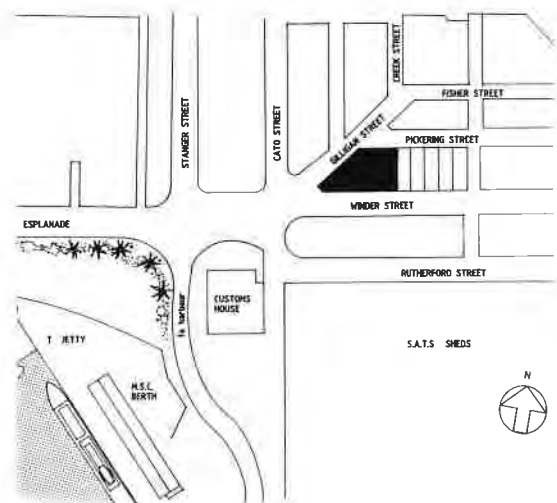
Foundations are Franki piles founded within the dense sands, this being more cost effective than bearing directly onto the rock at a much deeper level. The piles were driven from a level just above the water table, the balance of the excavation being carried out under the de-watering system.

To reduce the impact of the basement and lower podium levels on the construction critical path, the tower block was designed as an independent structural element.

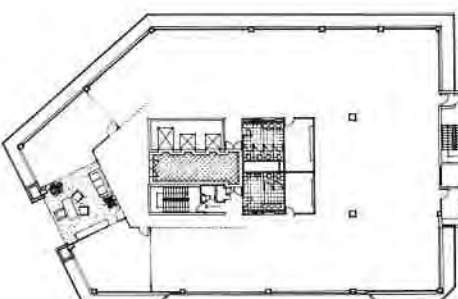
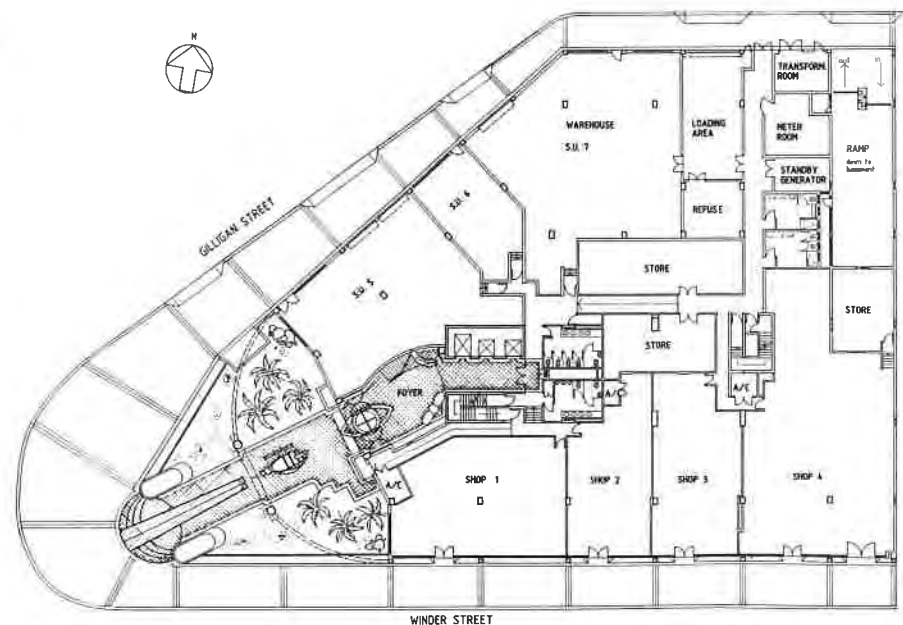
Michael Legg



Aerial view from the Bay.



Locality Plan

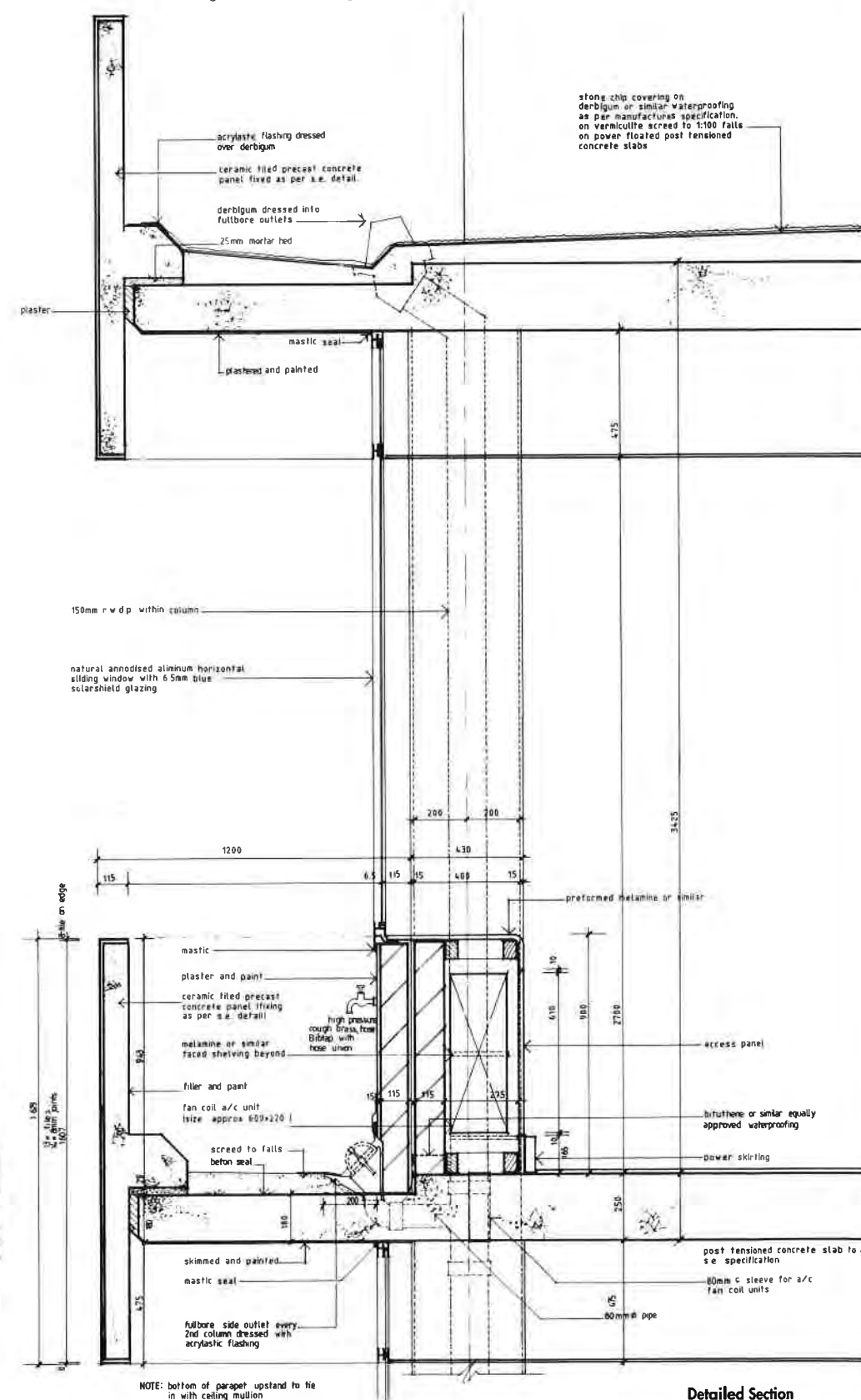


Typical Office Floor

Ground Floor

Client: Mediterranean Shipping Company
Architects: Stafford Associate Architects
Principle Agent: Bruce Stafford
Project Architect: Michael Legg
Quantity Surveyors: Walters & Simpson
Structural Engineers: Horne Glasson & Partners;
Young & Satharia
Mechanical & Electrical Engineers: M & E Design

Geotechnical Engineers: Knight Hall & Hendry
Interior Designer: Stafford Associate Architects
Landscape Design: Roots Garden Design & Landscaping
Sculpture: Etienne De Kock
Main Contractor: Stevenson Construction
Photographer: Angie Buckland



Detailed Section

Appraisal On the edge

LOOKING AT the three buildings featured, we seek a demonstration of a general principle through which an architectural culture for building along the Victoria Embankment waterfront edge could be promoted.

This area which first served as Durban's swimming enclosure has a wavy cadastral outline making for an inherently more interesting built form. With the construction of the railway line to the Point the direct linkage to the water was cut off, but the splendour of a site facing on to the harbour remains, as does the vegetation, including the palms which have become an image of Durban generally.



When in the early 1970s plans were afoot to increase the traffic carriageways, the Natal Institute of Architects reacted with the horror rendering by John Frost (above). This convinced the public and the project was abandoned. But for architects it is not simply a case of vigilance, it is a case of demonstration by building – when they are fortunate enough to be so commissioned.

Each of the three buildings has responded to the particularities of its location. The regulating order of 136 Victoria Embankment has resulted in two frontal planes: one echoing the curved site boundary, sheathed in faceted patent glazing and providing for the locating of board rooms, the other a series of staggered balconies. Why the glazing had to be mirror-glass thus rendering all photographs distorted is not understood. One may query the relevance of balconies to offices – as in the case of Helmut Jahn's 88 Field Street building – but John Frost has realised the need for a dialogue between his office building and Issy Benjamin's triad of domestic buildings alongside, and the offices at that end of the building would quite naturally be reserved for the most senior personnel. The site also allows for an unusual feature alongside the Victoria Embankment – projecting forward in its essentially concave setting, a portion of the building is



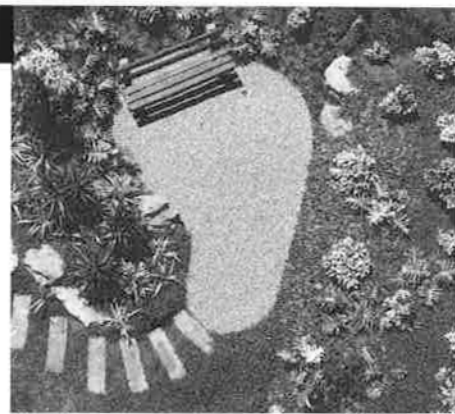
offered both the favourite north orientation and a view from above the Victoria Embankment and along its length. This co-incidence also allows for a side entrance to 136 Victoria Embankment and for retail space to engage with the pedestrian along the Embankment.

Victoria Maine has a similar site. But whereas John Frost has acknowledged the delicacy of the Issy Benjamin compositions and has allowed for the emergence of glass architecture in his work, Peter McCaffery has responded by addressing the massive modelling of the adjacent building. And whereas both architects have relinquished the possibility of considerable ground floor amenity by accommodating the need for parking, Peter McCaffery has placed his entrance on the corner and projected that void up the length of the building, as in Frost's building, to accommodate board rooms or other important functions. Contrasting with this void, McCaffery has modelled the facades on elements for sun control. From the point of environmental control, that modelling is not warranted on the south elevation. With the splendid views to be enjoyed, one wonders why not more of the facade was given over to fenestration. However, hav-



ing chosen this cladding method, the cill heights are low, allowing for good views while seated. And consistent with the modelling decision, the facade is appropriately scaled at the cornice and at the base where a battered and rusticated wall meets the pedestrian.

Mediterranean Shipping building at the termination of Victoria Embankment sits on an acute angled site, the prow-shaped massing evidently derived therefrom. Unlike the two other buildings which needed to be crowded onto extremely



compressed sites, Bruce Stafford has been able to create a forecourt, his building having a semi-private landscaped environment, a feature he has carried through to the podia which too have been landscaped. (The landscaping received the 1993 SA Landscape Contractors Institute Gold Award and was placed Joint Overall Winner.) Like both his colleagues, Stafford has provided for a double-volume entrance hall where a powerful reminder of seafaring energy adorns the space.

But the general principles do not end with massing and modelling. John Frost has derived forms from the marine environment and these are not limited to the inclusion of porthole windows. In the entertainment area appropriately leading to a deck, he has respected not only the form of a ship's interior but observed detail and assembly. Here the forms are functionally appropriate and serve to further the historic continuity of the work as a whole.

What is so refreshing and laudable about these three buildings is that they have interpreted



their surroundings without resorting to pastiche. Too much of Durban's recent architecture, though contemporary in technology, is "Victorian", leading to confusion both of the public and often also of the profession. That these buildings have not succumbed to this temptation adds to the stature of their architectural achievement.

Walter Peters, Editor

NATAL SCHOOL OF ARCHITECTURE

Professor Errol Haarhoff, Dean of the Faculty of Architecture, was appointed Head of the School of Architecture for a three-year period beginning March 1993. Professor Haarhoff has since been offered the position of Professor and Head of the Department of Architecture at the University of Auckland, New Zealand, and has accepted this offer to assume duty in 1994. Professor Peter Stewart has been appointed Deputy Head of the School for one year beginning May 1993. Professor Emeritus Gilbert Herbert of the Technion – Israel Institute of Technology, Haifa, visited the Natal School during the first semester of 1993. An Honorary Doctorate of Architecture was conferred on Mr Revel Fox at the graduation ceremony on 21 April 1993. At the same ceremony, Professor Emeritus Brian Kearney was awarded the degree D. Arch.

LETTERS

The PWD pioneered the public architectural style of the Union!

Sir – The 90 Yr celebratory issue of the NIA Journal was most enjoyable. We would, however, like to take up a point concerning the performance of the Public Works Department (see p. 7).

The "Berea style" is introduced as a "term given to a group of buildings designed and built between the two World Wars and which are unique to Durban" (p. 6). Then, later (p. 7): "It did not take the Public Works Department long to recognise the positive qualities of local building techniques in the Berea style." The implication here being that the PWD jumped on the bandwagon of the "Berea style". The latter quote was made in relation to the Old Stamford Hill School (Livingstone Rd School) which was in fact designed before the First World War (in 1910) by the talented architect WJ Beall of the PWD, Pietermaritzburg (Pmb).

The point we wish to make is that the "Berea style" and indeed the "Union style" were already embodied in the work of the PWD in both Pmb, through the work of AE Dainton (who worked in Pmb until 1905) and of WJ Beall, and in the central office of the PWD in Pretoria.

Far from recognising the qualities of an already existing style, the PWD pioneered the public architectural style of the Union, a vernacular which has never fully had its due.

To take the point further, the PWD in Pretoria from at least 1908, served as a refuge during the depression for out-of-work architects and as a training place for young men entering the profession at a time when there were no schools of architecture in South Africa. What happened to these architects? Many (EM Powers, GEG Leith, GLP Moerdyk, HW Spicer, RN Jackson, among a long list) went out and sowed the seeds of a profession well learnt, a fascinating topic in itself.

Doubtless there were other influences at work within the profession and PWD itself such as the influence of Baker, Lutyens, Leonard Stokes, Reginald Blomfield et al. But the PWD established a strong tradition for good sound public buildings independently of the "Berea style".

We hope that you will consider the claims we make and come up with some more points. We have not gone into details about the input of the PWD towards establishing the use of certain building materials in the country but it was early on a policy to use local rather than imported materials.

Yours sincerely

Joanna Walker and Judy Henning, Museum Service and Works Branch, Natal Provincial Administration.

Thank you for this illuminating response. As you say, the public architecture of the Union can be deemed a "vernacular" and would be worthy of systematic research. – Editor.

PROFESSIONAL NEWS

Changes in addresses

Hallen Custers Smith to 4 Elland Road, Manor Gardens, Durban 4001
RJ Hamilton to 47 Charles Grove, Glenwood, Durban 4001
W Long to 151 Mansfield Road, Durban, 4001
WJC Watkins to 5th floor, Albany House North, Albany Grove, Durban, 4001
Artek 4 (NIH Smith, MS Phillips, AJ Hofman) to 5th floor, Albany House North, Albany Grove, Durban, 4001
Elphick Proome to 61 Ramsay Avenue, Berea, Durban, 4001
JS Domisse to 5th floor, Albany House North, Albany Grove, Durban, 4001
L Chapson to 14 Gelderland Road, Umgeni Heights, Durban North, 4051
AB Adkin to 52 Peter Road, Springfield, Durban, 4091
SDJ Baillon (Carter-Brown & Baillon) to 1st floor, NBS Building, 82 Brand Road, Glenwood, Durban, 4001
BE Walters to Suite 5, Hilltop House, 5 Old Main Road, Kloof, 3610
DS Hattingh (DHA Architects), to 16 Coastlands, 47 West Street, Durban, 4001
MJ Boule to Portview, 183 Cowey Road, Durban, 4001
OL Pretorius to Residence 1, 7 Essenwood Road, Durban 4001
RJ Farren to Portview, 183 Cowey Road, Durban, 4001
AD Hart to 189 Umhlanga Drive, Durban North, 4051
Ellens and Whitfield to 5th floor, 2 Durban Club Place, Durban, 4001

New members

Mrs CE Skellern (Ordinary) PO Box 368, Uvongo 4270
WJ Gildenhuys (Ordinary) c/o ML Sultan Technikon, PO Box 1334, Durban 4000
CF Glasspool (re-enrolment - Ordinary) PO Box 391, Newcastle 2940
L Chambers (AnT) PO Box 161, Manzini, Swaziland
Ms RA Coulson (AnT) 69 Manors Road, Manors, Pinetown 3610
WS Grenfell (AnT) PO Box 3682, Windhoek, Namibia
AC Hallam (AnT) PO Box 3682, Windhoek, Namibia
EF Huizinga (AnT) 27 Ellingham Drive, La Lucia 4051
B Koobal (AnT) PO Box 1768, Durban 4000
Ms HE Maxwell (AnT) 36 Dunkeld Road, Westville North 3630
SJ Mkhize (AnT) 80 Bank Terrace, Howardene 4001
LC Page-Lee (AnT) 17 Loudon Road, Glenwood 4001
WK Munro (AnT) 34 Acacia Road, Glenwood 4001
MD Roberts (AnT) 9 Lothian Court, 208-10th Avenue, Morningside 4001
SG Reynolds (AnT) 45 Langton Road, Montclair 4001
M Dawson (AnT) PO Box 3682, Windhoek, Namibia
GL Gordon (AnT) PO Box 10465, Meerensee 3901
Ms MJ Heyns (AnT) PO Box 10634, Marine Parade 4056
Ms L Hunt (AnT) 180 Chelmsford Road, Durban 4001
SW Marlo (AnT) 81 Archer Crescent, Manor Gardens, Durban 4001
DC Moffett (AnT) 104 Valhaven, 80 Cromwell Road, Glenwood 4001
PJ Oelsen (AnT) PO Box 101226, Meerensee 3901
FJW Steyn (AnT) PO Box 1768, Durban 4000
RG Truen (AnT) 1 Alexander Mansions, 348 Essenwood Road, Durban 4001
Ms MJ van der Merwe (AnT) PO Box 1301, Margate 4275
KD Webster (AnT) 15 Glenroy Road, Manor Gardens 4001

RG Young-Pugh (AnT) c/o Dept of Architecture, PO Box 953, Durban, 4000.

Ms K van Niekerk (AnT) 21 Rushmore Road, Pietermaritzburg 3201

CL Vinton (Ordinary) 44 Rand Road, Manor Gardens, Durban, 4001

RW Jay (Ordinary - rejoined) 85 Kenmore Road, Bellair, 4094

JVDA Gomes (Ordinary - rejoined) 12-14th Avenue, Ashley, Pinetown, 3610

GB Bartley (Ordinary - rejoined) 41 Syringa Avenue, Westville, 3630

Resignations JC Purkis - SN Tomkin

Deceased CAL Levick - JEM Barnes - JB Gravell - GG MacFarlane - AR Strachan - L Stretton - NH Brown - BL Torr

CORRECTIONS - Issue 3/4 1992: NIA 90th Anniversary

Crown Building, corner Umbilo and Berea Roads, was designed for Williams Hunt (Natal) Ltd by Paton Taylor and Partners and completed in 1956. According to Mr Lionel Reeves of Paton Taylor Associates Inc, this building was one of the first in Durban in which pre-stressed concrete beams were employed. 303 and 309 Florida Road by architect T Read were built for Messrs George Browne and Charles Winsor respectively. They were not commissioned by Sir Abe Bailey.

Stamford Hill School, Livingstone Road, was designed by PWD Architect W J Beall in 1910.



The Natal Institute of Architects moved to its new home at 160 Bulwer Road, Glenwood, 4001 Durban, on 23 April 1993. The official opening by the Mayor of Durban, Cllr Margaret Winter, took place on Monday, 28 June.

Please note the new telephone and fax numbers: (031) 21-7590 and 21-7586 respectively. (The Post Box has been relinquished.)

The NIA gratefully acknowledges the following donations towards the restoration of its new home: Donor Contractors and Suppliers: Hulett Aluminium Ltd - Watertite Guttering (Ntl) (Pty) Ltd - TDM (Pty) Ltd - Gordon Verhoef & Krause - Dulux (Pty) Ltd - Plascon Paints (Ntl) (Pty) Ltd - Wooden Floors - The Floor Doctor - Tony's Flooring Centre - Union Locks - AJ Ballard (Pty) Ltd - Africa Glass Natal (Pty) Ltd - Kwikot Natal - Cobra Watertech - The Bath House - Denis Gourley (Pty) Ltd - Total Highway Security - Crabtree Litemaster - Louvredrape (Pty) - City Metal Products, Four Seasons Conservatories - Corobrik (Pty) Ltd - General Signs - Add Construction cc (Front gate) - Natal Heritage Committee (Front door etched glass). Contributing Suppliers: Kaljon Joinery & Balustrading - Bradgery Joinery (Pty) Ltd - FT Building Supplies - Vitro Building Products - Ceramic Industries & Italtile - Vaal Potteries - Woodcraft Kitchens (Pty) Ltd - Q Lite - Lascon Lighting Industries - Flortime.

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