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INFORMATION SHEET

Issued by the National Building Research Institute of the South African Council for Scientific and Industrial Research.

Cement Painted Wall Surfaces.

163 Q. Does the crazing which generally develops on the surface of a wall treated with cement paint impair the waterproofing qualities of this type of surface treatment ?

A. Hair cracking or crazing frequently develops on cement painted wall surfaces as a result of the difference in dimensional changes of the walling materials and the cement paint, particularly those dimensional changes which occur during cycles of wetting and drying. It is often considered that this crazing has a detrimental effect on the rain resistance of these surfaces.

The effect of hair cracks on the waterproofing qualities of cement paints can be seen from the results of rain resistance tests given in Table I. These results were obtained by spraying the entire external face of cement painted walls 6 ft. wide and 9 ft. high with water, at an even rate of 1.5 inches per hour, three weeks after completion and again after a twelve month exposure period.

Although all the cement painted surfaces of the walls developed more numerous hair cracks during the exposure period between tests, the results indicate that this cracking did not have a detrimental effect on rain resistance. In fact,

the rain resistance increased in all the cases tested and with some walls the increase was very marked. This improvement is probably due to a slow carbonation process of free lime within the cracks. The calcium carbonate which is thus formed has a greater volume than the calcium hydroxide and therefore tends to seal the cracks.

Artificial Illumination.

164 Q. What are the desirable colours of fluorescent tubes for general lighting of interiors ?

A. Fluorescent tubes are manufactured in various colours, such as red, green, blue, gold and "white" or "near-white." Of these, it is only the "white" or "near-white" tubes that are mostly used for general interior lighting, since the coloured tubes are mainly used for decorative purposes or to obtain special light effects.

The "white" or "near-white" tubes are further available in different tints and a simple, though not very accurate, method of distinguishing between the various tints is to compare their colour-temperatures, which, in a popular sense, are the degrees of "whiteness" of the light-source. Colour-temperature, which is generally expressed in degrees Kelvin (°K), is obtained by comparing the colour of the un-

Table 1.

Thickness of wall (inches)	Type of cement paint on external face of wall	Type of walling unit	Time to penetrate to inside surface when the wall was three weeks old (minutes)	Time to penetrate to inside surface when the wall was twelve months old (minutes)
9	Two coats of 1:1 sand cement paint	Hollow, sand cement block	149	1440
9	Two coats of 3:3:2 sand:lime:cement paint	Hollow, breeze block	180	945
9	One coat of 1:1 sand cement paint	Hollow, foamed slag block	30	90
4½	Two coats of 3:3:2 sand:lime:cement paint	Solid, breeze block	320	367

known source with that of a standard laboratory radiator (black body), which can be heated to the proper temperature so as to match the colour of the unknown source.

Although the classification of "white" fluorescent tubes according to colour-temperature differs slightly from country to country, the following table gives an idea of some of the available tints and their respective colour-temperatures:

Tint of Fluorescent Tube.	Colour-temperature range.
Daylight, Northlight	4500—6500 °K.
Natural, White, Soft-white	3500—4500 °K.
Warm-tint, Warm-white	2750—3200 °K.
Mellow	2400 °K.

By choosing a fluorescent tube of the right colour-temperature it is possible to create either a "warm" or a "cool" atmosphere; the higher the colour-temperature the cooler the effect will be. The following may be used as a guide in selecting suitable fluorescent tubes:

Purpose or Use.	Recommended Colour-temperature.
Colour-matching	6500 °K.
Industrial Lighting	4500 °K.
General Lighting	3500 °K.
Libraries, Offices, Hospitals and Schools	2900—3200 °K.
Houses, Restaurants, Night-clubs, etc.	2400—2900 °K.

Stability of Earth Slopes.

165 Q. How can an earth bank or slope, which shows signs of failing, be made safe?

- A. When an earth bank, which has been standing satisfactorily for some time, either fails completely or shows signs of failure, the cause can nearly always be traced to the action of water. Thus the control of drainage is of prime importance when considering the stability of any slope.

A simple remedy in the case of failure of a bank is merely to flatten the slope, but the

length of slope may often be limited. In this case there are several other possible measures which may be considered.

In a sandy soil, the force due to seepage of water from the top of the slope, through the bank, may be so great as to make the side unstable. The use of large stone for pitching the surface will have a stabilising influence and the joints, if left open, will allow the water to seep out and the weight of pitching to become fully effective (See Figure 1 (a)). The joints should not be grouted in the attempt to waterproof the side, since considerable pressure may be built up behind the pitching and this may have even worse consequences. It is advisable to use a filter bed below the stone to prevent the soil washing out.

In clays, the presence of water will tend to soften the material. Failure of the slope will usually take place by sliding out on a surface which is approximately circular. The forces causing the slide may be reduced, either by removing some material at the top of the slope, or by adding additional material at the bottom (or a combination of both), as indicated in Figure 1(b).

Long, fairly gentle slopes of a loose decomposed soil may also be found troublesome, in that failures take place when a fairly shallow depth of material suddenly flows away, after becoming saturated during a wet season. A measure of remedy is provided in this case by excavating trenches up the slope at 40 ft. — 50 ft. intervals and backfilling with gravel or broken stone, so that the trenches act as drains and prevent softening of the soil. (See Figure 1 (c)).

This method can also be used for steeper slopes in clay, where limits are placed on flattening the slope, and the drains then also act, to some extent, like buttresses reinforcing the slope. The trenches should be excavated by benching, as shown in Figure 1 (d), and the spacing should be roughly equal to the height of the slope.

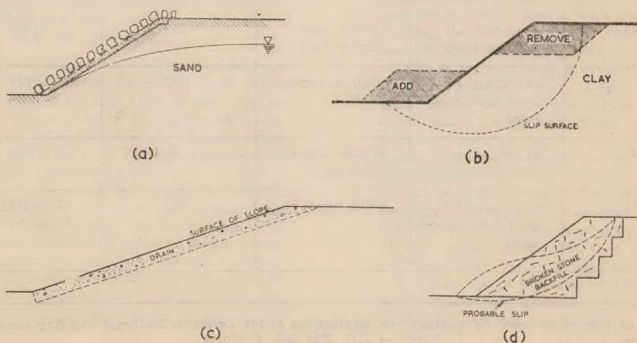


Fig. 1.



CIVIC ART AND YOU

EXHIBITION

30 AUG - 11 SEPT

SPONSORS OF THE EXHIBITION:

The Transvaal Provincial Institute of Architects:

The School of Architecture, University of the Witwatersrand, Johannesburg.

CHAIRMAN, JOINT PROGRAMME COMMITTEE:

Mrs. Doreen Greig.

DESIGN TEAM:

Gilbert Herbert (Chairman), Prof. John Fassler, W. Duncan Howie, John M. Shunn, all of the School of Architecture; and S. A. Abramowitch.

CONSTRUCTION TEAM:

C. D. Abramson, B. Hoffenberg, J. Levin, I. Schlapobersky; and the Second Year Students in Architecture, University of the Witwatersrand.

IMPRESSIONS OF THE EXHIBITION

by B. S. COOKE

To convince the citizens of a large city of the benefits and delights of civic art is an enormous task. When the city is materialistically-minded Johannesburg and the available means are limited, the task becomes herculean. Patrick Geddes, a veritable Hercules himself, attempted it in Edinburgh at the beginning of the century, with widespread effect. No less heroic and vitally important to our city and other cities in this country, was the recent exhibition and symposium "Civic Art and You". It probably represents the first real expression in public, of a striving towards values in the development of the city, other than materialistic ones. It is sad that Johannesburg has waited so long for a demonstration of this sort.

The subject is so vast, that the presentation of it calls for an exacting selection of the essential "essences", which was certainly achieved in this exhibition. The presentation of the subject, both by exhibition and lecture evenings, was divided under four headings—"How it began"—"What went wrong"—"Putting it right" and "The task ahead".

In the exhibition, under the first heading, the visitor was led forcefully through the historical development of urban environment. The South African native was shown as an example of primitive man, living a rural existence in magnificent natural surroundings and fashioning simple objects with beauty.

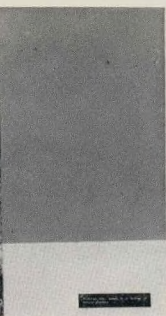
The emergence of more complex civilizations was then depicted, with the Greek town of Priene and the Forum in Rome, as impressive examples. Here the caption "Men were intensely proud of their cities" was most forceful and apt. Chartres Cathedral and a Guildhall were reminders of the fervent industriousness of mediaeval times. That wonderful Italian trilogy—St. Peter's, Rome; Piazza San Marco, Venice; and Piazza della Signoria, Florence; each so individual in its character, expressed the incredible

tour de force of Renaissance city building. Versailles and the Louvre exemplified the great scale and splendour of Paris under the Louis', while tree-filled Bloomsbury and Lincoln's Inn were redolent of the human and liveable qualities of the best English town planning. South Africa was represented rather timorously among this galaxy by a photograph showing the provincial charm of Grahamstown.

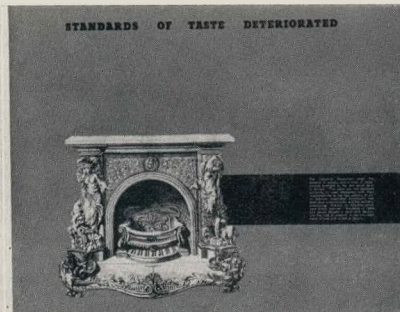
To me personally, this display of historical civic art was a feast. It was forcibly presented, with splendid large photographs; the aerial views for example, of Chartres and St. Peter's, Rome, were remarkable. I thought it the most vigorous and convincing section of the exhibition, perhaps not surprisingly so, for there is after all, a heritage of thousands of years to draw upon.

The section "what went wrong" seemed at first rather slight, as a representation of the evil effects of the industrial revolution, but the impact of these few screens depicting industrial squalor and degenerate taste, after the preceding splendours was most intense. It was interesting to contemplate that with its toy-like simplicity and innocence, the first steam engine which was illustrated, was a moving force in the great industrial revolution and a source of its troubles.

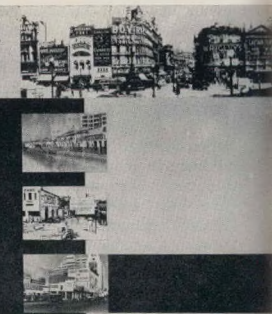
Usually commerce and vested interests are the scapegoats blamed for the lack of town planning. It is significant however, that in the case of Johannesburg it was the Government and the Municipality who were called to task here for building over the precious squares of the city one by one, by imposing a police station, a law court, a town hall, a technical college, a railway station and recently an omnibus terminus, on squares that would have added greatly to our civic amenities. To see the square fronting Escom house on a holiday and empty of vehicles, is to realize what possibilities there are here for a fine civic square.



CIVIC ART AND YOU. THE EXHIBITION



A SELECTION OF SOME OF THE SCREENS



Happily however, in view of the City Council's present interest and keenness in matters of civic amenity, it may be that these misfortunes belong to the past. As the next screen in the exhibition rightly showed, it is to these authorities together with industry and commerce, that the public must look for better things; for these are the patrons of to-day.

In the section "Putting it right", the visitor was shown the contrast between the care lavished on the individual's home and garden and the neglect leading to squalor in the "no man's land" of the city. There was indeed an indictment of urban man, expressed in the poignantly unforgettable photograph of two urchins sitting below a tattered entertainment poster, reading "no way out". The delights of an aware and sensitive civic sense operating, were shown, first in the trappings of the city: with its furniture of sensible and shapely lamp standards, seats, shelters; to the major elements of the buildings, streets and open spaces and the sensitive combination of them; creating a variety of rich visual experiences. Some of the basic qualities which give character to a city, such as urbanity, variety or drama, were clearly expressed.

These studies culminated in the heart of the city—the Civic Centre; and outstanding examples of recent projects such as England's Harlow and America's Boston were illustrated. Harlow, with its superb spatial concept, has squares planned freely, linked under or around the buildings; which stand with their bulks in proportioned relation to the spaces on to which they face. The photographs of these models seemed of quite another world, the environment of this century which is struggling to come into being. I had only one slight qualm. For all their laudable, formal aesthetic attributes, these centres to me lacked some quality of richness of the older cities. There seemed to be a certain vacuity. Is our neglect of spiritual values in this age going to show on the face of our cities, as the soul of every age is bared in the cities it creates? But perhaps it was because they were small scale models and they needed sculpture, colour and landscaping to enrich them.

Anyone who came to the exhibition expecting to find a highly coloured plan or model of our new civic centre, was doomed to disappointment. At a later stage, an exhibition of a developed project would doubtless cause enormous public interest, but now it is essentially "the task ahead". A comprehensive aerial photograph of Johannesburg showed clearly the site for the new civic centre in relation to the City. This was followed by appetizing glimpses of the activities that could be expected to take place in it, such as ballet, music and art, together with civic administration, and public assembly in a dignified environment. The suggestion was pictured of an administrative and cultural centre linked with the city, yet somewhat aloof from it; a centre which would form the focus of activities with a cultural and humanis-

tic basis, in contrast to the commercial atmosphere prevailing elsewhere.

The exhibition closed with a clarion call to all, to play their part in ensuring that the city is made worthy of our civilization and cultural heritage, of which it should form a rich expression.

I was very conscious throughout the exhibition of the sense of environment, made by man through the architect; and of the various forms it took and atmospheres it created.

There was the classic serenity of the ancients, religious fervour of mediaeval times, noble grandeur of the Renaissance in Italy and pomp and splendour in France, grace and charm in England, squalor of industrial cities, joy in domestic living and horror of urban blight. When all is said, these are surely main factors that touch society most deeply.

In the limited space of about thirty-five small screens, the amount of ground covered in the information given to the public was vast. The material was presented in a most simple and dignified way; a fine example of display design. The simple screens, each carefully composed with large photographs offset with areas of gay colour contrasting their monochrome tones, were very telling. Captions were clear and easily read, and these were arranged in two series; the large headings, which made a complete concise statement in themselves; and the more detailed ones also reading as a continuous story from screen to screen. The headings could be comfortably read by a casual visitor, in a matter of minutes, walking around the exhibition; while the details, which were uncomplicated by statistics and confusing diagrams as often seen, took a mere half hour to read. These are factors of importance in the machinery of conveying much information to a busy public in a short time, and in convincing them of a great ideal at which to aim. A well-worded and produced pamphlet was handed out, and the exhibition was given wide publicity in the press, as well as by radio broadcast.

The exhibition was shown not only in Johannesburg but also in Benoni and Pretoria. Arrangements are being made for it to travel to Springs, Roodepoort and Krugersdorp, and it has been asked for in other centres.

During the period of its showing in Johannesburg, three lecture evenings were held at the Witwatersrand University under the general headings mentioned earlier, and these are reported elsewhere.

There can be no doubt at all, of the great importance of this enterprise, to the furthering of Civic Art in Johannesburg and throughout the country.

It awakened considerable public interest and may be thought of as a seed well sown, the full growth and flowering of which must surely come to pass, if only gradually and after many years.

All those who made it possible have certainly done a valuable service to society.



*Two general views
of the exhibition,
as displayed at the
Johannesburg Public
Library*

Photographs of the Exhibition:
J. G. BOSS
Design of Title Screen (p.22)
PETER HECK



CIVIC ART AND YOU

A SERIES OF LECTURES HELD AT THE UNIVERSITY OF THE WITWATERSRAND ON THE
EVENINGS OF 3RD, 8TH AND 10TH SEPTEMBER, 1954.

THE FIRST EVENING: HOW IT BEGAN, AND WHAT WENT WRONG
An historical analysis of art, town planning and architecture.

SPEAKERS:

DR. HEATHER MARTIENSSEN

MR. E. W. N. MALLOWS

PROF. JOHN FASSLER

CHAIRMAN: MR. COLIN SINCLAIR, President of the Transvaal Provincial Institute of Architects.

DR. HEATHER MARTIENSSEN

Before we can attempt to analyse what "went wrong" in the development of contemporary conditions, it might be as well to define what is wrong in this context. This whole exhibition is based on the fact that we feel our material—that is our architectural, *visual*—surroundings to be inadequate. What is perhaps worse is that we do not seem to care, and we do not care because we do not *look*, and we do not *see*. People do not see their surroundings. We are not trained to see. Our training as human animals seems to run directly against our capacity for visual appreciation. In a world of solids we learn a trick of recognition which will enable us to make use of the things about us without a prolonged study of their appearance. How many of us can recall precisely the colour and design of even the objects in constant use? And yet actually the human eye is capable of seeing colour and tone only, and tricks itself into making solids out of everything: faces in the clouds, or flames of a fire, and monstrous animals in a dark road. In primitive times this may not have mattered, but life has become so sophisticated—we have to recognize so much—that

we develop the protective technique of seeing the particularization rather than the general shape.

This does not mean, of course, that we do not all make aesthetic judgements, but we tend to make them only about certain groups of things. We are taught to admire "natural" beauty such as that of animals, people or flowers and trees, and we are taught to expect that pictures too will fall into the category of "beautiful" things. Most of our ideas about beauty, however, do not come from the experience of our eyes, but from our reading. It is in literature that we normally learn where beauty may lie, and because of this our critical attitude tends to stem from literature too. The literatures of Europe are our heritage as South Africans, and because our surroundings do not reflect the qualities described and praised by European writers we have developed a sense of inferiority which shows everywhere. This has left a sorry record in our art galleries, abounding in collections of the nineteenth century, most of them hypocritical or ignorant nostalgias of our grandparents, from which it is impossible to learn standards of judgement.

Johannesburg, of course, is criticized by everyone, chiefly for being "raw", "new", and "hard". What would the critics prefer? Presumably they have in mind the beautiful old cities of the Continent. But why, really, are these cities admired? Is it because they are beautiful, or merely because they are old? There is a popular suspicion that old things (if they are old enough) are always beautiful, and indeed time lays a patina on what it does not destroy. This is perhaps our key to the matter, for the patina renders homogeneous the fabric on which it is spread. Beauty in a city does tend to arise from the homogeneous, the continuous and the whole, the sense of its being a living organism with its own character and special needs, and of fulfilling the role assigned to it.

But these qualities are not necessarily what all people see. I have suggested that we look far more often with our minds than our eyes, and a place may carry associations which ripen and increase through the centuries, forming its *character*. In London the visitor is far more likely to be aware of Dickens in Lincoln's Inn Fields than of Inigo Jones and the classic revival; Eros is more likely to give colour to Piccadilly than the genius of Nash; and Hyde Park is far more widely associated with the tradition of free speech than with that of landscape gardening. These things do not make London beautiful, though beauty is to be found there. But apart from the kindness of time, cities are sometimes beautiful, and we should know what makes them so. It is not necessarily true that the general community were better trained for visual appreciation than we are. There were probably always only a few who guided public taste, which must have been determined as much by habit as it is to-day. Only the associations determining the taste were more propitious. The Athenians believed their artists were the greatest in the world. So did Georgian London. They lived in an era they were proud of, and consciously accepted the spirit of that era in the works of their artists. We have a nostalgia for what has been recognized to be fine in the past, though we do not know it and may never have seen it.

I believe that most of her citizens hate Johannesburg; hate the city for not being mellowed, not being soft, not being full of literary and historical associations; for being twentieth century, busy, pre-occupied, brittle, hard. Great literatures matured in Athens, Florence, London. What was ever written about Johannesburg except humorously, bitterly, or in the financial columns? Certainly the rest of South Africa dislikes our town. But it is an unhappy situation that we do too, because great cities are not developed out of contempt and a sense of inferiority.

What is hated in Johannesburg? The city has no associations of scenery or building. Is it, as we so often hear, a "city without a soul", or simply a community without a civic consciousness? Are we in fact criticizing Johannesburg or the *people* of Johannesburg? We all know that Johannesburg grew quickly,

haphazardly, out of a mining camp, out of expediency. So did the Mediaeval Town grow out of expediency, individual buildings huddled together, unplanned, within the protective girdle of battlements and moats. But the Mediaeval Town had one thing that we have not, that area which marks the civic heart of a town, in its cathedral square.

I must confess that to my eyes Johannesburg has a beauty, a uniform fabric—the weave of its own day, age and outlook. It has a new kind of skyline, and we cannot have it otherwise. It is built as it is because the people wanted and needed it so. Its great potential beauty lies in the fact that it is utterly of the twentieth century—one of the few such cities, I believe, in the world—and that it shows a consistency of fabric equalled only by certain small towns preserved to us complete from the middle ages, or that still bear the stamp of the Renaissance in classical pride.

What, however, the cities of the past had, and we have not, was significance as a community. Why this is so will be discussed in later papers. Enough for me to point out, as has been done so many times before, our lack of squares and promenades, parks and gardens, public rostra and civic buildings. We can not, of course, put the clock back. Nor can we now—nor should we want to—change our way of life for that of bygone times. We are not now, nor need we try to become, a race of city dwellers whose life is spent in streets and street cafes. Nevertheless we are producing a new flat community who will need improved opportunities for recreation and communication. Pedestrians demand more in civic amenities than drivers, and the streets of our town are unsuitable in scale for either.

The citizen must open his eyes to what has been good in the past, and he must develop the appreciation to understand what he is shown. He must accept what he has got and realize its qualities—actual and potential. We need visual training for both adult and adolescent. We need to encourage our artists, to build up our art collections. Our potential is unequalled, and now we have the means to realize it. Perhaps this is a sign that appreciation and civic pride are on the way up.

We do not all hate our city. There are painters and sculptors who would rather live here on the highveld than anywhere else in the world. We may hope that a great school of painting will arise from this nucleus. We have one of the few art collections worthy of the name in the land. Let us hope that it will be enabled financially to realize the dream of its founders, making it truly representative of our remarkable century of art. And we have, as this exhibition shows, at least some citizens who care about the dignity of their city and are sensitive to her future.

In my attempt to suggest some of the things that are wrong with the present situation I have attacked rather the citizen than the city. Those who follow me will, I am confident, rescue him from my harsh accusations and show you, at least, that it is not all his fault.

Mr. E. W. N. MALLOWS

I want to put forward this evening a thesis: that what makes or mars the character and the texture of our cities is not the national or cultural character of its people but a much simpler thing—the source of physical energy, the unit that produces power.

If the history of cities is looked at in this way, three great periods stand out. The first is that of all the great "historical" periods ending in Western Europe in the 18th Century: that period of power based on muscle (human or animal) and wood. Motive power, except for minor use of wind and water, was supplied by muscular exertion; industrial power (i.e. heat)—for the making of bricks and iron for instance—by the burning of wood. Such a culture depended on the great forests for its existence. All movement on land depended on the same power: all movement at sea, on the use of wind.

These power sources set up the character of towns and the degree of movement: both were strictly limited. Towns in a very real sense were hand-made and distances were distances reasonable on foot or on horse. Even when wheeled vehicles came in with the Renaissance the pace of the horse was still the limiting factor. At the end of the 18th Century it took as long to travel from London to Rome as it had done in the days of the Antonines in the 2nd century A.D.

Into this settled world came the power of the second period; the power of steam and coal. "I sell here, Sir," said Matthew Boltan prophetically to Boswell in 1776, "what all the world desires to have—POWER." It was basically this new power that dynamited the old culture and gave us the "insensate industrial town" of Mumford, and "dark satanic mills" of Blake.

Steam power, because steam pressure drops rapidly with distance, centralized locomotion: men had to be herded in factories and as they walked to work, at all times herded in housing hard against the factories. So there grew up a town without open spaces, schools, clubs, without amenities of any kind: The Chapel at one end, and the gin palace ("drunk for a penny, dead drunk for tuppence") at the other, were the only social services provided.

Steam transport also centralized urban life and drained the countryside: the heavy train, once started,

had to be kept going if the full potential of its power was to be realized: so the big town grew ever bigger; the small town, spaced at short intervals, was slowly killed. So the conurbations were born and the sights and sounds of nature denied to the majority of the population. Lastly coal created dirt, or rather the inefficient method of burning instead of processing coal gave the legacy of dirt, of air pollution, so that the very air men breathed was poisoned. Buildings became filthy and the sun was lost in a haze of smog: the towns lost all colour, all contrast.

At the turn of the century, a new use of steam, the turbine, made possible the third power age—the electric age: and with it the internal combustion engine. The power unit was getting much lighter, smaller and more efficient: the power/weight ratio, for the first time in man's history made powered flight possible.

Suddenly the problem of life was completely reversed: instead of centralization, came dispersal; dispersal of power by overhead and underground wires; dispersal of people by motorcars; the towns flooded back into the countryside and blight appeared in the city heart. The time scale of transport altered, firstly with the car and then with the aeroplane; at the same time wireless made all information diffusion practically simultaneous throughout the world. People began, as never before in history, to hate the city and particularly the heart of the city; it became malign, an evil thing to be escaped from, so that the night population of the City of London dropped to practically a mediaeval figure.

To-day we stand on the threshold of a totally new power age, the fourth one—the age of atomic power. How will this affect our lives and our cities? No one is certain: at present it will merely be harnessed to electrical production, as electricity itself arose from steam production: but sooner or later it will no doubt achieve its own function and form. All we can say is we must, in our minds, keep *ahead* of these changes, to *plan* for them and see the framework they set up is not an end in itself—as other power units have been—but as a means to an end, the realization of the good life.

PROF. JOHN FASSLER

My difficulty this evening is that the story of civic art, "How it began and what went wrong", has already been told in a very fascinating and complete way by the Exhibition presently on view in the Johannesburg Library. To provide you with something fresh, I spent some time examining alternatives. Most of

these tended to be irrelevant, and in the end I feel I should content myself underlining the theme illustrated by the Exhibition. There is one preliminary reservation which I must make about "what went wrong", and it is that the decay of civic art was not universal, but was associated with English speaking

countries which were closely connected with the Industrial Revolution, and the general upset of aesthetic standards which followed it during the last century.

The origins of civic art go back to remote antiquity. Man's first requirement was to produce sufficient food, first by hunting and later through cultivation. Having mastered the rudiments of agriculture, his second step was the production of a surplus. This was possible where geographical conditions were favourable. The situation then arose that food could be produced by few for many. This step freed people for other tasks, such as industry, commerce and administration, and even non-productive ones like science and philosophy. The towns which grew up to accommodate the surplus population were essentially man-made organisms, entirely dependent then, as they still are, upon the food which the countryside supplies them.

Since towns are so intimately connected with human activities, it will be of interest to survey a few well-known human qualities which come into play and circumscribe their development. There is first of all man's vanity, possessed by us all in varying degree. Second, a desire for immortality. Third, a love of ease and enjoyment of luxury. Fourth, curiosity which leads him to explore fields quite divorced from his daily routine. Fifth, an innate sense of beauty. Then there are certain hereditary traits of a national character. For example, the boundless energy of the German speaking peoples, contrasted with the easy-going inhabitants of the Mediterranean region.

The interplay between the human qualities mentioned above, and geographical conditions in Ancient Greece, produced a virile people whose object it was to cultivate their bodies and minds. Let me remind you what Pericles said of the Athenians, "We are lovers of the beautiful, yet with economy, cultivating the mind without loss of manliness". The Ancient Greeks enjoyed wealth derived from commerce. Their search for beauty in architecture led to the erection of fine groups of buildings, such as those on the Acropolis at Athens; the temple complex at Epidaurus; or Delphi, the religious centre of the Hellenic world. Sheltered by their beautiful colonnades, Greek citizens spent their leisure hours discussing everything under the sun. They were also the authors of a democratic system of Government, that is, democratic as far as the privileged citizens were concerned. We can therefore conclude that the high level of civic art associated with their culture was a communal achievement, stemming from a universal desire that it should be so.

The Greek concept of beauty was too astringent for the later Romans, so they enriched it to conform with their taste for luxury. Between B.C. 250 and the birth of Christ, the Roman Empire expanded its frontiers and acquired enormous wealth. It was thus possible for Emperors to spend lavishly with the object of providing the populous of Rome and other

towns with great buildings of all kinds to improve public amenity. They also concentrated upon the beautification of their capital. Many monuments have thus come down to us bearing the names of the Emperors who promoted their construction. There are the fora of Trajan, Augustus, Vespasian, the baths of Caracalla and Diocletian, the aqueducts of Claudius, the great villa of Hadrian, and so on. During Roman times civic art was the handmaiden of pomp and circumstance and in reviewing the period we are confronted with a series of personal achievements which set standards for everyone else to follow. In Roman times therefore the pace was set by reigning Emperors.

During the Middle Ages which followed the decline of Rome, Europe sank to a subsistence level. The self-sufficient economy based on agriculture which developed had no place for civic art. Roman example and Roman ideas were not entirely dead however. This is illustrated by a letter of appointment which still exists, addressed by Theodoric the Goth, who reigned during the sixth century A.D., to his Architect:

"These excellent buildings", he says, "are my delight. They are the noble image of the power of the Empire, and bear witness to its grandeur and glory. I give you notice that your intelligence and powers have determined me to confide to your hands the care of my Palace. It is my wish that you preserve in its original splendour all which is ancient and that whatever you add to it may be conformable in style. It is not a work of small importance which I place in your hands, since it will be your duty to fulfil by your art the lively desire I feel to illustrate my reign by many new edifices."

Theodoric's vanity and searching for immortality emerges clearly from these instructions. Pilgrimages during the Middle Ages stimulated the movement of people; the later Crusades even more so. There was a gradual resuscitation of commerce and industry. By 1200 A.D., civilization in Europe had a new main-spring, namely commerce and industry, which was to be powerful enough to propel it forward to modern times. As you all know, the Mediaeval period was notable for its fine craftsmanship, and for the great Guilds which set standards in this respect. The citizens of the new commercial communes such as Venice, Florence, Brussels and Ghent, felt intensely proud of their towns. Their fine architecture, painting and sculpture reveal that the artistic achievement which these towns illustrate from the civic art point of view was a communal one. Like the Greeks long before them, a high level was achieved because it was the desire of the community that nothing less would do.

The Renaissance in Europe saw the rise of power of the Bourbon dynasty in France. The Louis and their predecessors at the beginning of this movement, proved to be great patrons of the Arts. At first the emphasis was on the construction of Royal buildings

in well-favoured parts of the countryside. Later it shifted to Paris and its environs. The Louvre and Versailles were located here. Later still, Louis XV gave some attention to the planning of Paris. The Place de la Concorde is a project which he initiated. In turning his attention to this field, he may have been stimulated by his father-in-law, Stanislas Leszinski, who held court at Nancy and was responsible for a delightful sequence of squares in the heart of that town. Nancy is about 180 miles east of Paris. These beautifully proportioned squares are a fine example of Renaissance town planning. Their arrangement is terminated at one end by a Palace, and at the other by the Hotel de Ville. Like the Mediaeval period before it, the French Renaissance was marked by superb craftsmanship lavished upon the exquisite detailing of exteriors and interiors. The despotic character of the Bourbon regime was repeated after the Revolution by Napoleon Bonaparte. Like Theodoric the Goth, and the Romans before him, Napoleon continued the old theme of commemorating his greatness. The Arc de Triomphe in the Place de l'Etoile is only one of many monuments he erected to commemorate the achievements of his Grand Army in Europe. And so we find Renaissance France pursuing the Roman line—autocratic power using civic art to glorify individuals and a regime.

Renaissance England curbed the power of her Kings. That is the phrase the Exhibition uses which describes the process succinctly. Instead England was virtually administered by her aristocracy. The close of the eighteenth century saw great strides being made in agriculture, so much so that a virtual revolution in technique ensued. The value of fertilizers came to be realized, crop rotation was introduced, and the fact that land no longer need to lie fallow increased production. This agricultural revolution enabled the population of England to increase substantially. The surplus became available for absorption into industry which was expanding at this time. At the end of the eighteenth century a separation takes place between industry and the home. Towards the close of the eighteenth century the latter belonging to the upper classes were of excellent character. Bloomsbury in London, the Crescents of Bath and the new additions to Edinburgh, represent high water marks in the evolution of English town planning. In industry the machine began to supplant the craftsman. Man's innate sense of beauty which up till then had guided the shaping of objects made by his hands, now had nothing to work upon. The judgments which he was wont to make about the beauty of the objects he fabricated—their contours and surface finishes—were

no longer necessary. Machines did all this for him. A decay in his visual appreciation of form inevitably followed. As Dr. Martienssen mentioned, this lack is characteristic of people during our present industrial epoch. During the nineteenth century the emphasis was on private enterprise, expanding the means of production. It is not unexpected, therefore, that the type of environment which the industrial revolution produced has a "free for all" character representing a complete negation of everything which had been achieved up to that time.

South Africa inherited this outlook when she began her own industrial development about 1850. The lack of civic quality and untidy character of the scene in and around the centre of Johannesburg is merely a projection into the present, of something which began in England some time ago.

The questions we have to ask ourselves are—must modern towns necessarily be so lacking in any civic quality? Is this unsatisfactory environment something which must be accepted as an integral part of our industrial age? A glance at Switzerland, Denmark and Sweden will show that this is not so. In Switzerland for example, there is an easy transition between the high standard of civic art which characterized the Middle Ages and the recent industrialization of the country. No doubt the absence of coal delayed the development of industry until electricity derived from hydro-electric undertakings provided a motive force. By that time it was possible to learn from other peoples' mistakes. So we find in Switzerland that the high standard of craftsmanship which manifested itself during the Middle Ages still exists, revealing itself in the superb workmanship necessary for the fabrication of watches, surveyors' instruments and all kinds of precision tools. The delightful character of towns such as Zurich and Lucerne also shows a pleasant transition between the Middle Ages and the present time. It has come into being purely as a result of the communal desire to make the urban environment attractive and delightful. Similar remarks may be applied to Copenhagen and Stockholm. The point therefore emerges that industrialization and a high standard of civic art are not incompatible, but that the second is only possible when there is a communal desire to achieve it.

Now, Mr. Chairman, it is quite clear that unless our community in Johannesburg can be stimulated to desire better things, there is little hope for an improvement in the standard of civic art here. This can only be achieved by education. It is to this end that we will have to direct our efforts assiduously, in order to attain our object.

THE SECOND EVENING:

PUTTING IT RIGHT.

*The points of view of a city councillor, a business man,
and an architect.*

SPEAKERS:

COUNCILLOR H. MILLER, M.P.C.

MR. HUGH MABIN, of the Johannesburg Chamber of Commerce

MR. W. GORDON McINTOSH

CHAIRMAN: PROF. JOHN FASSLER, Dean of the Faculty of Architecture, University of the Witwatersrand.

COUNCILLOR H. MILLER

We regret that owing to the pressure of his public duties and the intervention of the Provincial Elections, Councillor Miller could not find an opportunity to transcribe his interesting address into a form suitable for publication.

MR. HUGH MABIN

As the organizers of your series of lectures are aware, it was with some hesitation that the Chamber of Commerce agreed to send a speaker to participate in this symposium—a hesitation not at all characteristic of commerce when it is dealing with problems essentially commercial and economic in nature, but explained in this instance by the unfamiliarity to businessmen of some of the more technical aspects of civic art. However, appreciating that the subject has very considerable economic and business implications—implications which have in fact been clearly brought out by some of the discussions of our Standing Committees—we eventually decided to participate in your series of lectures. Perhaps, Mr. Chairman, I may at this stage make it clear that the address I am delivering this evening should not necessarily be regarded as reflecting the considered view of the Chamber of Commerce, and is simply given as being the personal opinions of the speaker.

The theme of your symposium is civic art and its importance, and you are mainly concerned, as far as I understand the picture, with two connected considerations: firstly, the problem of transforming Johannes-

burg into a functionally more efficient city, in which, to use your own words, the heart of the city keeps pace with the growth of the suburbs, and traffic, both wheeled and pedestrian can move with reasonable ease; and, secondly, you appear to be concerned with the problem of enhancing the appearance and the beauty of our city and providing ampler civic amenities to cater for that side of our individual and our corporate life which some call the cultural and which is widely believed to be neglected or under-developed in this great business and financial metropolis.

If I may refer briefly to the functional side of this subject, I think I can assure you that most businessmen would strongly support sound steps in the direction of securing greater ease of movement in this city. It is somewhat paradoxical that in modern cities, which broadly exist because of the business economies achieved by the close juxtaposition of manufacturing and distribution, commerce and finance, business and professions, industry and markets, and jobs and labour—that is, in cities which exist because of the advantages of people being close to one another—in those same cities we are now having to devote a great deal of

thought and much money to the problem of keeping at sufficient distance from one another to be able to move, if not actually to breathe. Certainly, the problem of efficient movement in this city—and all commerce is, in the last resort, movement—has become acute indeed. The causes are many and various. Some people contend that the causes are mainly to be found in an allegedly excessive use by the public of motor cars for purposes of travelling to and from work, and they therefore urge the considerable improvement of our public passenger transport services; that is to say, they would tackle the problem by attempting to reduce the number of vehicles on the road rather than by making better provision for the movement and the parking of those vehicles. I think all would agree with the necessity for improvement in Johannesburg's public transport services, but I doubt whether, important as that aspect is, it is more than just one aspect of a much bigger problem. Basically, the problem is that of ensuring all the facilities needed for easy and speedy travel between suburbs and central area and within the central area, and there is little use in believing that much of that travel will not in future years be done in private motor vehicles, not to mention the ever-increasing delivery of goods throughout the area by private and railway road vehicles. There can be no blinking the fact that the through streets in and around the central area must be made clear for the movement of this traffic without any obstruction during peak traffic periods; that adequate provision must be made for parking motor cars in the central area off the streets during daylight hours, these facilities being primarily designed for the all-day parker; and that, provided that such off-street facilities are an established fact, the all-day parker must be discouraged from leaving his car on the streets in the central area, through the installation of parking meters.

I have endeavoured to sketch very broadly, in the foregoing remarks, the basic question of ease of movement in Johannesburg, and I would like to go on from that to deal with some of the other material considerations involved in planning for a full and satisfying city life. It is perfectly true that man does not live by bread alone; but, none the less, until man is adequately provided with bread and the many other material things symbolized by bread—clothing, proper housing, reasonable comforts and the essential services of various kinds—he cannot be blamed for devoting most of his attention to improving his supply of these essentials and relegating the purely cultural to a secondary place in his scale of values. I want to suggest, this evening, that, broadly speaking, our position in Johannesburg and in South Africa is one in which we must necessarily, for quite a long time to come, continue to devote the major part of our economic effort to improving the supply of bread and all the things suggested by that word. Please notice that I use the phrase "economic effort". I wish to

convey, by using that phrase, the effort which is necessary to provide people with their material requirements and with cultural amenities, including not only schools and universities but also libraries, theatres, opera houses, parks and gardens, recreation grounds and the like. What I wish to suggest is that, in the field of economic effort, we are still at the stage where the material ends of food, clothing, housing, comforts, health, hospitalization, essential services and the more essential forms of education must rank higher, in our scale of values, than the purely cultural—higher, that is, than the pure concept of civic art and civic beauty.

May I briefly develop this thought? I suggest that all our real wealth in South Africa comes from the wise application of our limited factors of production—men, materials, natural resources and capital—to industry, agriculture, mining and commerce, in such a way as will maximize our gross national product and therefore our national welfare and standard of living. In recent years, we have been achieving considerable success in expanding our gross national product in real terms (not simply in terms of money value); for example, in the year from 1952 to 1953, our total national income increased by something of the order of nine per cent, which was much more than the increase in either prices or population, so that the average real income per head of our people increased and we enjoyed more real welfare. But we have achieved this rate of progress only by dint of ploughing back, each year, a very high proportion of our income into the expansion of our economic installations and into their modernization. For example, in the year 1951, when our gross national product at market value was £1,273 million, we spent no less than £353 million in this very work of expansion and modernization—although the two figures are not directly comparable owing to our net overseas borrowing and realization of assets. We have been doing this ever since the end of the war, at a rate perhaps not surpassed anywhere, even in the United States, and not even equalled in most countries. The rate of our capital expenditure has been such that we have incurred heavy adverse balances of foreign payments and have been compelled to institute import and other controls. But we have all along taken the view that the sacrifice and the controls were worthwhile if the extra productivity which would be ours when the new and modernized installations got under way were such as to increase our national welfare, raise the standard of living and in due course enable us to shed the various controls I mentioned. This, in actual fact, is what has been happening. In recent years, we have spent enormous sums in developing new gold mines, in expanding and modernizing our manufacturing capacity, in modernizing farming techniques, in improving our transport system, in building roads, in expanding the electricity generation capacity, and also in housing our people of all races. I could

quote many figures in support of this, but you would not thank me for throwing masses of statistics at your heads. The point is that all this capital investment is definitely paying dividends to-day, as evidenced by facts such as the annual expansion in our real national income, and also in the important fact that, although price levels are fairly stable, wage and salary levels are constantly rising, so that the real welfare of the worker is steadily improving. It is only because the worker is actually producing more, thanks largely to the improved machines, mines, locomotives, roads, tractors, and so forth, that he is using or operating, that he is able to enjoy a rising wage or salary while at the same time the price level is fairly stable.

If this type of improvement is to be projected into the future, as surely we must all hope will be the case, it is clear that the road confronting the country is a road of continued heavy investment expenditure in the things which produce income and wealth for our country—industrial machinery, mines, farming equipment, roads and railways, harbours and housing, etc. Our requirements of capital for development in this young but great country will be enormous.

I have no doubt that we shall find the capital we need for our essential projects; our domestic savings, for example, are running to-day at very satisfactory levels, and we have every reason to expect continued investment in our country from abroad at satisfactory levels. But we shall certainly not have a superfluity of capital. Thus, capital will have to be wisely spent on projects which will yield us a sound and tangible return. Think of the gaps and failings in our transport system; think of the expenditure on roads which will be necessary if we free the roads for commercial and industrial use, as is so necessary to-day; think of the mining developments still to be undertaken; and, by no means least in importance, think of the tremendous backlog of housing for all races requiring to be tackled in coming years. Think of the fact that our population is rising by probably a quarter of a million a year, and of all the increasing services and income we must provide and generate to cater for the increment in our numbers. Think, too, of our need to spend a great deal of money on improving basic education in South Africa, not to mention technological training of workers to help our industries to maintain their competitive position with rapidly advancing economies overseas.

We get a small reflection of the problem I have been referring to if we look at the budget speech delivered two months ago by the Chairman of the Finance Committee of the Johannesburg City Council. The Chairman referred to the fact that the original capital requirements submitted by municipal departments totalled no less than £9,880,330 for the current financial year. These requirements had to be pruned drastically, down to about £8½ million. The Chairman referred to the fact that the greatest single outlay necessary in Johannesburg is in respect of our municipal electricity

supply undertaking. "The demand for current," he said, "would appear at this stage to be almost insatiable. Power is so important a factor in the maintenance of the manifold activities of civilized life"—I am still quoting the Finance Chairman—"that its provision must be planned on a sufficiently generous basis well in advance". Then the Chairman referred to what he termed the "magnitude of the task to be faced" in the field of Native housing. He referred to the expenditure which has to be incurred in respect of the sewerage system. He referred to the essential expenditure of a capital nature by the Transport Department. Thus, the picture in Johannesburg is nothing more than a microcosm of the national picture—a picture of having to apply our minds to the financial problem of putting first things first.

It is possible that the thread of my remarks may have given the impression that I consider civic art to be something divorced from the material things of life, and that we are only able to satisfy our cultural yearnings when our basic appetites have been quietened. Nothing could be further from the truth—the two must go hand in hand, and the most truly satisfying kind of art or culture is surely that which derives from everyday things, and which is virile and functional. "Pure" art—whatever that may mean—may be beyond our limited resources, but the possibilities are boundless of applying sound principles of design to our buildings, highways, bridges; of developing an atmosphere, a distinctive way of life in this city; of creating a sense of civic pride; and of making Johannesburg a city more beautiful and gracious to live in.

The businessman is second to no other citizen in his estimation of the desirability and the importance of making our city one to be proud of, with a character and flavour of its own. The business community, as architects will know, has given an earnest of its concern for beauty and aesthetics in its co-operation with the city authorities in many aspects of our municipal building by-laws, not least those sections of the by-laws dealing with the display of advertising signs of different types. All that I wish to do this evening is to draw attention to the economic limitations and to ask you to bear them in mind in your consideration of the problem before you. I merely draw attention to some of the economic and industrial facts and to what I visualize as being the broad economic outlook for our great country. It is for you to make what you will of what I have said. Let me make it clear that I stand here neither to criticize nor to commend any specific plan or proposal for the improvement of our city's cultural or aesthetic amenities, least of all the proposed Civic Centre, about which I have no detailed knowledge whatever. I simply bring a few broad economic considerations into your discussions, and leave it at that. I end by expressing my hope that what I have said may be found to be constructive, helpful and of some interest.

MR. W. GORDON MCINTOSH

To-night I am speaking as an Architect on the subject—Putting it right. We have already heard "How it began and what went wrong".

Before I begin my talk—which I feel may seem to be full of criticisms—I would ask you to think of me as a nagging wife! As Mr. Gideon Roos explained to us, at the Institute's Dinner last Wednesday, a wife only nags her husband because she loves him and wants to improve him and be proud of him!

So please forgive me and understand my motive if I seem unduly critical of Johannesburg.

Before I can say anything *constructive* on this theme two questions must be considered:—

One: What do we want to put right?

Two: What do we want to plan for?

In asking what we want to put right we must admit that there is much that just cannot be changed at this stage—which we must just grin and bear—but we can still try to *improve* the existing conditions as much as possible—and whenever an opportunity occurs, that is, when any demolition or change is proposed.

But let us examine those things which we think have gone wrong, the things that this age of power and industry has thrust upon us.

Firstly. We have the rapid and erratic growth of our cities from the centre outwards, the growth of industry, often within the centre core, combined with the development of the commercial and financial heart of the city. These growths are inevitable in any country, but more especially in a young country rich in natural resources, and are, in themselves, not bad. They are the components of our 20th century civilization and should be recognized as such. It is the way in which these elements have fallen haphazardly across the city pattern that is wrong. The pressures resulting from this growth of industry and commerce have forced us to seek the quieter outskirts of the city in which to live, and our towns have thus grown like mushrooms in ever-expanding rings—and we have looked on and have been proud of our expanding universe. But the centre core too has become congested and has overrun the few open spaces left in the city, then the core began to expand vertically, still further increasing our difficulties. This disorder and congestion grew up with us and its repercussions were hardly realized until too late.

Secondly. This dense growth has brought with it the problem of transport:—how to bring the people into the congested core of the city, along inadequate narrow roads, criss-crossing the town. In considering the individual motor car, the bus, the train, the pedestrian, we have allowed the motor vehicle to dominate the urban scene.

This age of power and industry has given us wealth, but with it has come disorder. However, Industry, Commerce and the motor vehicle are *part* of the scheme of things to-day—the one cannot exist without the others and we cannot ignore them and imagine that they do not exist. They have to be thought about and planned for. But one thing we seem to have forgotten is that it is *man* that has created them, that man is the driving force in our cities. We forget that man is the life-blood that drives the machines of industry, commerce and traffic.

Without man industry must stop, commerce will rot in its buildings and the motor car will die in the streets. We try to keep all this machinery going by building better factories, larger offices and widening the streets a little—but we have forgotten ourselves.

Tens of thousands of pounds have been spent, and are still being spent, in trying to ease the congestion in our streets, and with what results? Robots, stop streets, Belisha beacons, white lines, yellow lines, hatched lines, parking lines, traffic officers—and tickets! We have been trying to cure this cancer with a few bits of costly sticking plaster! It does sound chaotic, doesn't it? And it is chaotic.

For the motor vehicle we have provided a traffic lane from eight to ten feet wide, parking areas of about 200 square feet for each vehicle (to lie fallow while we are at work!). This area is as large as the office or factory space allotted to a man for his work.

This problem of traffic has become so serious that we have almost come to believe that Town Planning is the satisfying of the needs of traffic alone!

To meet the ever-growing appetite of traffic we have widened our roads and reduced our pavements at the expense of the pedestrian. We have reached the stage now when the roads leading to the heart of the city are choked with traffic. The open spaces are built up, the trees and flowers have disappeared.

But we must remember that the motor vehicle is a machine and the driver behind the wheel is part of this machine. He only becomes a human being when he alights from his car and walks on his two feet.

Do we human beings want to be able to walk along our streets unmolested by traffic; do we want open spaces, to breathe a cleaner air; and in this hot clear climate of ours, do we want to enjoy the play of light and shade through the foliage of trees, the glint and sparkle of water against a background of flowers and coloured tiles?

Are these some of the things we want to put right?

We come now to our second question—"What do we want to plan for?"

Is it sufficient for us to restore the lost amenities

of the past? And will this satisfy us and help us to live a fuller life? I think not. There is no going back.

Particularly must we plan in such a way as to ensure that the old mistakes of the past are not repeated: planning in the future must be more far-seeing and longer-termed. We should plan generously, not being afraid that our proposed schemes are too ambitious or on too large a scale. The future will be large if we plan for a large and spacious future, and we have the whole of the future to worry about the cost.

All of you, when visiting Lourenço Marques for the first time, must have been impressed at the generous lay-out of that city's streets and boulevards and wide squares, and have been conscious of a sense of freedom and of stretching yourself—of being able to see the actual shape and pattern of the city—and have had the feeling that the city has room to grow for years without having to buy itself new and more comfortable shoes for its journey into the future.

This is a new country, but it is time we thought of posterity and the building up of a tradition for the future generations to show proudly to *their* children, and to strangers who come to see what we have made of our wide country's great potentialities.

At present, all we have to enjoy and show the world of things strange and beautiful are the Union Buildings, the Monument, the Kruger Park; and in Johannesburg: the "Wilds", and the inside of a Gold Mine! No wonder people say Johannesburg has no soul, only a golden heart—or is it a God of Gold! And of course there *are* its beautiful suburbs, but most citizens are too tired to enjoy their suburban drives and homes and gardens after struggling all day in the crowded city.

So the time has come when we must think seriously about the problems which surround us. The pattern of our lives is changing. We must think of ourselves as human beings and not as machines, and we must not perpetuate the mistakes we have made in the past, but try to remedy them in our planning for the future. If our towns are to survive and with them, we must have a revaluation.

Eliel Saarinen in his book *The City*, says:

"It must be borne in mind that at present there is going on a vivid transition from the old to something new and that this is *true*—no matter which problems of life one considers—whether cultural problems, social problems, educational problems, art problems, problems of economic or legal nature—or problems in general. In order to keep pace with this transition and to bring the general mode of thinking into harmony with the metamorphosing conditions, there *must* happen a corresponding adjustment of all these view points . . . which establish the various values of life spiritual as well as material."

The revaluation of all these problems will enable us to understand what we want to plan for. It will

enable us to restore order and to place each of us as a human being in his rightful position. A city cannot exist without people. It is the people who make the city and surely the city should be built in such a manner as to give a maximum of enjoyment to each of us. So let us plan for ourselves as a community and for all the things which make for a better living.

You may well ask—what has all this to do with civic art? Professor Lethaby has defined art as "the well doing of what needs doing", and civic art is just this.

When we have revalued the position how are we going to *put all these things right*?

All of us as citizens must realize that we ourselves are responsible for the conditions around us and that the solution lies in our own hands, to a greater or lesser extent. Each of us, as citizens, must be prepared to do something towards attaining the ideals of "civic art". As individuals we cannot sit back and say "I want these things put right so long as someone else pays for them"! We cannot expect the Local Authority, the Government or anyone else to do what we ourselves do not *want* to do, unless we are prepared to contribute something—even interest, appreciation, or pride in our city. The Local Authority is only the instrument whereby the collective needs of the citizens can be carried out.

The need to give some direction to, and to have some control over, the growth of our city, was realized some years ago when our "Town Planning Schemes" were introduced. But the methods of directing and controlling this growth were not fully understood at the time. These Town Planning Schemes were not schemes for planning the town to suit its changing needs, but schemes (with scheming!!) which limited to some degree the uses of land, the coverage and heights of buildings. Nevertheless they did succeed up to a point in preventing the further development of industry within the city centre.

But the resulting effect of these regulations was hardly visualized, except in so far as they focussed a spotlight on the rights of individuals and not on the city itself.

Have we ever seriously thought about the problems of city buildings? Have we considered what the effect is of building up one city block to a height of ten storeys (or perhaps twenty storeys) where only two storeys existed before? Five times the accommodation, five times the population coming and going into the building, five times the amount of water, light and other services to be provided—and the streets and open spaces no larger than before!

The planning schemes too decided for us the value of our land—and so we have Hillbrow, as yet only partly built up, but already creating a problem. Each new building erected makes the solution of the problem more difficult.

These are only some of our problems—there are

many more—and we must find a means of solving them.

May I suggest that all of us, as citizens, take heed of what Dr. Martienssen told us last week: let us walk about our city and look at it critically and see what is wrong. Let us, as Mr. Mallows indicated, understand the reasons for the growth of chaos, and finally, as Professor Fassler showed, let us appreciate the value of civic art in the past and learn from its failures and brilliant solutions.

We must incite public interest by talking civic art. Let us understand the meaning of civic art. We must not be misled into thinking that the Greek Agora, the Roman Forum, the boulevards of Paris are our ultimate aims of civic art. These belong to the past. Our civic art must spring from the needs of to-day, not yesterday. Let us give our support and enthusiasm to those who are entrusted with the development of our cities. This is the task of the citizen.

Civic design is a combination of aesthetic values and practical planning. How often have the town planners laid out their towns in two dimensions only, and left the scene once building has commenced. The buildings have grown up at will over the two dimensional pattern, each a little monument to its owner, without any regard to the ultimate design of the town as a whole.

We must realize that the maps of the Town Planners, however good in themselves, are not towns. They may provide an orderliness of building lines and traffic direction, but this does not produce civic qualities. It is the buildings themselves, designed sensitively within a sensitive pattern, that provide a civic character. This illusive quality in buildings and their settings, is that which gives us civic character, and it must be *guided* along the right channels to achieve success. It is the task of the architect to ensure that each building erected will add to the character of our city.

The task of directing development must be placed in the hands of those who have vision, those who can look forward and visualize the work that should be done, those who are not hampered with the difficulties of the past. These are the people so often called dreamers.

Eliel Saarinen says "Planning, a priori, is dreaming—for it is that indispensable scheming towards the future which infused vitality into individuals, families, communities, nations and into humanity at large. The first imaginative steps in any progressive movement have always been taken by those all-too-rare individuals who happen to be imbued with vision. In fact, on these men, so frequently and disdainfully classified as dreamers, hinges man's continuous effort to improve the future. But planning is more than dreaming. Planning is that conceiving faculty which must recommend ways and means of

transmitting the possibilities or impossibilities of to-day into the realities of to-morrow."

Secondly, the *means* whereby these ideals may be attained must be provided. I would suggest the creation, by the Local Authority, of a Department of Civic Design and Planning, as an independent Department working in close collaboration with all other departments, a department which would be responsible for the design and planning of the city. In this Department there would be designers and planners working together.

"Town design and town planning both embrace the same field of action but they are based on different principles. The universal principle of architectural order must be accepted as the leading star in all town building." (Saarinen.)

Thus Civic Design and Planning, being primarily an architectural problem, should be under the control of the Architect—Town Planner.

This Department of Civic Design and Planning should function in three parts:—

- Part 1. Collecting data and information and correlating it in the form of maps and schedules for the use of the designers and planners.
- Part 2. The solution by the designers and planners of not only the practical technicalities but also those spiritual values which are essential to achieve a satisfactory architectural atmosphere in the city, and the final preparation of the civic scheme.
- Part 3. The administration and carrying out of the scheme as a whole.

This department would have control of the design of all street furniture—the lamp standards, the pavings, the signs, the benches, the garden layouts. In the setting up of such a department one must sound a note of warning. The head of such a department must be freed from all extraneous administrative matters and must be able to devote all his thoughts and energies to his creative work.

Many of us may ask:— Why set up such a department when we already have a Town Planning scheme? My answer is: can our present Town Planning scheme give us any of those things which we as citizens really want? Apart from its limited control of the use of land, coverage and density of buildings, it has given us little. It has not preserved any centres of interest; it has allowed the building of shops and flats and offices, all very mixed uses, in the same area. It has not preserved even good buildings from the attacks of advertising. We have seen so many of our buildings cluttered with neon signs and skysigns erected haphazardly over the buildings. The coloured lights may be exciting at night, but what do they do to the buildings during the day?

It has not eased our traffic problems in the centres—its over generous allowances in coverage, height and density have created a problem which it is impossible to solve without the expenditure of vast sums of

money—Hillbrow! I realize that I am criticizing what has been done in the past, but there are evidences of so much that could have been better if only the problem as a whole had been seriously considered, in all its phases and with a view to future needs and development, by a body with broad vision, and the necessary knowledge.

Though the present centre of Johannesburg is largely built up, with wise guidance there are many small ways in which this centre could be improved (provided a suitable and imaginative scheme were prepared); for example, by the closing of part of some minor streets to vehicular traffic and forming precincts.

I do not want to be only destructive in my criticism but feel we must *destroy* the old methods of approach to this subject of civic art and beautiful cities *before* we can construct a new and more far-seeing method of dealing with present difficulties, and difficulties which are bound to arise in the future as our towns and cities grow and develop. This is why I have suggested that this new department, with wide powers of control, should be constituted.

Johannesburg, as you all know, is shortly to embark on the development of a new Civic Centre away from the present city centre. This new Civic Centre is bound to affect the development of the whole area around it, to the north of the railway line; and it is this area, which is at present only partially built up, that we should plan comprehensively to ensure that this new "beginning" has, and expresses, all those qualities characteristic of fine building and a true Civic Centre, which will be the pride and glory of Johannesburg and symbolical of the vigorous spirit of its people. Such a scheme, which may take a number of years to complete, should be sufficiently flexible to enable it to be adapted to changing needs.

This new Civic Centre should be freed too of all major traffic (accommodation for which should be thought of and planned for correctly). It should have trees, gardens with pools and flowers. The approaches should be friendly with trees; there should be quiet

precincts in the surrounding areas, by-passed by the traffic, precincts where we, as pedestrians, will once again take our rightful place in the scheme of working and living, where our jangled nerves can relax.

The land uses in this area should be strictly controlled, and the coverage, heights and densities of the buildings should be so restricted as to preserve and ensure the domination of the actual Civic Buildings. Quality of architecture should be a primary consideration—and advertising must be banned.

To assist the Department of Civic Design and Planning, an Advisory Committee should be set up to promote liaison between the Civic Design Department, the Local Authority and the public. In this Advisory Committee, the Institute of S.A. Architects should be fully represented, as well as other bodies. A Committee on Urban Aesthetics should be established to control building and advertising and to advise the Local Authority on all matters relating to urban aesthetics.

Are we prepared to give back a few feet of ground to restore the flowers and the trees, to revitalize the arteries of our city, to enable order to be restored? Or to help in any other practical way? If we are prepared to do this, then civic art means something to us; if we are not, then we are condemning future generations to drown in the seas of chaos which are rapidly enveloping our expanding cities.

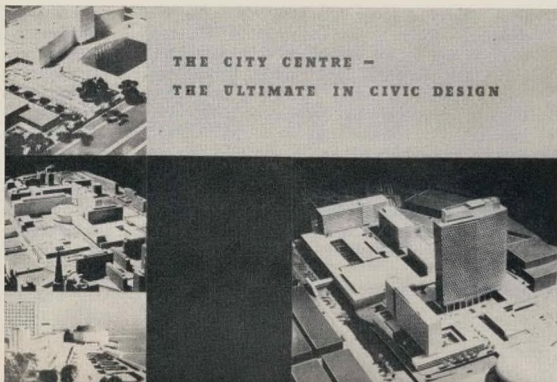
Let me conclude by saying to those whom the city has treated generously, let them now treat the city generously.

Perhaps we can find inspiration in the following lines quoted from the Oath of the Athenian Youth:

We will fight for the ideals and the sacred things of our city, alone and with many.

We will strive unceasingly to quicken the public's sense of civic duty.

Thus, in all these ways, we will transmit this City, not only not less, but greater, better and more beautiful than it was transmitted to us.



THE THIRD EVENING: THE TASK AHEAD.

A discussion of the human, architectural and planning aspects.

SPEAKERS:

THE REV. CECIL TUGMAN

MR. GEORGE QUINE LAY

MR. W. DUNCAN HOWIE

CHAIRMAN: MR. H. SCHRADER, City Engineer, Johannesburg

THE REV. CECIL TUGMAN.

First, may I express my gratitude for the honour done to me in that I have been invited to make one of so distinguished a forum of speakers: gratitude, I may say, not altogether unmixed with wonder at the risk you seem prepared to take in asking a clergyman to address you—I would not have taken such a risk myself—on this subject of the Human Aspect of the Task Ahead.

In matters of civic art, we are finally dependent on the will of the community, and it is the community that will make or mar the task ahead.

Now my conception of a community, be it national, or civic, or parochial, or domestic, is very much the same as my conception of an individual. I believe that a community has personality, with a conscience, appreciation, ambition and an ability to grow; and I believe that the welfare of any community depends upon the decency of its communal personality, the sensitiveness of its conscience, the high standard of its appreciation, the unselfishness of its ambition and the humility that will allow of its communal growth.

For the community, as for the individual, if it is to achieve these desirable things, there must be vision of something infinitely higher than the needs of the moment, for, close to them as we are, they tend to fill our horizon with the graceless trivia of our momentary busy-ness. Civilization's main job is to stress the importance of planning graciously for the future so that the life of the present may be graciously lived.

Here, in Johannesburg, we have a community which has, I believe, a personality, with conscience, taste, ambition and an ability to grow, and that personality will be good in so far as its conscience is sensitive, its taste noble, its ambition unselfish and its progress assured by humility.

Now the remarkable thing about a personality is that it will stamp its likeness on its environment. The police take advantage of that when they are investigating crimes and look for the signature of the criminal in the work he does. In the same way, the personality

of a civic community will stamp itself on its surroundings, as who should say "such a one am I".

That is what has happened in juvenile Johannesburg. Years ago, the youthful personality of this community was more concerned with itself here and now than with what it might grow into; so its amenities were inadequate, its taste undeveloped, its ambitions for itself alone and its conscience, tough. That is why things went wrong and that is why the task ahead for us must be the training of the personality of the community.

I believe that the religious man knows the answer to the question as to how to train the personality, whether it be the personality of the individual or of the crowd. All the attributes that I have listed are such that belong to the non-material aspect of life, what we call the Spiritual Life, and if the communal personality is to be adequately trained, it must focus its attention on something higher than the needs of the moment, it must, in fact, find an Ideal, a God to serve.

There are various conceptions of God but I have only time to touch upon two. 1. The Heavenly Magistrate idea, a Dispenser of rewards and punishments in accordance with our conforming to a certain standard of behaviour. This is a very common and, in my judgement, a mistaken view. 2. The Heavenly Father-Creator, infinitely wise, infinitely loving, infinitely beautiful; which I believe to be as near the truth as we shall get.

With all these "infinities" you will say to me "then God is not to be understood by the human mind, He is beyond the reach of our finite intelligence". That, of course is true, and we should have no conception of Him at all had He not chosen to enter the finite circle of our existence by making us conscious of certain of His own infinite attributes.

First, He is the Source of Love, in fact, He is Love, and though we know what love is, we cannot define it. We talk of self-sacrifice, of loyalty, of tolerance, of co-operation and of concern for the under-dog, but

we seldom see that these are the manifestations of God.

Secondly, He is Truth. We talk of accuracy, efficiency and the necessity for research and careful calculation, of appraising the needs of the future and of the proper use of statistics but we seldom realize that the significance behind all this, the living principle of it all, is God, who is Truth.

Thirdly—and at last we come near home—He is Beauty, which, like Love and Truth is indefinable, and

often when we talk of good taste, right proportions, suitability to environment, we have no realization that what we are enjoying is really God, revealing Himself in Beauty.

This is the focus, infinitely higher than itself to which we would direct the communal personality of Johannesburg, that its people may demand and appreciate the very best in art, for God is Beauty, in science, for God is Truth and in the corporate and communal life, for God is Love.

MR. GEORGE QUINE LAY

Those of you who have read the history of Don Quixote will remember that on one occasion he was engaged in painting a picture; and upon being asked what the subject of the painting was, he modestly answered: "That is as it may turn out". To anyone asking what the architecture of the new Civic Centre will be like, I can only give the same reply. Architects have not yet any close ideas of what the design of the buildings will be. But there are architectural principles that will govern their work; principles which if followed will ensure that the architectural basis of the Civic Centre will be firm. There are three criteria of good architecture. There is the habitability of the building: whether it fulfils its purpose. There is its structure: whether it stands up. And there are its aesthetics: whether it looks well. These always have been the touchstones of good architecture. When I use the terms habitability, structure and aesthetics, I am only paraphrasing into our current jargon what Sir Henry Wotton wrote in the 17th century. He said: "Well-building hath three conditions: commodity, firmness and delight". And he in turn was repeating Vitruvius, Augustus Caesar's architect, who wrote about commodities, firmness and venustas. What value men of the past have attached to each criterion has been what formed their style. In the late Victorian age, for instance, delight was I think the main pre-occupation. To-day commodity and firmness take equal first place, with delight a rather poor third. So long as architecture is an art, so long will men try their buildings against these three touchstones, and I would like to consider our task of building the new Civic Centre under these headings and then to consider what the public can do to help.

Firstly, commodity: you have heard from the Reverend Tugman what human problems underlie our task. The whole Centre must have what architects call the Human Scale. That is to say, the human being should feel at home everywhere in it. Each building, each hall, each footpath must be designed with the human being for its yardstick. If a person

goes there to watch something, he must be able to see it; if to listen, he must hear it; if to take part, there must be room for him. Down to the smallest detail, the Centre must be suitable for us who walk and get tired, who want to sit down or lie on the grass, who like to dance and sing in the open air, who get hungry and want to eat, and—I need hardly add—get thirsty and want to drink. The lay-out should be obvious and simple. It would be a good aim to try to design it so that not one single notice would be needed. All this may sound elementary; believe me it is more difficult than it sounds. We live in a scientific age, when every technician finds it increasingly difficult to think in human terms. Let me read a sentence from the proceedings of a recent conference upon building productivity in England. It is a scientist speaking. "If predictions are not entirely out of order the guess might be hazarded that the next great phase of technological advance is one in which human factors in the technological situation are accorded the same scientific regard as are given to raw materials and machines; and when technologists begin to think in terms of the man-machine-materials unit." I have no doubt that the scientist who wrote this meant well; but I cannot help feeling that he could have phrased it differently. If he thinks that I, for one, look forward with any pleasure to being regarded by science as a machine or a piece of raw material, then I can only say he is living in a fool's paradise.

This is the weakness in science's approach to the human being. She sees us always in terms of something else. We become in the scientist's mind, factors, units, cases, groups. He regards us as so many figures, bacteria, molecules, guinea-pigs, raw materials, machines: anything but men and women. Architects always have to remember that their technical work is to a human end: to provide a setting for mankind living out its life. If we can achieve that in the Civic Centre, then it will pass the test of commodity.

Secondly, firmness, or structure: I will say very little about this. It is a matter you may safely leave to the

architects and engineers. They in turn will be glad of help from the scientists, to solve any structural problems that are beyond them.

Thirdly, delight, or beauty: Beauty is a word we use in architecture because we don't know of a better. Some stern spirits ban it, because it has old connotations of classical, decorative, or Victorian meaning. I continue to use it myself, firstly because "beautiful" is shorter than "aesthetically satisfactory" and secondly because I think more people know what beauty means than what perceptual significance, or visual value, or formal appeal means.

A few moments ago, I said that in our architecture to-day, delight comes a poor third to commodity and firmness.

What I meant was that our buildings are not beautiful to look at in the way a Gothic cathedral is beautiful. They offer little of the purely visual pleasure we get from looking at a nice frock or an Easter egg. I think you will agree that there are not many modern buildings that reduce the beholder to tears of joy. But that sort of building is exactly what we want in the Civic Centre. We expect it in such a place. If you find yourself in a strange town with an hour to spare before the train leaves, you say, as Sebastian did in *Twelfth Night*, "Till then, I pray you, let us satisfy our eyes with the memorials and the things of fame that do renown this city".

Part of our task is to produce something that will satisfy the eye as well as the mind. It can be done best with the help of other artists. The buildings must be in the modern style, which is simple. But they must be colourful; not with vermilion rainwater pipes, but with murals, mosaics, hangings, flowers, tiled pavings. We must use the services of the sculptor. Figures, groups and reliefs make a perfect link between the buildings and the gardens that will grace the Centre. They can also give drama to the central space.

When it comes to the actual work of designing the buildings, there are plenty of models overseas to study. As well as those that the exhibition shows, schemes are afoot for Basel, Lausanne and Bogota. Our own problem has some things in common with making the new Civic Centre on the foreshore at Cape Town. But the important thing to remember is that the design *should* be done here, in this country. The City Treasurer need make in his books no debit provision for importing overseas experts. There is architectural talent in the Union that can produce a Centre as great as anything in the world. The Institute of S.A. Architects believes that the best way to find it is to organize a country-wide competition. It may be that there will be one competition for the layout and another for each building—here I have no warrant to speak for the Institute.

I would like to ask that, however he is appointed, each architect should be left unhindered to do his work. He will consult where it is necessary; but do not set him to carry out work for which he is qualified,

under those who are not. Above everything, do not degrade him into a mere committee member. You will require a masterpiece, but a committee is unlikely to produce one. I won't say that it is impossible; only that the odds against it are unreasonably long. For only once, in the whole history of man, has a committee produced a great work of art. I refer to the famous forty-seven translators who early in the 17th century produced the Authorized Version of the Bible in English. That committee was composed only of translators, and you may think that a committee all of architects could reach equal artistic heights. It is a method of creation hardly yet tried. Ten architects of international repute acted as design consultants for the United Nations building on the New York waterfront. I have not seen it, but to judge from the photographs, it seems that, if their aim was to produce a wholly international building and therefore a truly neutral building, then they have quite succeeded.

All great art has about it something of personal idiosyncrasy: a touch of the preposterous—like the beard on Michaelangelo's Moses or the fantastic columns supporting Bernini's baldacchino in St. Peter's. These things are the mark of a creative mind at work; but they are the natural quarry and prey of committees. Therefore, I say, leave the architect as free as possible. You will want him to rise to the occasion; but if he is saddled with seven or eight other experts, then—like Tom Pearce's grey mare—he won't be able to rise at all!

There will have to be some sort of control upon the design of each building, because it is essential that the Centre should have unity. It must appear as one entity. If there is no control, it will just be a collection of spoils from a lucky dip. To operate the control perhaps a committee will be needed, not to create but to conserve and to guide: a committee upon the lines of the town planning advisory committee; or the Schoonheidscommissie in Amsterdam—the Beauty Committee of architects and others who stand guard over the glories of the old city.

One more point about delight. All the adjuncts of the Civic Centre must have the same beauty as the buildings. Seats, lights, curbstones, notices (if they are unavoidable), railings (and I hope there will be none), shelters and covered ways, rubbish bins and drinking fountains must be made as carefully as the furniture in a home—not simply picked from a manufacturer's catalogue. I would like to suggest that further competitions should be held for all these adjuncts, where they are apart from buildings.

You may notice that I have not yet mentioned cost. In an article the other day, Professor Fassler pointed out the likeness between our task and that of a man building a home. The Civic Centre will certainly cost money. What is important is that having raised a mortgage, paid for the land and undergone all the inconvenience and worry of building, the finished home should be a shrine for our ideals, large enough,

well constructed and beautiful to live in. If this is achieved the cost is soon forgotten. But if after all the house is small, its walls crack and it is an eyesore, then we shall grudge every penny we have spent.

How can the citizens of Johannesburg make sure that their venture does not take the wrong turning? Firstly by making very sure in their own minds what it is that they want, secondly by taking a close interest in its development. Let me be more particular. You should ensure that each step taken towards the realization of the Centre is given the fullest publicity. The design for every part should be available to any one who wants to study it. There must be no *fait accompli*. From the start there should be channels through which your views may be expressed, to be weighed justly against those of others.

Once or twice in the lectures that have preceded this, you have heard that to achieve greatness, civic art must be communal art—art of the people. What does this mean? It means that where there is communal art there is a sense of ownership in the mind of every citizen. We find this in Florence. I am sorry to mention yet another overseas example. It must put you in the frame of mind that the boy next door does—whose homework is always so right, whose hair is always so tidy, whose neck you would so gladly wring.

But the works of art of Italy are the treasures and the heirlooms of us all. When we speak of the Italians

and their art, we are speaking of the artistic forbears of every country. The Italians have flowing in their veins an elixir that makes them perpetually creative with materials. The word "communal" takes us back to the mediaeval communes, particularly the communes of Venice and Genoa, cities that sprang from the trade between the hungry west and the remnants of the old Roman society at Byzantium. The artistic fire of the Italians was kindled at the ashes of Ancient Rome. From Rome we can trace it back to Athens, from Athens to the Island of Crete, from Crete across the sea to Egypt, and there we lose it in the blue distance of man's early childhood on earth.

And this same fire, that in the 16th century urged ordinary citizens to write sonnets and pin them on the scaffolding where sculptors were at work, urged the citizens of Florence two years ago to protest at the design of a reinforced concrete bridge that was to be built over the Arno.

There is something more in this than civic pride, which was born of trade rivalries that are now dead. It is artistic pride, a fastidiousness about one's surroundings, that causes people to take an interest in civic art. This is why the Civic Centre in Johannesburg will be of such value. It will be something to judge the rest of the city against: something to set a standard.

May I conclude by quoting again an old Greek saying, of whose origins I am ignorant, though of its truth I am convinced? "If you want a thing to be loved, you must make it lovely."

MR. W. DUNCAN HOWIE

As the development of a new Civic Centre for Johannesburg has been the root cause of the decision of the T.P.I.A. to sponsor and produce, in conjunction with the Faculty of Architecture of this University, the excellent and thought-provoking Exhibition which is presently on view at the Public Library, I feel it is only right to direct most of my remarks towards the problems attendant upon its full realization.

Those of you who have attended the previous lecture evenings will, we trust, have acquired something of the broad view which has been the theme of both the lectures and the Exhibition and will have glimpsed something of the possibilities which lie before the citizens and the Council of Johannesburg in the unique and wonderful opportunities which the acquisition of a site for a Civic Centre has brought into being.

Those of us citizens of this vital, brilliant city who pass our lives in its environment, respond to its vibrant stimulation. We are not unmindful of the opportunities which it offers for a material and cultural development. It is our city where, in spite of criticism and derogatory remarks from passing visitors, or

because of them, we gather for its defence. That is not to say that we are complacent or that we accept its faults, its ugliness or its shortcomings. On the contrary, as Mr. McIntosh reminded us, criticism is offered in a sincere attempt to be constructive and to eliminate such faults. It is in this respect that the Institute of Architects as well as those many other members of our society who have its future well-being at heart, feel a special responsibility in attempting to assist those in authority to encourage a feeling of civic pride and of inculcating in our urban society an understanding and a desire for those aesthetic attributes which have been called civic art. These of course go far beyond the immediate subject of the Civic Centre. They will touch on the visual qualities of the urban scene embracing landscaping and landscape design in both the formal urban scene and in the more diverse suburban pattern as well as city furnishings, signs and advertising, as well as those aspects of town planning which cannot be determined by purely technical means.

Some attention was recently given by the Press to the remarks of a French artist who condemned our

city as ugly. Was he right? Few will deny that there is a stridency in our commercial areas, that there has been an exuberant individualism in the work of architects and those others who generally exhibit somewhat less civic responsibility and more commercial acumen. More recently there have been signs of an increasing awareness of the broader merits of neighbourliness and good manners, and something of this can be seen in the perspective of Commissioner Street, west of Eloff Street, or in Marshall Street west of Sauer Street. The more we can influence the hard-headed building financier to see his project as something more than a financial statement—for new buildings take their place irrevocably and for many decades in the visual urban scene—the sooner are we going to achieve this quality of good neighbourliness in our streets. These aesthetic attributes of buildings are designed into them and good neighbourliness can be achieved at no extra cost if it is early recognized as a design factor, and even if it were to cause some small variation on the debit side, is this not something to which the community as a whole is entitled? It is of course expected that the architect will himself be aware of his responsibilities in this regard so that the building owner can work through his architect for the achievement of such desirable qualities.

Much has already been said and written on the subject of city furnishings and signs by Professor Fassler and I would merely underline here his thesis that the seat, the lamp post, the railing and all those many incidentals of the urban scene, merit the qualities of good design and to stress with what simple means this can be attained when their importance is recognized.

The third point in this consideration of aesthetic values relates to the controversial subject of advertising. We have in this age come to accept advertising as an inherent characteristic of commercial enterprise. It pervades all facets of our daily life. But, should its stridency dominate our urban scene? Within reason no one can object to the desire on the part of a firm to bring its services and products to the notice of the public, nor can one object to the desire to display the name of a shop, or similar commercial undertaking. I believe myself there is a place for a Times Square or Piccadilly Circus in any city, but I do not believe that the degree of emphasis, ingenuity and fluorescent glitter with all its daytime ugliness need spread to all sections of the city, nor do I believe that blatant intrusion is necessarily its own reward. We are, fortunately, endowed with a defence mechanism which enables us to resist the demands and exhortations of the advertiser, and gradually to become inured to the very existence of his efforts. It is of course a vicious circle. The advertiser is fully aware of resistance and is constantly finding new ways of piercing our armour: and he is not one, generally speaking, who has shown himself to be greatly concerned with the devastating results of his work on the civic scene.

It is gratifying to note here that our Civic Authorities have shown a most timely and commendable awareness of their responsibilities to the community as a whole in this regard. The Council have the means, and moreover these are used, to save us from the more distracting excesses which commercial enthusiasm would inflict upon us. May I also refer you to some of the panels in the current Exhibition for pictorial examples of unrestricted advertising.

But to revert to the particular purpose of this contribution. We have the opportunity opening up before us, like the budding of some rare and costly bloom, to realize the creation of a Civic Centre that shall be worthy of the importance which this unique city of ours exercises and will continue to exercise on the affairs and prosperity of Southern Africa, and moreover which shall be worthy of its citizens. There have been many cynical remarks about Johannesburg citizens, perhaps justifiably in many ways, because too often civic problems and civic development, more particularly those of cultural and aesthetic consequence, are thrown on to the shoulders of that body known as the Council with little direct interest shown by the man in the street. He is, of course, quick to complain if his interests are affected, and will usually respond to amenities when they have been provided, but he, by and large, takes little interest in his city as a whole. Yet this same person can go to endless trouble with his own home and garden to the extent that he has made our suburbs the really attractive places they are. There are even bus tours organized to pass through them, and recent remarks indicate that the new buses are highly suitable for this purpose, as the height of the seats permits the interested travellers to glimpse these beautiful garden developments over the intervening fences or walls. We have also the evident pleasures derived from a visit to the Wilds or to Kirstenbosch or to the Union Buildings. This is surely ample evidence of the joy experienced by the man in the street in the presence of natural beauty; but what of man-made beauty? Here again the Union Buildings serve as a local example. It is most stimulating to see the reactions of simple people to the breadth, scale and to the architectural impact which this fine public building exercises on them. There are others to which one could point, with perhaps less architectural significance and more sentimental or more ideological emphasis, which will induce the same kind of response. By and large, however, we of this country are starved of such experiences—they become a little self-conscious.

With the rapid development of our natural resources and of our towns, there has not been time to ponder, to sit back and take stock as we are asking all of you to do now. We have these superb examples of the mature cities of other lands—the Piazza of St. Mark's, Venice, perhaps one of the finest man-made achievements, the Piazza of St. Peter's, Rome, whose scale and grandeur provide a magnificent setting for the

great Cathedral, the urban beauty of Stockholm or the more domestic note of Regent's Park. We have also the more contemporary examples of civic centres and civic design in America—for instance, the new Boston Centre and that of Lansing, Michigan, as well as the recent South Bank developments in London. These all constitute models in varying degree of emphasis on which our own concept of a Civic Centre can be based.

Town Planners in this city have not had an enviable task up to the present. Johannesburg grew too fast and what was initially adequate as a Township—one which created order out of chaos of a mining camp—has been unable to cope with the vast developments of the last sixty years. It has fallen therefore to the lot of the town planners to make and mend, and to guide the future development, or define the pattern of re-development of those areas which, by means of obsolescence or the changing character of the city, gradually fall into a state of decay, all within the restrictive framework of the existing pattern. It is clear that in the built up environment which we know, changes can only be brought about in the course of rebuilding, and then only with the opposition of vested interests. This process of re-building is evident in our town at the present time and it is with this aspect of the work of town planners with which we are presently concerned. The Council has exhibited considerable foresight in its action as regards the Civic Centre and in other matters pertaining to the traffic problems, but I would make a plea here for consideration being given to the inevitable change in character of our inner suburbs, like Yeoville for instance, where population densities must increase, so that future open spaces may be earmarked before the problem assumes the dreadful magnitude of that of Hillbrow. The census figures for Hillbrow show an increase of from 2,961 Europeans and 3,613 others in 1936, when it comprised small dwellings, to 4,717 Europeans and 6,061 others in 1951 when a number of flats had been erected. Its ultimate density on authoritative estimate is 522 Europeans and 185 non-Europeans to the net acre, with only congested streets, sanitary lanes and dingy service courts providing light and air, and no lung or space for the child to play.

In the broader sphere of town planning, however, we in this country are fortunately placed, for with the incidence of industrial development new towns are at present being built and others will obviously be required in the future. Here the opportunities of translating the new concepts and theories into practice are available to us. It is worthy of note that the evidence of the concepts of a new and more humane urban pattern are to be seen in Vanderbijlpark, Sasolburg, Welkom and in the Cape Town Foreshore Development. Here one sees concern given to the separation of vehicle and pedestrian, and the creation of precincts in which the pedestrian is free to move without having to vie with the motor car.

In the creation of a new Civic Centre, Johannesburg has a wonderful opportunity to develop at least part, and it would be the most important part, of our city on the lines suggested, and the Council's action in acquiring the land cannot be sufficiently commended. This is the sort of opportunity which arises once in a lifetime and is never repeated. Nothing, therefore, should be permitted to undermine the full realization of the possibilities which this unique event has opened to us. What these possibilities are, I shall attempt, however inadequately, to define:

In the first place, the site is eminently suitable for the purpose. It occurs on a major axis of the city which relates it visually and physically with the central area; it is well served by traffic routes existing and to come. It has a commanding position, enjoys prospects over city and suburbs and the present confines are capable of extension by the inclusion of the site of the old fort, as well as that of the now congested Fever Hospital. Under the circumstances, therefore, there is no reason to doubt that a magnificent civic complex can be achieved, in which buildings, both administrative and cultural, gardens with their trees, flowers and water, and vehicle parking may be integrated. But the motor vehicle must not be permitted to obtrude, and apart from access to buildings, it need not and should not enter the visible site. It is possible to separate the pedestrian and the vehicle by the use of different levels, for the topography suggests that the vehicle can be accommodated and roads pass through at lower level, while the gardens and spaces in which the buildings will be set, can be maintained at an upper level. And in the precinct so developed, the pedestrian will come into his own; he will be able to enjoy the experience of free movement, to enjoy the green of the grass, the splash of water and the shade of a tree, the very things Mr. McIntosh pleaded for.

The creation of a Civic Centre will have immense practical value. It will provide the essential focus, in physical form, for the civic and cultural aspirations of our citizens. It will be a symbol of the citizens' faith in the future of his city. It must provide a setting for the occasions of civic consequence, of pageantry and parade, and be a suitable venue for public gatherings, for national, religious and secular festivals. It must provide for the cultural amenities and the enjoyment of concerts, opera, ballet and theatre. It should include a library, art gallery and museum. At the same time it should include the administrative functions of the Municipal Organization.

In short to quote from the Brochure, "The modern conception of a Civic Centre is a compound of a number of models. It should have the simplicity of a Grecian Agora, the dignity of the Roman Forum, the richness of the Market Place or Piazza and the repose of the Square or Cloister". This is a complex concept and its realization so exacting that it will demand not only boldness, skill and imagination in the administrative policy, but those same qualities in its physical

planning. This is clearly a task that cannot be approached casually or piecemeal. It is one in which the architecture and its setting should be the finest the country can produce.

As I have said before, this demands boldness and foresight of the same order as that which the Council displayed in the acquisition of land. We cannot afford at this stage to play with the problem. It demands the best brains available to counsel and advise, to draw up the programme and master plan for development. The Council must now define its requirements and intentions—and let them not aim too low—and then the architectural realization of its comprehensive programme of building requirements should be made the subject of a nation-wide architectural competition, so that the best possible results may be achieved. To quote again from the brochure "Creating a Civic Centre cannot be done overnight. It will be an arduous, long and expensive task. The actual building will be on the titanic scale of the new station. Before a brick is laid, years of planning, argument and battle lie ahead. During this time those whose interests lie against the Civic Centre will try to secure its rejection or a compromise which may rob it of its very nature. The help of the enlightened public is therefore essential for its success". It is perhaps indicative of the dangers which beset this broad conception that the reputed action of the Council itself has been an instruction regarding the re-housing of the City Engineer's Department without having any conception of the possible master plan into which such an incidental should be fitted. I say this of course with all due respect to the importance attaching to the extent and importance of the Department concerned which is controlled by our Chairman to-night.

At this point I feel that we should pay a warm tribute to those persons whose direct actions and patient strivings brought about the very establishment of the Civic Centre, and whose imagination and persistence guided the City Council to its decision. We owe a sincere debt of gratitude to these gentlemen, two of whom are present here. I refer to our City Engineer, Mr. Schrader, and to Mr. Richardson, of the firm of town planning consultants; and I would include those other Municipal officials who have contributed so largely if anonymously. Their secret was well kept. This scheme was actually first mooted as far back as 1948!

I cannot conclude without some reference to the vitally important subject of aesthetic control of the environs of the Civic Centre and those other important routes and sections of our city. A great deal of attention has been given to this aspect of city development which is assuming such pertinent significance in relation to our own present and future planning schemes. The South African Bureau of Standards, recognizing the importance of this aspect of civic administration, has, with the active assistance of

authoritative experts on the subject, produced its Chapter 16 "Urban Aesthetics" as an integral part of its modern building regulations. These form a guide which no local authority, jealous of its civic amenities, can afford to ignore.

But whatever Regulations and Bye-Laws may apply, it still rests to a major degree with those who will be responsible for the buildings flanking such unusually important spaces in our city, to understand the purpose and the intent of such Regulations. These are framed to bring visual unity and co-ordination—I used the term Good Neighbourliness earlier—into a setting in which a large number of individualists will be actively engaged. This is a plea that those persons will accept the provisions of such Regulations, restrictive though they may seem to be, as instruments of civic design. The individualism and contrast which marks much of our urban scenes would be out of place here. These are not the areas in which the architect should seek to erect a monument to himself. Rather should he, and he is not alone in this, seek to erect a building of civic consequence, appropriate and dignified, so that the sum total of building in such settings shall enhance the aesthetic qualities and promote the amenities of the whole neighbourhood.

The perimeter and approaches to the Civic Centre, as well as the approaches to the new Bertha Street Bridge, are vitally important in this connection. It is of the utmost importance that means of controlling the building developments that will form the enclosures of these areas, be instituted immediately. It is most gratifying to learn that the Council has decided to establish an Aesthetic Control Committee charged with this very duty. Moreover, this committee will be able to assist, at least in the preliminary stages, in another important respect. It should be able to assist in the psychological consolidation and crystallization of policy governing the development of the Centre itself, and lend its weight against the influences and actions which could destroy the overall concept, and prevent the whittling away of its valuable acres by ill-considered allocations.

May I say in conclusion that town planning is a most exacting and thankless task. In a case such as the present the town planners are striving their utmost to realize a project which will not only be of immense value to the city and ourselves, but something of which we can be proud, and not only ourselves but our sons and daughters too. They are well-fitted for this task but they will be beset with innumerable difficulties which could undermine their enthusiasm and jeopardize this whole project. They will need our warm and understanding support. If these lectures and the Exhibition have done nothing more than direct that understanding, the effort will have been worth-while; and if it induces your warm and whole-hearted response, the opportunity to express which is available to you at present and will never recur, then the work of the sponsors will be amply rewarded.



THE OPENING OF THE EXHIBITION AT THE JOHANNESBURG PUBLIC LIBRARY

From left to right:

Mr. S. A. Abramowitch (just appearing in picture), Mr. Gilbert Herbert, Prof. John Fassler, Councillor G. J. Beckett (then Deputy Mayor of Johannesburg, who performed the opening ceremony), Mr. Colin Sinclair (President, T.P.I.A.), Mr. John Cowin (President-in-Chief of the Institute), Mr. W. A. Macdonald, and Mr. W. Duncan Howie

PERSONALIA

*Some of the Architects
connected with
"CIVIC ART AND YOU"*

COLIN SINCLAIR

B.Arch (Rand) A.R.I.B.A., M.I.A.
Born Johannesburg, 1914. Educated at King Edward's School and Witwatersrand University. Served in S.A.E.C. during the war, being later seconded to Royal Engineers, seeing service in Egypt, Italy and Greece. After war entered partnership of D. M. Sinclair and Partners. Has been a member of Transvaal Provincial Committee for several years, with Public Relations Committee as his favourite sub-committee. Represented Transvaal on Central Council for two years. At present President of T.P.I.A.

DOREEN GREIG

B.Arch (Rand) A.R.I.B.A., M.I.A.
Born Johannesburg, 1914. Educated at St. Mary's Diocesan School for girls, Pretoria; Architectural Association School of Architecture; and University of the Witwatersrand. Is married. Was the first woman to be employed by the Admiralty as an architect. Designed the first Tristram da Cunha settlement for the U.D.F. Is at present in private practice. Is member of Finance Committee and Chairman of Public Relations Committee of T.P.I.A. Chairman of Joint Programme Committee for "Civic Art and You".

SYDNEY ABRAMOWITCH

B.Arch (Rand) A.R.I.B.A., M.I.A.
Born Johannesburg, 1923. Educated at Athlone High School and University of the Witwatersrand. Is a partner in the firm of Abramowitch and David Pinnow. Is an active member of the Public Relations Committee, T.P.I.A., Chairman of Publicity Committee for "Civic Art and You", and member of the Design Team.

BERNARD COOKE

B.Arch Dip.T.P. (Rand) A.R.I.B.A., M.I.A.
Born Sharners, England, in 1910. Came to South Africa in 1920. Educated at King Edward's School, University of the Witwatersrand, and the Architectural Association School of Architecture, London (where he did some post-graduate study). Practised with Martienssen and Fassler before the war, and also on his own account. Served in the S.A.E.C. designing aerodromes, then saw service in Egypt and Italy with a camouflage unit. On return to South Africa entered into partnership under the style of Fleming and Cooke. Has served on the Provincial Committee of the T.P.I.A., being President in 1953-4. Has been chairman of the Academy Committee for several years. Has represented T.P.I.A. on Central Council. Wrote "Impressions of the Exhibition" for this "Civic Art" Issue.

PROF. JOHN FASSLER

B.Arch (Rand) A.R.I.B.A., A.M.T.P.I., M.I.A.
Born Potchefstroom, Transvaal, in 1910. Educated at Potchefstroom High School, Johannesburg, and the University of the Witwatersrand. Practised for a time with the late Rex Martienssen and Bernard Cooke. Joined staff of Department of Architecture of Witwatersrand University as junior lecturer, became senior lecturer, and in 1949 succeeded Prof. G. E. Pearce as Dean of the Faculty of Architecture. Practised in association with Prof. Pearce while the latter was head of the department of architecture. Was responsible for the design of two Dental Hospitals and the extensive re-

modelling of Medical School. Is a past member and past President of the Provincial Committee of T.P.I.A., and a past member of Central Council. Has been appointed chairman of the Provincial Committee of the newly formed S.A. Institute of Town Planners. Serves as a member of the T.P.I.A.'s Town Planning Advisory Committee, and the National Resources Council's Subsidary Committee for the Regional Development of the Witwatersrand. Recently served as a member of a committee responsible for the planning of the central area of Vanderbijl Park. Served as chairman on behalf of S.A.R.I. & H. to conduct a committee of enquiry into the location of Cape Town's proposed Civic Centre. A member of the Design Team, and lecturer in the "Civic Art" symposium.

GILBERT HERBERT

B.Arch Dip. T.P. (Rand) A.R.I.B.A., M.I.A.
Born Johannesburg, 1924. Educated at Parktown High School and University of the Witwatersrand. A member of the staff of the School of Architecture, University of the Witwatersrand, since 1947, lecturing in Architectural Design, Construction and History. Has been frequent contributor to the S.A. Architectural Record, of which he has been Assistant Editor since 1949. Serves on the Public Relations, Journal, and Publications Committees of the T.P.I.A. Chairman of the "Civic Art and You" Exhibition Committee, and director of its Design Team.

W. DUNCAN HOWIE

B.Arch Dip. T.P. (Rand) A.R.I.B.A., M.I.A.
Born Johannesburg, 1912. Educated at St. John's College and University of the Witwatersrand. Joined staff of the School of Architecture, University of the Witwatersrand, in 1936, and became Senior Lecturer in Architecture in 1948. Has served on many T.P.I.A. Committees, and was President of the T.P.I.A. in 1948. Has represented Transvaal on Central Council, and is at present a member of the Architectural Science Committee. He joined the Editorial Board of the S.A. Architectural Record in 1938, and was appointed Editor in 1947. Has been Associate Architect on some of the more recent University Buildings, and was also associated with the recently completed Polytechnic Research Laboratories. A member of the Design Team, and one of the lecturers at the "Civic Art" symposium.

WILFRED MALLONS

A.A. Dipl. M.A. (Canab.) A.R.I.B.A., A.M.T.P.I., M.I.A.

Born near Bedford, England, in 1905. Educated at Bedford School, Queen's College, Cambridge; and Architectural Association School of Architecture, London. Chief assistant to Messrs. Teyton, 1936-39. Came to South Africa in 1939, and practised with A.R. Meadley in Pretoria. Served with the S.A.A.F. during the war, from 1941-1946. Returned to practice in Johannesburg 1947. Served on the T.P.I.A. Provincial Committee, 1948-9. Was appointed Town Planning Consultant to Rustenburg in 1950. Has lectured at the University of the Witwatersrand in Architectural Design and Theory and Practice of Town Planning since 1951. One of the lecturers at the "Civic Art" symposium.

DR. HEATHER MARTIENSSEN

B.Arch M.A. (Rand) Ph.D. (London).
Born in Rondebosch, Cape, in 1915. Educated at the Pretoria High School for Girls, the Natal University College, University of the Witwatersrand, and University of London (Courtauld Institute of Art). Married the late Rex Martienssen, distinguished S.A. Architect and scholar in 1937. She served as a representative of T.P.I.A. on S.A. Academy, and has lectured at the Institute's Summer School. Has contributed many articles on art and architecture to the S.A. Architectural Record. Has been on the staff of the University of the Witwatersrand since 1940, and is at present acting Head of the Dept. of Fine Arts. One of the lecturers at the "Civic Art" symposium.

GORDON MCINTOSH

B.Arch Dip. Q.S. Dip. T.P. (Rand) A.R.I.B.A., M.I.A.
Born in Glasgow, Scotland, in 1904. Educated in South Africa at a "Pretoria Boys' High and the University of the Witwatersrand. Commenced private practice in Pretoria in 1928. Was a member of Provincial Committee of T.P.I.A. from 1934-1952, being President in 1936 and again in 1942. Represented the Transvaal on Central Council. Has been chairman of the Town Planning Commission, and is now on the Pretoria City Council for the past five years. One of the lecturers at the "Civic Art" Symposium.

JACQUES MORGENSTERN

B.Arch Dip. T.P. (Rand) A.R.I.B.A., A.M.T.P.I., M.I.A.
Born in Belgium, 1924. Came to South Africa in 1941. Educated at Parktown High School and University of the Witwatersrand. On the staff of the University of the Witwatersrand School of Architecture since 1949, lecturing in Architectural Drawing and Design, Construction, and Urban Planning. Serves on the Public Relations Committee of T.P.I.A., and as an alternate member of Library and Architectural Science Committees. Chairman of the Lectures Committee of "Civic Art and You".

GEORGE QUINN LAY

B.A. (Arch.) (London) A.R.I.B.A., A.M.T.P.I., M.I.A.

Born in London in 1909. Educated at a small public school and at the Bartlett School of Architecture, London. Has worked with many architects, notably Professor Richardson, and the late Erich Mendelsohn. During the war was engaged in aircraft engine war factories, came to South Africa in 1947 and joined the Public Works Department, where he is now Senior Assistant Architect. Was author of the "Civic Art and You" brochure, and lectured at the symposium.

JOHN SHUNN

B.Arch Dip.T.P. (Rand) A.R.I.B.A., M.I.A.
Born in Germiston, Transvaal, in 1923. Educated at Germiston High School and University of the Witwatersrand. Served with S.A.E.C. during the war. Was engaged at Potchefstroom University Architectural Staff in 1945, and lectures in Architectural Design, Construction, and Historical Design. Has been on the staff of the T.P.I.A. Finance and Public Relations Committees. His practice at present covers operations in the Witwatersrand, Germiston, Potchefstroom and Warmbaths. Was Assistant Director of Design Team, for "Civic Art and You".

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