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THE SOUTH AFRICAN ARCHITECTURAL RECORD

THE JOURNAL OF THE TRANSVAAL, NATAL AND ORANGE FREE STATE PROVINCIAL
INSTITUTES OF SOUTH AFRICAN ARCHITECTS AND THE CHAPTER OF SOUTH AFRICAN
QUANTITY SURVEYORS.

Vol. XVI. No. 64.

DECEMBER, 1931.

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Annual Subscription per post 5s., direct from the Business Manager.

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THE VILLA D'ESTE. TIVOLI.
PIRRO LIGORIO, ARCHITECT.

Photo
Alinari, Anderson, Brogi.

This is one of the finest villas of the Renaissance period, and was built in 1549 from designs by PIRRO LIGORIO for Cardinal d'Este. The unfinished Casino is decorated with frescoes by the ZUCCARO Brothers; the park laid out in terraces on the hill side, though neglected, is magnificent in its beauty and affords many picturesque points of view. Its grottoes of mosaic where water drips in drops, its ruined ornamental fountains, its pieces of green water filled with lotus, the lofty cypresses all around, the ilexes..... lend a strange charm to the villa and produces the impression of a palace of romance and adventure.

(From *WONDERS OF ITALY*.)

THE SOUTH AFRICAN ARCHITECTURAL RECORD

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THE INTERNATIONAL TENDENCY IN CONTEMPORARY ARCHITECTURE

WITH PARTICULAR REFERENCE TO SWEDISH WORK.

BY REX MARTIENSSEN.

If we look back a few years in the rapid development of the new movement in European architecture we will find in general that there are two tendencies in the movement. A tendency towards nationalism and a tendency towards internationalism. In the earlier years nationalism predominated, especially in the countries unaffected by the war. In Holland Berlage's Stock Exchange at Amsterdam is a landmark in nationalist development. In Germany Mendelsohn's Einstein Tower at Potsdam. In Sweden Ostberg's Stadshus at Stockholm.

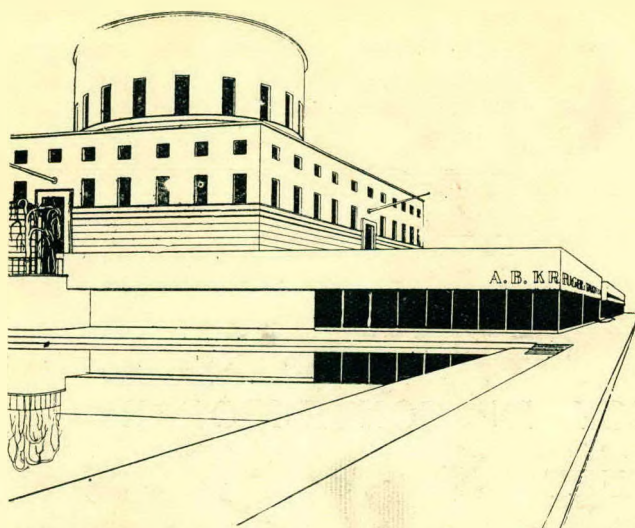
In Germany the national (or romantic) spirit was fairly rapidly displaced by the international (or intellectual) spirit for economic reasons. National prosperity such as existed in Holland and Sweden is the natural forerunner to romanticism in architecture. Where there is no prosperity the exigencies of economy inevitably produce an intellectual and logical architecture. Thus in post-war Germany we find the general problem, that of housing great numbers of people cheaply and comfortably. Where efficiency is the first essential the approach to the problem is naturally scientific rather than romantic.

In Sweden where the problem of housing is not so acute (for the great reconstruction which the war necessitated in Germany is absent) the characteristic or significant architecture is to be found in great town-halls, libraries, theatres and luxurious office buildings. In Holland the housing problem, especially in Amsterdam and Rotterdam, though urgent did not include the factor of rigid economy which was a fundamental in the corresponding German system. Thus we find large blocks of flats in Amsterdam designed by de Klerk and others in which the free and amusing facades, though significantly demonstrating the possibilities of new processes and materials, are actually an exact index of superfluous money.

If we compare these flats with those of Walter Gropius in Germany we will see to what extent enforced economy affects architectural form. And in turn we will see that technical processes, the use of steel, reinforced concrete and glass are not arbitrary conventions, but the direct outcome of economic necessity. Where surplus money renders a maximum efficiency unnecessary, it is obvious that old and wasteful methods will continue to be employed, and that there will be some money over for applied decoration. In other words there must always be a demand before a method can be evolved for coping with that demand. The analogy of telephone, aeroplane, etc., suggests itself.

We find then, that as the economic conditions of different countries approach one another, there will be a corresponding approach in architectural style. This is the basis of internationalism in architecture. If we consider the tendencies in Swedish architecture in detail we will find that at present there exists a fairly evenly balanced dimorphism. Ostberg and his school strongly national and romantic, Asplund with hints of romanticism in some of his work but predominantly intellectual and international in his greatest projects.

If we are to have a reasonably accurate conception of the intellectual movement as a whole it would be necessary while discussing Asplund (the most important Swedish exponent) to bear in mind the corresponding exponents in other countries and to correlate our conclusions from one branch with those of the others. This would necessitate a close examination of the work and writings of Professor Gropius (Germany), le Corbusier (France) and Oud (Holland), so that I must presuppose the reader to have a working knowledge of these authorities if the present note is not to become unduly long.



Before discussing Asplund and his two most important works (the Public Library and Exhibition Buildings at Stockholm) I think it would be advisable first to consider those buildings which have their origin in the purely national movement, so that we may note comparatively in what respects the essential divergence in tendency is created.

Undoubtedly the greatest influence in the romantic movement in modern Sweden is Ragnar Ostberg's Stadshus at Stockholm. It is romantic in conception, romantic in execution, romantic in setting, and completely Swedish as an architectonic unity. Before designing, and while formulating his final scheme for the Stadshus, Ostberg travelled widely, sketching in Belgium, in Italy, in England; and steeping himself in the atmosphere of architectural form which he encountered. Stockholm is the Venice of the north, so that it was inevitable that Ostberg would associate the Doge's Place (with its mystic arches suggestive of vistas across the water) with his own project so similarly placed. And in execution too, Ostberg built his great idea on public enthusiasm. All the best artists worked with him, influential men gave him their entire confidence and support, and money was forthcoming for any unforeseen emergency. The setting was superb and Ostberg took full advantage of the dramatic possibilities both in viewing the Stadshus, and in viewing Stockholm from his building. The plan is too well known to need description, it breaks all the rules formulated by the Ecole des Beaux Arts, and provides in the Blue Hall and Golden Hall, two of the most exciting and glorious examples of architectural virtuosity of this century.

The first impression of the Stadshus is overwhelming. As a whole it seems impossible of analysis, but if we allow our enthusiasm to cool, the Stockholm Town Hall is in truth a strange mixture. A strange mixture of contradictions and inconsistencies like most romantic things. There seems no reason why the arches from the Doge's Palace should be grafted on to a building essentially symbolical of things Swedish. Or why Ostberg should underlight a number of his rooms to fulfil a preconceived system of fenestration. Or why parts should appear gothic, parts classic and parts Swedish vernacular. There are no positive reasons. One can analyse a romantic conception, but synthesis is a rational process foreign to romance.

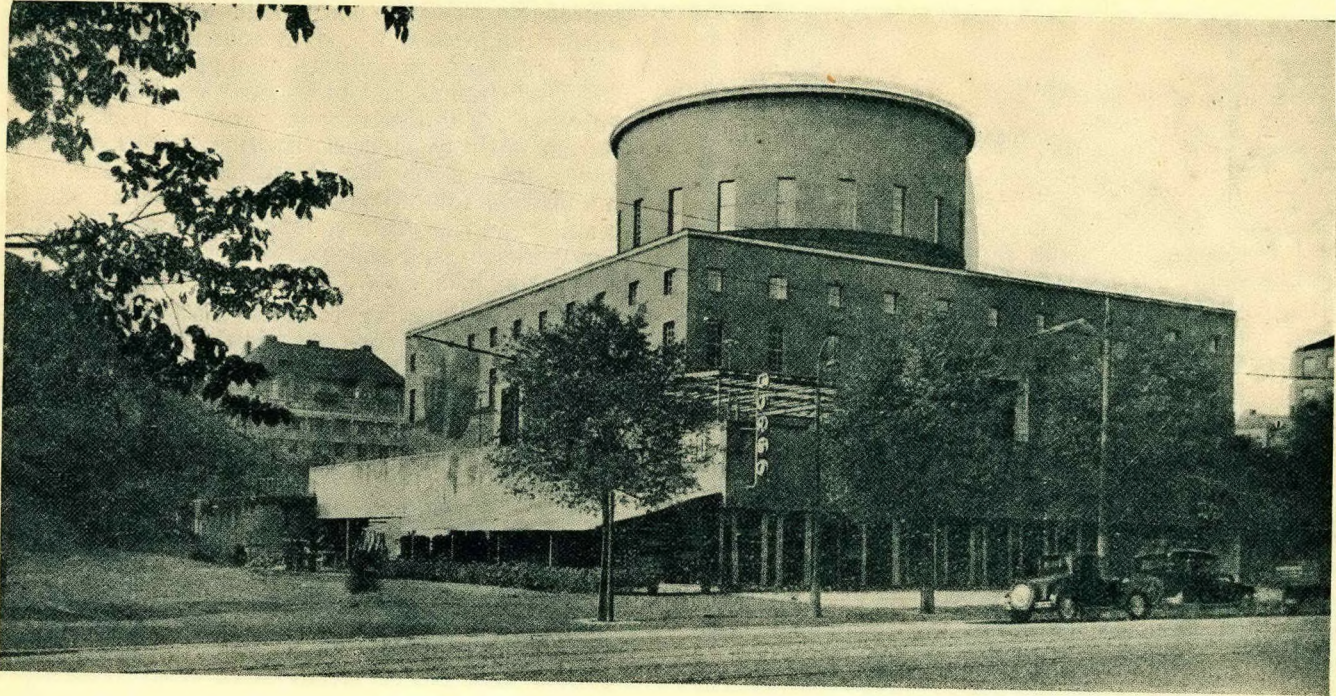
There is a general answer, however, and that is the romantic knows no laws, he is a free agent, his premises are of his own choosing, and his approach to a problem is essentially personal, so that the results can be judged only in terms of the thing in itself, and success or failure is consequently a matter of individual opinion.

In romantic work there is no general solution to a problem. In intellectual work every problem is capable of a general solution. Romantic creation is individual and makes little claim on the intellect. The particular is always easy of comprehension, the general always difficult. It is part of the same law that necessitates teaching small children with particulars. "If I have four oranges and take away one, how many oranges have I left? . . ."

In exactly the same way the romantic architect particularises the elements of his building. Columns used as supports to-day do not require foliated capitals *structurally*, but they would appear dull without a little fun at the top, so the romantic rummages in his historic stock and produces his favourite capital. From Venice, or the Acropolis, or Egypt—it matters very little so long as the reinforced concrete underneath does its work thoroughly in tying the column to its beam! Windows and doors, all the elements receive their applied coating of romance. The "intellectual" or "rational" architect is satisfied with his columns and windows to appear as columns and windows in the general sense. They must function, and in their functioning properly lies their innate beauty. Thus the elements fall into a collective unity, there is a mathematical relation and harmony in their separate and combined duties. It is clear from the foregoing that it is impossible to judge intellectual architecture on the same bases as those used for romantic work. Taste in intellectual work is defined in scientific and logical terms, the forms of building must have a significance other than literary-historical. Taste in romantic work has its roots in the accumulated standards of individual traditional examples. The bases are essentially arbitrary, and not susceptible of a rational interpretation. Thus Ostberg in his Stadshus deliberately embodies those motives which appeal to him personally; the pattern which he weaves into his building is independent of the actual requirements. The fulfilment of those requirements is secondary and only approximate. This approach to an architectural problem equipped with pre-selected forms is the characteristic and weakness of romantic architecture.

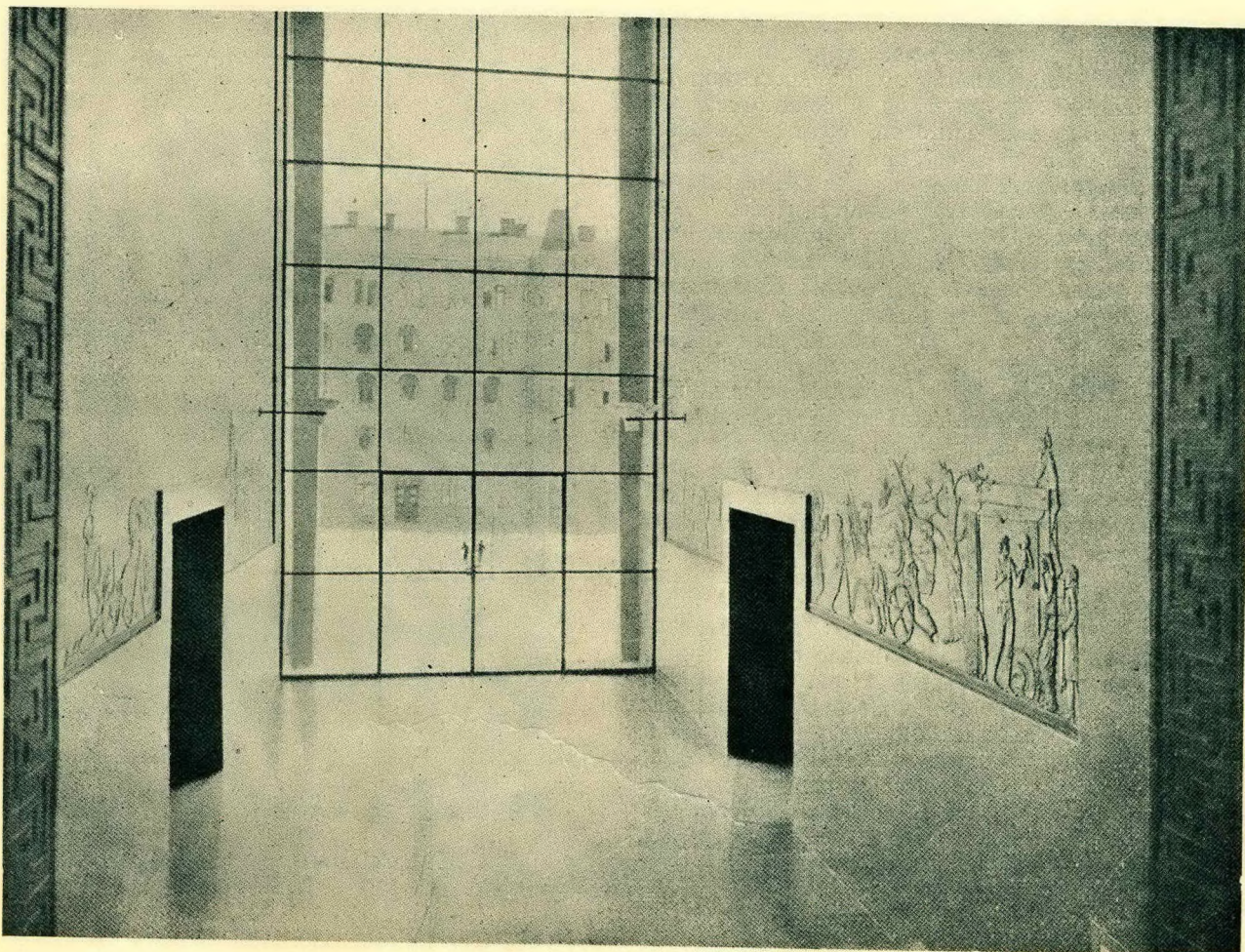
By our definition of intellectual architecture it will be apparent that a given set of conditions worked out to a solution in a logical and scientific process, will produce a work of architecture definitely related to those conditions and peculiar to them alone. The Stockholm Public Library is a building worked out on this basis. The conditions have dictated the plan arrangement, and the forms of building have embraced that plan as simply and directly as the means at the architect's disposal would allow. This method is in direct contrast to Ostberg's.

Of the modern house Professor Gropius says: ". . . The ground plan of a dwelling house is a geometrical projection of its spatial idea—the organizing plan for moving within the house. The elevation, facade, is the result of that plan and not the starting point of



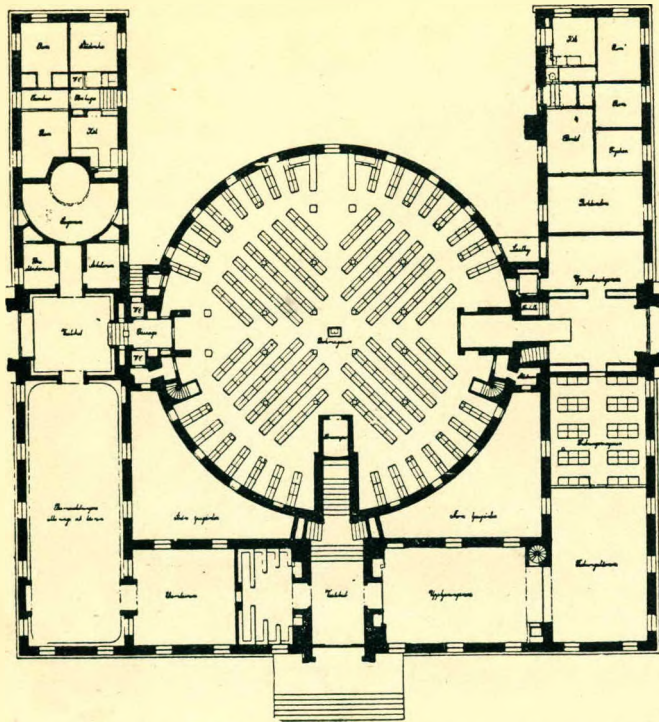
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E. G. Asplund, Architect.



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The Entrance Hall



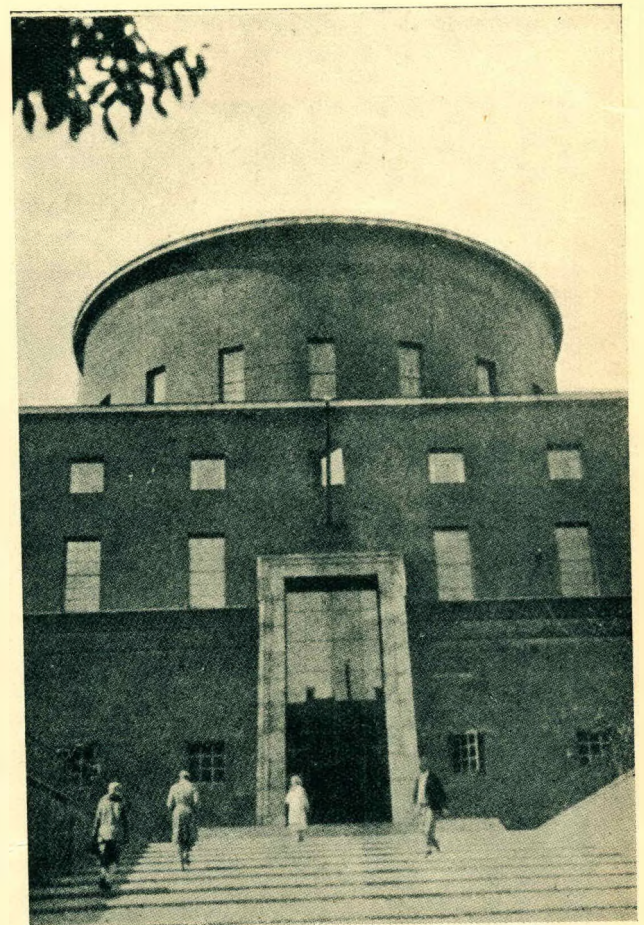
STOCKHOLM PUBLIC LIBRARY.

The Ground Floor Plan.

the house design. Hence no artificial symmetry, but a free functional arrangement of the succession of rooms, short, time-saving passages of communication, moving space for the children, clear separation between the living, the sleeping, and the housekeeping parts of the house, and finally proper utilization of the ground and especially the sunny aspect . . . The natural measurements of the human body, its movements and functions determine the limits for the minimum sizes of rooms and furniture, but the manner of using a home has undergone a change in the course of time . . . The ground plan of any building is the organizing plan for moving within that building, in traditional work the organization is imperfect, confused; in intellectual planning the organization is exact and scientific. If we apply Professor Gropius' test to Asplund's Library building we will find that function is predominant in the arrangement of the plan. The human body and its requirements are the measure of space. Asplund himself says of the Library . . . "In the planning of the building, the decisive factor was the principal room, with its lending hall, reading-rooms, study rooms, etc. The concentrated design of the plan is explained by the desire, in actual operation, to leave the least possible distance between the entrance and the counter of the lending hall . . . The entrance for the adult general public is through the main doorway from the Sveavagen, straight forward and up stairs which are run in close to the lending desk in order to provide the compact passage necessary for checking purposes . . . The public,

whose objectives are the study circle rooms or the offices on the top floor, must pass along the two narrow staircases, which in addition provide, for the staff, communication with the galleries of the hall, the study rooms and newspaper reading room. The entrance for children is placed on the park side, forming an entirely separate division. Officials and servants enter from the Odengatan. The inner communication for officials from their work room to the main room, the packing room, the book magazine and the workshop and galleries runs via the stairs and two passenger lifts . . ."

It is interesting to note that in describing his building Asplund does not discuss "the sources of his inspiration," or the "style" in which he built. He plunges directly into the problem as it presents itself to him. The arrangement of rooms, communications, convenience, simplicity, and the necessity for practical functioning. The building forms inevitably about the nucleus, the idea of a library. The ultimate form of the building is "Stockholm Public Library" and no other building whatever. But it is international and general in its solution of a problem, just as the Bauhaus by Walter Gropius is international and general, or the "Haus im Garten" by Mies van der Rohe.



THE SOUTH AFRICAN INSTITUTE OF ART EXHIBITION.

SOME POST IMPRESSIONS AND A MORAL.

BY DENYS LEFEBVRE.

The fourth annual exhibition of the S.A. Institute of Art had many points of interest. To begin with, the catalogue included quite a large number of new names—several of the younger exhibitors showed a marked improvement.

Water-colours were numerous. The President, Professor F. W. Armstrong sent several careful studies of Victoria Falls, the Katberg, and Mont Aux Sources. From Gwelo Goodman, onwards, I never remember a picture of that great mass of water that quite satisfied me. It is too big for canvas. Only in isolated patches is it possible to give a real impression. Yet most artists have tried it. S. P. Hodge had some excellent work and so has Joy Krause. John Lawson has made a big step forward on his earlier efforts, while C. Thornley Stewart had an interesting selection.

Dorothea Vyvyan's work was a little suggestive of too many exhibitions, a point I shall refer to later. Mabel Withers painted with all her old facility and C. Lovell Wright had, I thought, a still-life, "Nasturtiums," that reflected an eye for colour.

It was pleasant to see Wallace Paton's delicate craftsmanship again after a long break. W. M. Timlin's work in water-colour has usually something to say and Jack Pieters, too, has much skill and a definite individuality. Sydney Carter's one water-colour had the broad technique and eye for pattern that one always expects from him. I should like him to have been more and better represented, but, no doubt, his own exhibition just before had absorbed his energies to some extent. W. W. Battiss had some interesting essays in the same medium. M. Bompas had a dainty and nicely composed picture "Clouds on the Karoo." A. Savile Davis has travelled on the Continent to some purpose, but his work at the moment is strongly influenced by one or two modern British painters. In time, he will find his own individuality.

M. B. W. Gardiner and K. E. F. Gardiner also sent good work. The former artist is, I think, a newcomer to Johannesburg.

The oils were not outstanding. W. H. Coetzer had a nicely arranged study "Before the Dance" in which, however, it was plain that he needs much further study—in painting of flesh, for instance. John Lawson's "The Red Cliffs, Lourenco Marques," seemed to me much stronger and more definite than of old. Leon Levson's two oils "Mine Headgear" (my favourite) and the rather blatant, but cleverly executed "Sunflowers" deserve mention. "The Mine Headgear" I liked both in colour and treatment.

Alfred Martin's trio did not quite do him justice. For anyone so essentially artistic, his three landscapes did not seem convincing despite his technical skill. He is still experimenting. The late Clement Seneque's "Saturday Afternoon at the Bluff," reminded one of the loss South African art has sustained by his death.

E. Joyce McCrea had some dashing portraits. "Zinnia's" did not convince me.

Wallace Paton's "Eastern Sky at Evening" was the capable production of a thoroughly artistic temperament. Jack Pieters' "The Red Lacquered Tray" was adequately painted. G. W. Pilkington had sound and fury in his seascapes, but lacked, it seemed to me, "the still small voice." W. Sharp has merit. Ch. Sachse certainly knows the Bushveld and paints it with a more sympathetic touch than many of our other veld artists. He too has made an advance.

Alfred Palmer sent three pleasant pictures in tempera of the new station buildings.

IN BLACK AND WHITE.

As usual, A. E. Gynell's black and white out-classed most of the other work in that medium. Both his portrait studies in charcoal were drawn with knowledge and understanding not only of technique, but character.

Henry Lea, by insisting on quantity in his pen and ink studies, does himself injustice. His figures and especially his animals are alive and vital. But in the white heat of his fancy, drawing and perspective often disappear. In striking contrast, we get Erich Mayer whose pen and ink figures lose in vitality what they gain in accuracy. If he would let himself go, the result might be interesting. His set of tiles and of illustrations with South African motifs show a talent for decoration and some skill in applying it.

Romola Russell has one excellent portrait in charcoal. The other was carefully done, but lacked strength. D. W. Shimwell had some good etchings, especially, perhaps, that of St. John's College. H. E. Winder shows a marked advance in his etchings. Etchings have become popular and, as a result, a number of artists in other media have taken up the etchers' needle. Some of these do not seem quite to realise that one's earlier attempts are sometimes best left in the studio. But it needs courage.

G. A. Friendly's clever pen and ink studies suggest the artist might take his art more seriously with advantage. One or two were distinctly clever.

(Continued on page 116.)

ANNOUNCEMENT



THE SOUTH AFRICAN
ARCHITECTURAL RECORD

NEW SERIES
FOR 1932.

The Transvaal Provincial Institute has decided to publish the *S.A. Architectural Record* as a monthly journal from January, 1932.

All members of the Institute are requested and invited to contribute articles and notes of interest to the profession for publication.

The Journal Contents will consist of:—

Architectural Articles.
Quantity Surveying items.
Art Notes and News.
Town Planning items.
Building Trade Returns.
Notes from Correspondents throughout the Union.
Extracts from Overseas Architectural Magazines.
Reviews of Books.
Professional Notes and News.

The *Record* will be the official organ of the Transvaal, Orange Free State and Natal Institutes, The Chapter of Quantity Surveyors, The Town Planning Association, and the S.A. Institute of Art.

● A feature will be made of special articles by experts on all the subjects coming within the scope of the above mentioned bodies.



The sculpture included M. Walgate's clever bronze of Dr. Carter, F. W. Armstrong's impression of Bob Myers and T. J. Mill's bronze bust of Desmond Davis. F. J. Kruger's "The Pool," was a good idea but the working out suggests the need for much further study.

Architecture was only represented by the work of two architects, K. E. F. Gardiner and J. N. Cowin. Both sent excellent examples but one would like to see greater variety from the profession that has shown such a practical interest in art in Johannesburg.

Professor Armstrong had some nice examples of pottery. The ceramic studio had a few excellent pieces in stoneware. I should like to see more of Mary Stainbank's work in Johannesburg.

The craft section was quite up to the average. J. Harcus had the professional touch in his two boards for the display of handwork, while Hendrik Wantink showed some quaint wood carving in native wood.

An outstanding piece of work was the panel by F. Pickford Marriott in painted Ivory, Mother of Pearl and Gesso dealing with "The Annunciation."

In the students work, there is no doubt that the judges acted rightly in selecting A. Chaïet's large oil for the Baron Beaumont prize. It is a good conception, broadly carried out. Terence McCaw shows signs of promise, but his work, as shown in this exhibition, was largely derivative. In the sanguine, Chaïet was again easily first in the freedom and character he imparts to his studies. If he can work hard and keep his head, he may go far.

PUBLIC APATHY.

On the whole, the exhibition deserved much more support than it received from the public. Partly perhaps that two big exhibitions a year is a good deal

to absorb, partly too that the weather and the general feeling of financial uncertainty made the public reluctant to buy. A great deal of work had been put into the exhibition by the committee, especially Professor F. W. Armstrong, the President and Mr. A. S. Pearce, the Secretary. Unfortunately, both in regard to this and the last Academy, the artists as well as the public were apathetic. Seeing that these exhibitions are intended primarily for their benefit, this want of active appreciation is rather disheartening. To some extent, the apathy may be due to the fact that individual exhibitions are so numerous that a general exhibition is not regarded as sympathetically and yet, apart from the great appeal it makes to the public, those artists who will, can learn a good deal if only by comparison of their work with that of their fellows. In South Africa, where standards are hard to fix and opportunities of seeing the work of the masters are so limited, such exhibitions should be of considerable value.

Some criticism, as usual, has been levelled at the judges (a) that they accepted too many pictures; (b) that some of the rejects were better than some of the pictures actually accepted.

In regard to numbers, the judges are faced with the alternatives of either accepting only the really first-class work (and that would mean rejecting perhaps nine-tenths of the exhibits) or else admitting work that, despite many technical or other faults, possesses some degree of originality or accomplishment. It is to be feared that if the first course were adopted, general art exhibitions in South Africa and in many other places, would lose most of the public support they actually receive. When adopting the second course, the judges are faced with the responsibility of accepting or rejecting a large number of

what might be called "border-line" pictures, to which, it must be admitted, the amateur or dilettante largely contributes. However a good deal is left to the personal tastes of the judges, according as their preference lies with originality or convention—the high school standard or the original and often erratic artist who shows his intention even when he fails to realise it. Hence it is that the argument sometimes used by the rejected, "But I have exhibited in many other exhibitions before and I am sure this is quite up to my standard," does not necessarily convict a jury of injustice.

The fact is, of course, that standards vary, especially in dealing with the mediocre. So many fine artists have fared badly before a jury that the wise artist, in any medium, becomes philosophical, "The stone that the builders rejected" may become . . . a world masterpiece.

Another point that strikes me is that we have too many exhibitions. Apart from the overwhelming number of individual shows, besides the pot-pourri from various dealers, two general exhibitions a year

seems to me rather more than our local talent can come up to and the public can absorb. Why not concentrate our efforts on one good annual exhibition!

NEED FOR UNITY.

Rightly considered, the two public exhibitions held in July this year may prove of more than ephemeral value. In the first place, if artists would take themselves less and art more seriously, there would be greater unity of effort and more co-ordination of the various units that go to make success in any movement. The primary aims of the Institute and similar bodies are to help the artist, materially and artistically, and to develop art in its cultural aspect so that it permeates down even to the Philistines. To some artists, this may seem impossible and, in any case, not worth doing, but to the broader mind, it is one of the objects that makes it of national value. A Rembrandt or a Velasquez has, no doubt, justification for ignoring the people—though neither of them did so—but the overwhelming majority of those who follow in their footsteps may come down from the mountain tops at intervals, if only to give a little sunlight to the dwellers in the valleys.

NOTES ON

THE PLAZA KINEMA, JOHANNESBURG.

The site one hundred by one hundred and fifty, at the corner of Rissik and Jeppe Streets is on a very central point in town. The building has a basement throughout and has a height of approximately sixty feet over street level.

If one looks at the building one sees at once that it has not been designed on the drawing board, each elevation by itself, but the whole mass has been formed like a piece of plastic work, with its face towards the main business street and its side treated less importantly. The main features of the facade are the seven big windows executed in bronze and bevelled plate glass separated by deep richly moulded stanchions. Round this main feature a frame of light signs. At the sides the two projecting signs growing out of the wall with large bronze brackets, on top the word Plaza with Neon light on bronze letters. The side elevation towards Jeppe Street echoes the main feature with three narrow window panels. The rest of this side, with practically no windows, is subdivided by panels which cover the full height of the building.

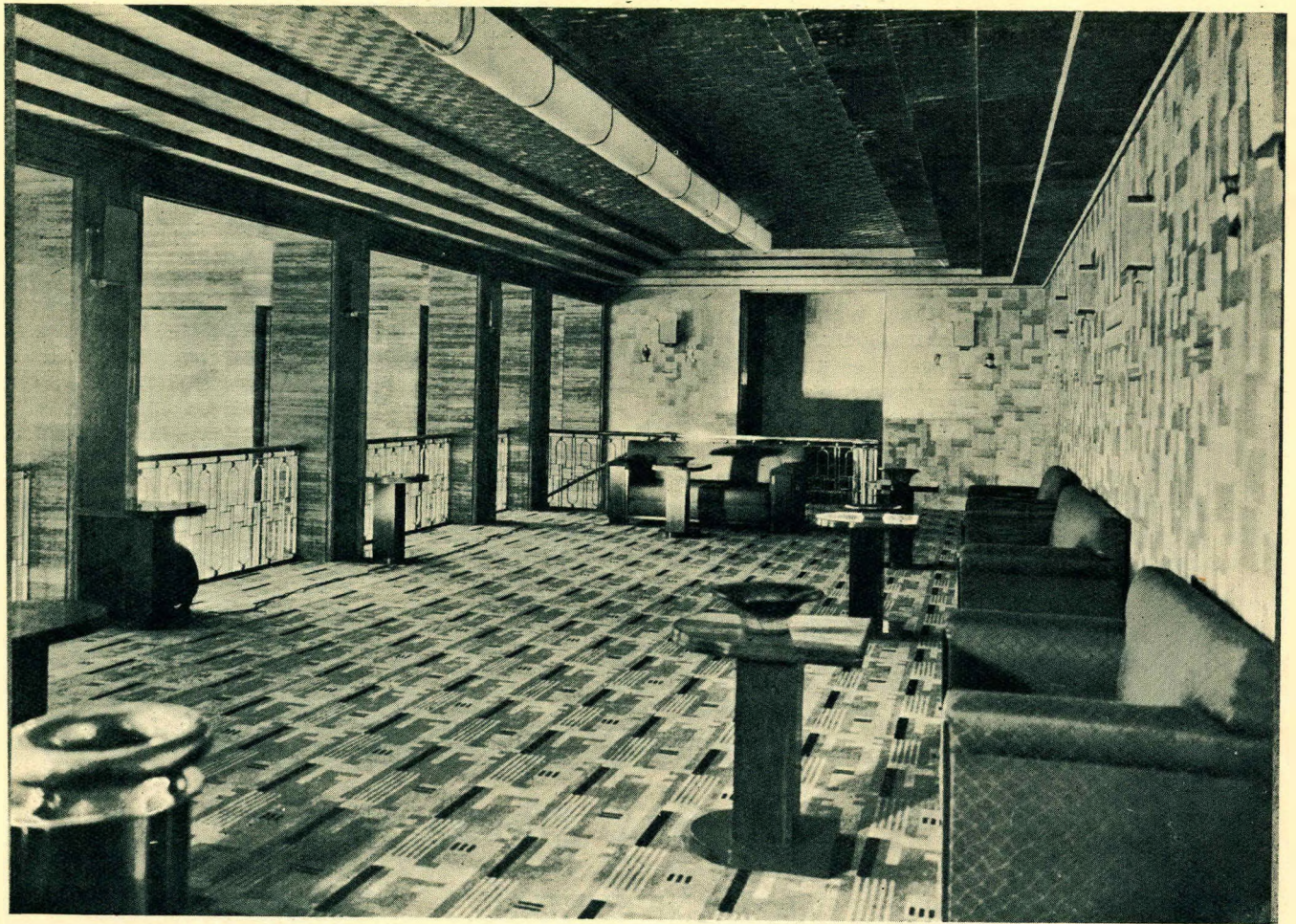
The construction of the building consists of a concrete frame work with brick panels. The gallery, which seats nine hundred people is carried by two steel girders of eighty-six feet span and a weight of forty

tons each. The gallery floor consists of two and a half—three inch thick concrete slabs and wooden finish.

The roof of the theatre is a steel construction with a concrete slab on top, and concrete slabs also form to a large extent the ceiling of the auditorium; only the domed centre portion being constructed in plaster on self-sentering.

Interesting the position of the "brain" of the building, the operator box with all its necessary equipments namely, hanging between two of the main roof trusses. It is really the "brain," if one sees the thousands of cables that lead from these rooms into the various parts of the building. Pictures, music, lights on the stage, curtains, dimmers in the auditorium, everything is controlled from there, high above the audience.

We enter the theatre through one of the seven bronze doors and find the entrance hall in the same harmony, the same unified design as the exterior. The walls are covered with a kind of marble, Travertin, which is found in a quarry near Stuttgart, in Germany. Its strong horizontal architectural grain prohibits a richly moulded treatment of the walls. The big plain panels allow the material to show its full beauty. In the centre of the room stands the pay kiosk, a jewel



THE PLAZA KINEMA.
Upper Foyer.

*Kallenbach, Kennedy
& Furner, Architects.*

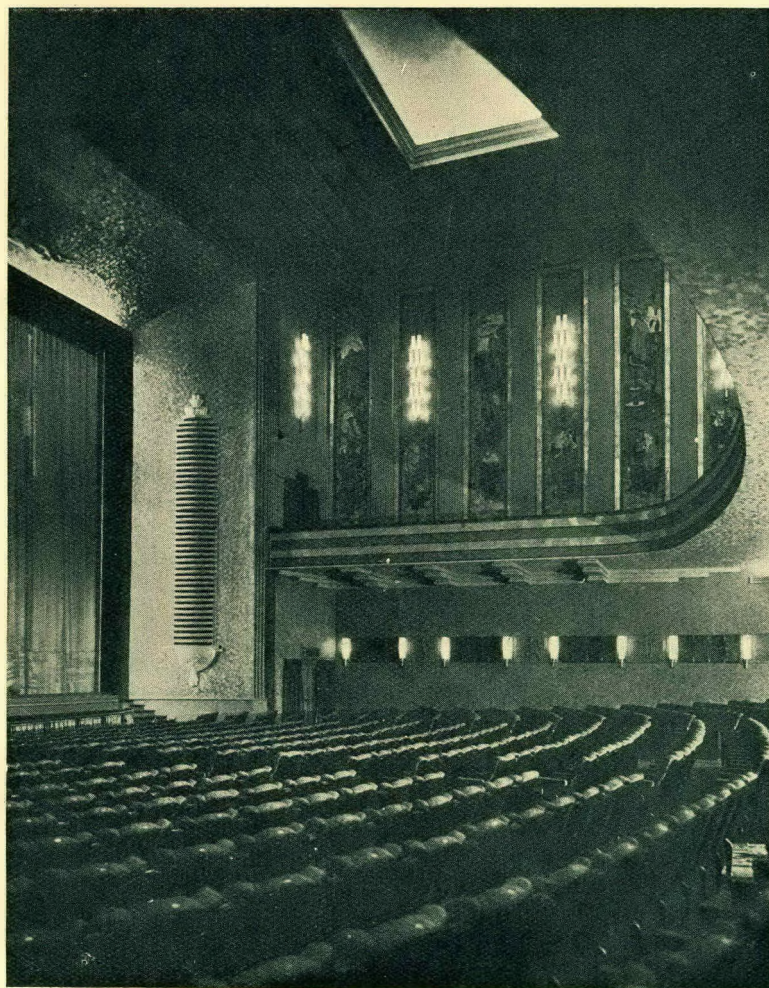
in marble, bronze and glass, and at the sides two open stairs lead in an elegant sweep up to the foyer in the first floor. This foyer takes up the character of the entrance hall with gilded walls and a gilded ceiling, which steps up towards the centre. The small plastics, which are spread over the walls are made by Mr. Meyerowitz, Capetown, as all sculpture work in the building. One cannot think of these rooms without remembering the light fittings with their strong architectural lines and perfect beauty.

We enter the auditorium through massive walnut doors in a striking design. The ceiling under the gallery steps gradually up to give view to the proscenium wall with its wide stage opening. Again the same characteristics which we find throughout the whole building, the whole front of the room is one unit, leading the eye through its lines, supported by a skilful lighting system towards the centre, the golden curtain, whose rare but wisely arranged ornaments stress the beauty of the heavy silk material. In front of the stage we notice the platform for the console of the Wurlitzer organ rising out of the orchestra pit, behind which the organ chambers and the blower room are arranged.

Looking round, our eyes are caught by the filigrane work of the bronze ventilation grilles which are grouped together by plastics,

The whole ventilation of the theatre is fed by two fans in the basement of about eight feet height, ducts of about two by eight feet are running through the basement to the various walls, through which they lead into the auditorium. The air enters mainly through the side walls and through grilles near the stage, a few grilles provide the back of the gallery with fresh air. The extract takes place behind the steps of the ceiling under the gallery and through a gap along the bottom of the big dome in the centre of the main ceiling, thus all the extract openings are completely hidden to the public with exception of a few grilles over the rear of the gallery.

To get a full impression of the whole theatre we go up to the gallery. Now we realise the enormous dimensions of the place eighty-four feet wide, over one hundred and twenty feet long, and almost fifty feet high. The side walls are subdivided by stanchions, fluted in an interesting manner and finishing against the beam above only with a thin silvered strip. The panels between serve mainly the acoustic quality of the room. They are covered with Acoustex slabs, manufactured in America, consisting mainly of split sugar cane. This material was chosen after long experiments and very careful consideration of the architects and proved to be very satisfactory. The panels form a fine frame for the delightful ornamental



THE PLAZA KINEMA.

The Auditorium.

light fittings round which paintings are spread, always keeping well in tone with the whole colour scheme of the room. All the paintings and, also all other painting work is done under the supervision of Mr. Konya, Capetown. Also the design of the carpet, specially made, in blue, black, grey and brown is done by him.

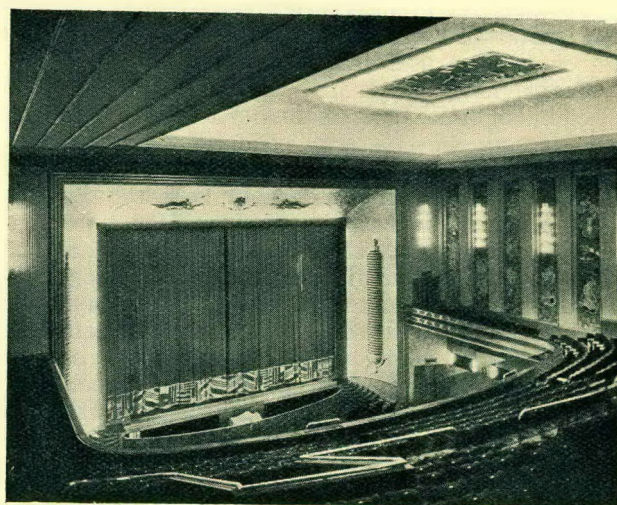
The plain part of the ceiling with its projecting mouldings which again lead the eye towards the proscenium opening, leaves the centre portion free for the indirectly lit dome. The centre of this dome, which is also covered with Acoustex, is filled out by a plastic, round which a simply shaped but very effective light fitting is arranged.

In the whole theatre careful consideration has been given to lighting. If possible indirect light has been used and the visible lights are very much subdued and represent more ornaments than light sources.

Another room is worth mentioning. Under the slope of the gallery a second foyer had to be arranged and the architects developed the shape of this room straight away out of the conditions given. Towards the theatre a low wall, the projecting stanchions going over into the beams of a sloping ceiling, the high wall towards the street is filled with large windows from floor to ceiling.

The architects for the building were Messrs. Kallenbach, Kennedy and Furner, of Johannesburg.

The principal contractor was Mr. D. Anderson; the electrical installation was by D. J. Wylie; the electric light fittings were supplied by Messrs. Siemens (S.A.), Ltd.; the heating and ventilation by A. E. Barker; seating by Gurney's, Ltd.; and reinforced concrete work by Hunt, Leuchars and Hepburn, Ltd.



THE PLAZA KINEMA.

The Proscenium Opening.

WELLS COATES ON MODERN MATERIALS.

"... Building up themselves in spirit, and looking out and forward with larger ideas born from the variety of their crafts (the ancient architects) began to build . . . Then, by the observation made in their studies, they were led on from wandering and uncertain judgments to the assured method of symmetry. When they observed that Nature brought forth profusely, and provided materials abounding in usefulness for building, they handled them with fostering care, and equipped with delights the refinements of life."—Vitruvius, *De Architectura*, Lib. II. Cap. I. 7.

"... Yet, we must not be surprised if excellence is in obscurity through the public ignorance of craftsmanship . . . As Socrates thought, if human notions and opinions and knowledge were manifest and transparent, neither influence nor intrigue would avail; but commissions would be entrusted to such persons as had attained the highest knowledge by their genuine and assured professional labour. Since, however, these things are not conspicuous nor apparent to the sight, and I perceive the ignorant excel in influence rather than the learned, I judge that we must not rival the ignorant in their intrigues."—*Ibid.* Lib. III. Pref. (Frank Granger trans, 1931).

In England, now, architecture is mostly written about. The Mistress Art has become, so to speak, the Chief Place for the Battle of the Styles: a battle waged, of course, for the most part with words (paper pellets of the brain); words, the colossal power of which is one of the major iniquities of this Age of Science.

A space must be cleared, all said and done, round this hurly-burly of words. No man can reflect and create while thus engaged. There must be a return to logic and the facts.

Concerning Architecture, what can be stated *can be stated clearly*.

All that can be stated is included in the materials for Architecture. For the rest, architecture is shown, seen and used.

Materials for architecture are, first, the whole of human activities, customs, habits and needs—intangible raw materials!—which the architect studies most closely, circumscribes most clearly, *orders* most carefully, and (supreme function) equips with refinement and delight, as Vitruvius said. It is out of these materials—now permanent, now changed, now changeable—that the principles of his art are fashioned.

Materials for architecture are, secondly, the whole of the materials "brought forth profusely by Nature and abounding in usefulness for building."

Of the first, "human" equations (with their Coefficients of Ignorance, no doubt) I cannot here treat. Of the second, the "material" equations (which derive their value from, and also give fresh values to, the "human" equations), my endeavour is merely to introduce the more detailed statements hereafter to be made, in this place, by various authors, upon specific materials.

Further to pursue the mathematical analogy: our statements, so far from being treated as wholesale verbal generalizations (so easily slaughtered by one little ingenious paper pellet), should be capable, I trust, of being read as mathematical equations are read. For words and phrases include their variables, and the total value of the sentence-equation is not to be assessed without reference to the specific purpose for *its* specific values. If the specific value be zero, the equation still stands, you see, for other values.

Thus, we may be bold to make statements of general validity without fear of being misunderstood in the particular case. Amongst enlightened people there should be no difficulty in assessing these values. Amongst those whose interest is to listen to, or to preach, aesthetic theories—or whose interest is in words, chiefly, for their own sake—there will be, as usual, merely the wish to prove you wrong.

♦ 2

All that can be stated about architecture is included in the materials for it.

Materials for architecture have always been contingent upon man's discoveries: they have never been at any time fixed and settled, except by the force of Convention. (The value of Convention is that it provides a breathing space for man to reflect and create).

Invention, which Vitruvius defined as "the treatment of a new undertaking disclosed by an active intelligence," has recently brought to the service of architecture vast resources through the discovery of new materials.

The discovery of new materials brought with it (as always) new principles of construction, *inherent in the materials*. When man discovered steel, he did not think to make bricks of it, but he *did*, later, fashion it into Corinthian columns! Observe the Coefficient of Ignorance, *inherent in the Man*.

Craftsmanship, which Vitruvius defined as "continued and familiar practice, carried out by the hands in such material as is necessary for the purpose of a design," created *possibilities* for the new systems of construction: these possibilities in turn created newer materials, and, again, more refined principles of construction.

And finally, out of all these together, out of invention and discovery, new materials and new structure, craftsmanship, with intellect and action added, and all allied to art, there came the *new forms*, inherent in the

new materials. (The new forms were "of the thing itself, never on it" as my Japanese tutor first taught me.) And the new forms made it possible to cater more perfectly for human needs. Conversely, new human needs were created, new habits, new activities were made *possible* by, the new forms.

Thus, "looking out and forward with larger ideas born from the variety of their crafts," twentieth-century architects may begin to build.

♦ 3

The forms of twentieth-century architecture are not the forms of the architectures of the past, by the nature of the logical case.

Whatever the aesthetic case for a misalliance of forms may be, I do not here inquire.

I only say briefly, and in parenthesis, that the people get what they deserve, or what they allow, or what is not completely beyond them to appreciate. They would appreciate, it is true, another Georgian Renaissance even less than architects would appreciate the fatigue of it. But they are ready, they are ripe, to appreciate Science. That appreciation, that knowledge, which the common man has often hardly come by, wherever he can get it: in theory, or in practice, by tinkering with his old motor-bike in the back-yard: that is the fund of interest and sympathy upon which the twentieth-century architect has to draw.

♦ 4

The invention of steel, and the elaboration of systems of construction based upon its properties, has alone created the greatest revolution in the history of architecture, affecting all its aspects, external form and internal organization, plan as well as elevation.

Large spans, with comparatively slender vertical supports, create new possibilities of freedom and economy in planning. The principle of the cantilever finds its true free form when expressed in terms of steel, steel-concrete, and steel-glass.

Most important of all, the wall, no longer an essential element of structure, becomes (truly considered) an expression of its thermal and other insulating functions—to include or exclude the light, the view, the weather, or the public—functions whose separate and relative values are to be determined by the conditions of the specific purpose of the building. Again, apertures are not so much cut out of the walls as left out of them. The light-admitting function of the walls by day will determine the choice of source—at approximately the same zone as the windows—for the media of artificial light, in order not to alter the values of the space of rooms.

Internal "walls," again, having no structural significance, become screens possessing thermal, acoustic or other *functions and qualities*, as may be desired. Logically, internal screens ought to become capable of much greater comparative imperviousness and/or flexibility, at will. Actually, present acoustical practice has advanced no further than excessively-contrived and expensive means of absorption of sound, which often

result in displeasing and not easily maintainable interior finishes. At the moment, the desirable aim is the lessening of *unnecessary sources* of sound. The acoustical requirements of interior partitions vary according to the different parts and purposes of buildings. As an alternative to the methods which rely on special wall-finishes, it is possible to supply the deficiency of completely effective or economic acoustical treatment by using built-in cupboards as partitions between adjacent rooms.

Where interior partitions are not required to be sound-proof, they can very easily be made to serve a new purpose by being movable. To alter the dimensions (and so the purposes) of a given room at will, has definite possibilities of usefulness which have yet to be explored in this country.

Thermal insulation has always received a much greater share of attention. In this case, the most important improvement is the economy of means, and the avoidance of waste. Of interior heat, for instance: "the simplest way without waste."

Among the new materials for architecture (affecting its form) must be included the machines, engines and processes incorporated into the modern building. Such are heating, lighting, ventilating, refrigerating and sanitary processes, and the machines for vertical circulation. Instead of being added on to the complete building, they are, or ought to be, integral with it, a part of its construction, and therefore of its form.

The same principle of integration can be extended to include furniture designed into the house as part of architecture. Here again, a modern need precedes and reinforces the innovator. Namely, the habit of moving often, indescribably costly and upsetting if it implies an accompanying trail of large pieces of furniture, creates the urgent need for the strictly more economical innovation of built-in furniture and equipment of every kind. Very soon it will be considered quite as fantastic to move accompanied by wardrobes, tables and beds, as it would seem to-day to remove the bath, or the heating-system, including the pipes.

In this sense, the materials which the twentieth-century architect handles are many times increased. To order them, that is, to design them into place, is the very *raison d'être* of his art.

♦ 5

The danger is that this new freedom of design, arising primarily out of the properties of steel, steel-concrete and glass, makes possible the operation of the new forces, unleashed and uncontrolled, far beyond the boundaries which sincerity and a rigid respect for conspicuous economy and simplicity must set down. It has been responsible for a number of fantastic and ill-conceived architectural fashions which (referring back to section two) can be marked down in value by the operation of the "coefficient of Human Ignorance."

"Plasticity as continuity in actual construction, flowing or growing into form, rather than cut up or built up of small-jointed pieces" is Frank Lloyd Wright's operative test of twentieth-century architecture.

Another kind of critical argument states that many of these principles of design were inherent in the older materials, and even in certain of the older architectures. In Japan, for instance, walls have been screens for centuries. And the restricted use of the cantilever principle has been the basis of many architectural forms. The point is that the new material, steel, has so far extended these principles as to create, so to speak, *a new dimension in their use*, and that the *scale* of traditional details of construction and finish has been entirely destroyed.

The forms of twentieth-century architecture are not concerned with "pencil-forms" but with shapes. A shape is achieved by clean lines, clean surfaces, clean purposes. "Clean does not mean plain, but it does mean significant." Structural features are not disguised, but fully expressed and *clothed*. All the known and well-tried architectural accents may be retained, and reinforced by a new and vigorous accent upon pure forms, proportion, symmetry, colour, and the new and invigorating properties and qualities of new materials. "It is from the plan of a temple that the effect of its design arises" said Vitruvius. Twentieth-century architecture begins from the plan as generator, and makes explicit externally the processes, functions and qualities included in it. Out of the very complications and difficulties of the task, twentieth-century architects

will discover the principle of simplicity, which is the successful integration of many functions, and of the properties and qualities of the materials for architecture.

♦ 6

It is for architects to realize the possibilities of our lives, now, in an age of Science, when life *could almost immediately become free*, that is to say, ordered, and refined, for all classes. Imprisonment (with torture) in the strait-jacket of old forms, a pretence to beauty at second-hand? Or liberation (with refinement and delight) into movement, balance, harmony, *order from in outwards?*

That is the choice; the use of the new resources of materials as the prisoner—the slaves—of old habits, old social prejudices, old *visual* prejudices; or as the means to new forms, new habits of life, a new vision. The time has arrived for architects to reflect and to create.

The above notes are transcribed from the sketches for a book on the subject, "*Materials for Architecture*," which the author now has under preparation.

From the Architects' Journal for November 4th, 1931.

THE CHAPTER OF SOUTH AFRICAN QUANTITY SURVEYORS.

Continuation of Minutes of Fourth Annual General Meeting, held in the Committee Room, Town Hall, Pretoria, on Saturday, March 14th, 1931, at 10 p.m.

"That the scale of professional charges be so amended that the fee of two and a half per cent. shall be calculated on the total cost of the work as shown on the Architect's final certificate and shall include for all services in preparing Bills of Quantities and adjusting variations."

In introducing his resolution, Mr. Cowin said he was not out for cutting fees, nor, on the other hand, did he wish to "kill the goose that laid the golden eggs," viz., the client. He contended it was not fair to the client to be charged two and a half per cent. plus an additional fee, sometimes very substantial, at the end of the work for settling up the variations. The Quantity Surveyor's fees should in this respect be brought into line with the Architect's: the Architect had to cope with a great many variations and modifications in the course of his work, but he was paid on the total cost of the work. What he (Mr. Cowin) was aiming at, was that in fairness to the client the Quantity Surveyor should be paid his two and a half per cent. on the total cost as shown by the Architect's final certificate. Clients did not understand the additional fee for variations, and as a rule it led to much misunderstanding and irritation. As regards the fee of two and a half per cent., there could be no gainsaying the fact that it was an excellent fee. It might perhaps be unremunerative for small work up to say £2,000 or £3,000, but

as they went up in the scale to say £200,000 or £300,000, the fee was exceedingly large, especially bearing in mind the number of provisional sums in a bill of quantities. He could quote instances where provisional sums amounted to nearly fifty per cent. of the contract. Was it fair to the client to charge two and a half per cent. on provisional sums totalling fifty per cent. of the contract amount—work which was not measured—and then, in addition, to make a further charge in respect of variations? He (Mr. Cowin) claimed that the Quantity Surveyor should be willing to do the variations for the inclusive fee of two and a half per cent. because of the fee already obtained on the provisional sums in the contract.

The President: On a point of explanation: Does the Architect obtain his fee also on the provisional sums?

Mr. Cowin replied that the Architect was on a different footing, because in the case of electric light and lifts, for instance, the Architect had to do a great deal of work before tenders were received for such items. Continuing, Mr. Cowin said it had been argued that the fee must be high so as to cover bad debts. Well, the Quantity Surveyor incurred very few bad debts with the people who went in for big building schemes. Further, he contended that if the Quantity Surveyor were to be paid two and a half per cent. on the total cost of the work, he would take more interest in the work in hand and keep in touch with it throughout, which would be very much in the interests of the

client; instead of coming in right at the end and dealing with variations of which he had very little knowledge. Concluding, Mr. Cowin referred to the lead given to them in this matter by the Transvaal Administrator in the conditions under which school work was being issued to private practitioners.

Mr. Moerdijk supported the resolution. He also had had experience of clients being irritated at paying additional fees to the Quantity Surveyor, the client arguing, "The Quantity Surveyor has already been paid once: why does he want to be paid again?" In some cases, rather than break with clients, he (Mr. Moerdijk) had paid the additional fees out of his own pocket. He entirely supported Mr. Cowin in the statement that the inclusive fee of two and a half per cent. for Quantity Surveying was quite sufficient. Since he (Mr. Moerdijk) had been taking out quantities in his own office, he said unblushingly and without reserve that the Quantity Surveying was the most paying part of his office. A further point he wished to make was that the Quantity Surveyor should not be paid the full two and a half per cent. right at the beginning of the work: his suggestion was that say half per cent. should be retained until the job was finished. It might happen—it sometimes did—that the price of the building was lower than the original tender or estimate; therefore, he suggested that half per cent. of the Quantity Surveyor's fee be retained until the job was finished.

Mr. Rhodes Harrison said as a general rule if the drawings and specification were thoroughly thought out and gone into before being handed over to the Quantity Surveyor, there should be few if any variations at the end of the job. The question of lifts had been mentioned by Mr. Cowin. Surely, if they knew the capacity of the lift required, the height it had to travel, the number of floors, and the speed, definite tenders could be arranged for before the contract was let, and put in the Bill of Quantities? With the exception of a few "tricky" points, if the preliminary work were thoroughly done, the variations at the end of the job would be comparatively insignificant. But if the variations were consequent upon instructions from the client, then in that case the client should be prepared to pay for the additional work he was causing.

Dr. E. J. Hamlin said he had listened with a great deal of interest to the proposition. It seemed to him that a very important point had been overlooked. As they all knew, a number of clients wanted all sorts of alternatives called for in the contract. He personally had seen Bills of Quantities with twenty and thirty pages of alternative items in addition to the main contract: the Quantity Surveyor was therefore called upon to get out the detailed quantities so that the client could receive his alternative estimates. In one case he had in mind there were fifty-four pages of quantities taken out so that the client could obtain his alternative estimates. He (Dr. Hamlin) thought it an unfair proposition to expect the Quantity Surveyor to do all that additional work and not to be paid for it—which was what the resolution aimed at.

Mr. McCubbin did not favour the resolution. Variations at the end of a job usually meant a lot of measuring, and it was only fair that the Quantity Surveyor should be paid for what he was called upon to do.

Mr. Howden said the principle enunciated by Mr. Cowin was absolutely wrong. If two and a half per cent. was too high a fee for the work done, then reduce the fee to say two per cent.; but he could not agree to including the variations in the two and a half per cent. fee when it could not be known in advance whether the variations would be few or a great many. In some

cases the job required to be remeasured: surely it was not intended to include remeasurement of the job in the original two and a half per cent? The extent of the variations differed with every job, and payment for the variations should not be interfered with, because it only meant paying for the amount of work done. But if Mr. Cowin felt that the fee of two and a half per cent. was too high, then he should re-word his resolution.

Mr. Moore said he would like to refer to Regulation 89 (1), in view of the inference from Mr. Cowin's remarks that he had been doing variations without charging for them. Had Mr. Cowin ever notified the Board that he was deviating from the statutory scale of fees by charging less? In reply to Mr. Moerdijk's suggestion that two per cent. only of the two and a half per cent. should be paid when the quantities were done, and half per cent. retained, Mr. Moore said that, with the submission of his Bill of Quantities, the work of the Quantity Surveyor was done and he had earned his two and a half per cent. On the matter of provisional sums, after nearly fifty years' experience in many countries and with some of the best Quantity Surveyors in the world, his opinion was that provisional sums in South Africa were amongst the most absurd things they came in contact with. Citing, in detail, provisional sums as applied to reinforcement and steel windows, Mr. Moore referred to the relative duties of the Architect and Quantity Surveyor; the Quantity Surveyor was as a rule called upon to measure all such work. A most important point with regard to variations was that the Quantity Surveyor had absolutely no control over the building; it was the Architect who was in complete control. And if the Quantity Surveyor, whose work was an exact science, was called upon to measure up a number of variations, then as a matter of equity he should be paid for the additional work required of him.

Mr. Allen Wilson said he could not agree with the resolution put forward by Mr. Cowin. In some cases a job was constantly altered from beginning to end, which usually threw a great deal of additional work on the Quantity Surveyor. He suggested that the Board should seriously consider the whole matter in the light of the present discussion.

Mr. Prentice said if there was so much contention in regard to variations, they should then inquire, How were those variations caused? And how could they be eliminated or reduced to a minimum? The first comment he wished to make on that point was that, if sufficient thought were put into the work before being issued for the preparation of the quantities, a great many of the variations would be obviated. Similarly, why not eliminate the contentious provisional sums to the very minimum? There were items in respect of which provisional sums must be provided; but ordinarily he felt that about seventy-five per cent. of the provisional sums in a contract could be done away with.

The President read to the meeting a telegram from the Durban Local Committee of the Chapter, recording its disagreement with Mr. Cowin's two resolutions.

Mr. Cowling disagreed with the resolution. If, after the bill of quantities had been prepared, the Architect decided to omit a wing of a building, for instance, and the Quantity Surveyor were to be paid on the final certificate, the Quantity Surveyor would then receive less than he was entitled to. With regard to alternative estimates, Mr. Cowling instanced how the Quantity Surveyor had to prepare variations amounting to many thousands of pounds in value: was the Quantity Surveyor not to be paid at all for such work?

Mr. Cowin, replying to the discussion, said his resolution did not deal with alternative estimates. The resolution only referred to variations arising in the course of the work.

On being put to the vote, the resolution was defeated.

Resolution proposed by Mr. Rowe Rowe:

"That—owing to the Chapter being representative of the whole of the Union of South Africa and that the general or special meetings of the Chapter can only be held in one particular Province, the members practising in other Provinces are disenfranchised unless they suffer serious inconvenience, loss of time and incur considerable expense—this meeting resolves that the Board be requested to consider and frame a new Regulation for submission to the Central Council for its action, providing for voting by proxy by any member at any meeting which is not held in the Province in which the member practises on any matter or motion which may appear on the agenda of the business to be transacted at such meeting."

Introducing his resolution, *Mr. Rowe Rowe* said it was self-explanatory. The only suggestion he wished to make was that the proxies should be sent to the Secretary to be used as the voter desired, in reference to any particular item on the agenda; not to be sent to an individual member to be used haphazard.

Mr. Williamson seconded the resolution.

Mr. Moore submitted that the resolution was unnecessary. If a distant member wished his views to be known to the Board or to the General Meeting, all he had to do was to write to the Secretary. During the existence of the Inaugural Board the question of proxies was considered: they were advised by the Chairman of the Inaugural Board, and the Inaugural Board adopted the advice, not to use a system of voting by proxy.

Mr. Howden said that *Mr. Rowe Rowe's* verbal suggestion, made after reading his resolution, only tended to confuse the issue. Was *Mr. Rowe* aiming at voting by proxy at a meeting, after listening to the discussion, or taking a referendum? He (*Mr. Howden*) would support the resolution if it meant that the vote of a distant member could be recorded by a local member attending the meeting and listening to both sides of the question under discussion.

Mr. Cowling disapproved of the use of proxies. Votes should only be recorded by members after they had listened to and understood both sides of every question on which a vote was to be taken.

Mr. Lockwood Hall said unless proxies were provided, it meant disenfranchising distant members who could not attend a meeting.

Mr. Cowin pointed out that under the old Institute they used the proxy system. He agreed with *Mr. Lockwood Hall* that the present state of affairs meant that at least fifty per cent. of the Chapter's members were disenfranchised.

The President said that even if the resolution were adopted at this meeting, it might be very difficult to have a special regulation for the Chapter only, as all the regulations affected the five constituent bodies comprising the Institute.

Mr. Rowe Rowe pointed out that the Chapter's members were in all four Provinces, whereas each of the Provincial Institutes dealt with one Province only.

The President advised the meeting that the point raised by *Mr. Rowe Rowe* had been covered to a large extent by the action of the Board in creating Local

Committees of the Chapter at Durban and Capetown, thus admitting of the closest touch between distant members of the Chapter and the Board. In this instance, the Durban Local Committee favoured the resolution of the vote by proxy.

On being put to the vote, the resolution was defeated (11 votes against 19).

Resolution proposed by Mr. Allen Wilson:

(a) "That this Annual General Meeting of Members of the Chapter is opposed to the suggestion to increase the annual subscriptions of both practising and salaried members, and request the Board to convey this resolution to the Central Council."

(b) "That the Board be requested to take into consideration the necessity of balancing expenditure with revenue received."

Mr. McCubbin seconded the resolution.

On the suggestion of *Mr. D. S. Mann*, *Mr. Allen Wilson* deleted from clause (a) of his resolution the words "both practising and salaried." *Mr. McCubbin* agreed to the deletion.

On being put to the vote, the resolution was adopted.

Other Business.

Award of Chapter's Gold Medal.

Mr. P. M. Roos expressed the view that the minimum percentage of marks required to qualify for the winning of the Chapter's gold medal, i.e., sixty per cent., was too low. In other professions where a gold medal was awarded to students, he believed the minimum percentage of marks required was eighty.

The President explained that the facilities for Quantity Surveying education in South Africa were only now being completed, and in the early stages the Board had decided, as an encouragement to students, not to fix too high a minimum, but gradually to raise the percentage of marks required.

Mr. Bell-John advised that the winner of the last gold medal had an average of just over seventy per cent.

Mr. Roos proposed, and *Mr. D. S. Mann* seconded, "That it be a recommendation to the Board, that the gold medal be awarded only if the percentage of marks obtained be not less than eighty."

As an amendment, *Mr. Lockwood Hall* proposed, and *Mr. Prentice* seconded, that the minimum percentage of marks required be seventy.

The amendment was adopted, and, put as a substantive motion, was carried.

Votes of Thanks.

On the proposition of *Mr. McCubbin*, seconded by *Mr. D. S. Mann*, a hearty vote of thanks was accorded the President and the retiring members of the Board, for the work done on behalf of the Chapter during the year.

The President, replying, expressed the Board's appreciation. He added that the work of the Board was at times arduous, but it was to them a labour of love.

The President thanked the members present for their attendance and assistance at what was perhaps the largest meeting of Quantity Surveyors ever known in South Africa. On behalf of the meeting, he wished to thank the Scrutineers for their help, and finally he wished to record his own and the Board's deep appreciation of the work done for them by the Secretary.

The meeting concluded at 6.30 p.m.

THE TOWN PLANNING ASSOCIATION (Transvaal.)

COUNCIL'S ANNUAL REPORT.

Council's Annual Report for the Year 1930-1931.—Your Council has pleasure in submitting this, the Twelfth Annual Report, of the Association's proceedings for the past year, together with the Annual Accounts.

Council Personnel.—The Council elected in September last year met on the 9th October and at that meeting Mr. Harold Porter was unanimously elected President, and Mr. F. K. Webber Vice-President, for the year.

Constitution.—A notice of motion has been received proposing to amend Clause seventeen of the Constitution by the deletion of the words in the first paragraph "which shall consist of fifteen members," and the consequential amendment of the subsequent paragraphs.

Election of Members of Council.—In terms of the Constitution, nominations for membership of the Council for the ensuing year have been invited.

Finance.—The Revenue of your Association for the year ended 30th June amounted to £163, and Expenditure £102 12s. 1d., showing a surplus of £60 7s. 11d., which after adding the balance of £28 9s. 4d. from the previous year brings the cash on hand at 30th June to £88 17s. 3d. Details of Revenue and Expenditure are shown on the statement attached hereto.

Your Council records its appreciation of the generous grant of £100 from the City of Johannesburg and also grants from the Municipalities of Brakpan and Vereeniging.

Townships and Town Planning Legislation.—The Transvaal Townships and Town Planning Ordinance was passed by the Provincial Council in May, assented to on the 3rd June, 1931, and will come into force on a date to be fixed by the Executive Committee, but not earlier than the 1st January, 1932.

Most of the amendments suggested by your Council have been embodied in the Ordinance.

The results of this Ordinance are expected to be far reaching and of inestimable benefit to the dwellers in our cities and towns.

The Regulations under this Ordinance have not yet been promulgated and your Council has an assurance from the Provincial Secretary that these regulations will be submitted to this Association for consideration before promulgation.

Town Planning Institute (England).—In September last year Professor Adshead, a Vice-President of the Town Planning Institute, visited the Union on his return from the North where he had been advising the Government of Northern Rhodesia on the site and layout of a Capital for that Colony. In the course of conversation with Mr. Furner, a member of your Council, Professor Adshead showed great interest in the work of this Association and suggested the consideration of linking up with the English Institute.

Your Council discussed the advantages of affiliation, such as Town Planning Examinations for Students, the availability of the Institute literature, etc., and incidentally the union of the various Associations in

this country as a South African Town Planning Association. Correspondence with the English Institute has followed and Mr. Furner, during his visit to England at the end of last year, interviewed the authorities on that side.

Owing to the restrictions as to the eligibility for membership in terms of the Constitution of the English Institute your Council felt that difficulties would arise in the proposed affiliation or formation of a South African Branch of the Institute and after further consideration of the matter your Council has authorised Professor Pearse, during his forthcoming visit to England, to discuss this matter with the Council of the Institute and furnish a report to this Association.

Lectures.—The third of the series of lectures inaugurated last year was given by Mr. Harold Porter on the 23rd October, the subject being "Civic Art in Town Planning."

Since then lectures have been given by members of your Council in Pretoria, Durban, Germiston and Benoni, and a paper on Town Planning was read by your President at the recent Municipal Conference at Witbank; all of which have tended to arouse public interest in Town Planning measures.

Brochure.—Recent lectures, and papers by members of the Transvaal Town Planning Association, have been collated in a pamphlet entitled "Town Planning," and may be had from the Secretary. The Contributors are Dr. Charles Porter, Messrs. A. Stanley Furner, E. H. Waugh, and Harold Porter, who deal with the subject as a whole in a lucid manner, making frequent reference to South African conditions for the purpose of illustration. Professor G. E. Pearse, of the University of the Witwatersrand, in an introduction, stresses the necessity for arousing public interest in the subject, urging that foresight will eliminate heavy expenditure which is all too often unnecessarily incurred under the chaotic system under which development is allowed to take place at present.

Publicity.—Members of your Council have addressed meetings of the Germiston Publicity Association, the Transvaal Publicity Conference at Lydenburg, and the Rotary Club at Benoni and Johannesburg.

Greater Durban Town Planning Association.—An association was formed in Durban early this year to deal with improvements in the layout and expansion of Durban. Your President and Mr. Furner addressed a meeting of that Association in July.

Your Council has supplied the Durban Association with all information regarding Town Planning activities in the Transvaal and offered them assistance in the carrying out of their objects.

Town Planning in Rhodesia.—During the past year the Government of Southern Rhodesia has drafted a Town Planning Act. Your Association has supplied literature, etc., and members of your Council have given valuable information and assistance to that Government in connection therewith.

In Northern Rhodesia, Mr. C. C. Reade has been appointed official Town Planner for that Colony.

Johannesburg—(a) Building and Drainage By-Laws:—A representative of your Association was invited by the City Engineer of Johannesburg to participate in a Conference on the revision of the City's By-Laws.

Several meetings were held and many by-laws were amended and new clauses suggested.

Your Council is advised that these have been approved by the Works Committee and are now awaiting the assent of the Provincial Administrator.

(b) Outlets to the North.—This subject has been continuously before your Council and a few months ago Mr. Allen submitted a report suggesting the removal of the Kazerne, the lay-out of that area of the City as business sites and a main arterial connection over the railway near Braamfontein Station connecting with Jan Smuts Avenue to the North.

This report was published in full in the *Star* of the 2nd July last, and created widespread interest.

The removal of the railway goods yards from the present site at Kazerne to vacant ground on the South side of the City, and the use of the twenty-four acres of ground at Kazerne for the construction of new arterial roads to the Northern Suburbs and for building sites are two of the main proposals in this scheme for the improvement of the lay-out of Johannesburg devised by Mr. A. Allen, who was the author of the Capetown foreshore improvement scheme now being considered by the Government. Harrison Street is to be widened as it approaches the Braamfontein Subway, at the entrance to which there would branch off from Harrison Street a new arterial road running along the south side of the railway and climbing by means of a ramp to a railway bridge one hundred feet wide leading direct to Jan Smuts Avenue and the North-Western Suburbs. Another viaduct will lead from the Main Reef Road through Wolhuter Street over a proposed new coal yard to the same railway bridge.

This is the first occasion on which a proposal has been put forward suggesting that the cost of the scheme can be covered by the sale of the land in the Kazerne area.

The matter has been considered by the Works Committee of the City Council and is now under discussion with the Railway Authorities.

It is most essential that steps be taken to relieve the increasing weight of traffic carried by the Harrison Street Subway, and it is hoped that the scheme suggested will be favourably considered by the Railway Administration.

(c) Ferreira Deep Dump.—This dump was offered to the City Council by the Ferreira Estates Company and the suggestion made that it be levelled and converted into a Recreation Ground and Park.

A Sub-committee of your Council inspected the site and the City Council was advised to give the matter favourable consideration.

Owing to the liability of the owners of such sites for damage to third parties, and the uncertainty of title to mining ground, the City Council declined this offer.

It is estimated that when levelled this site would be about forty acres in extent and would be a most desirable open space if obtained by the City.

Your Council is advised that expected early legislation may remove many of the difficulties in connection with these dump sites, and it is hoped that the City will be able to obtain this area at a later date.

(d) Mayfair Dump.—Your Council understands that the City Council is at present considering the acquisition of this site.

(e) Dangerous Corners.—Continuous representations have been made to the City Council regarding the practice of the Tramway and Electricity Departments of erecting Tram Shelters and Transformer Houses on the corners of Streets, thus obscuring visibility and creating dangerous traffic corners.

It is astonishing that, whilst the City Council appreciates the undesirability of obscuring the corners, the Departments concerned continue to erect these obstructions.

(f) Outlets to the East and Crossing Railway at Commissioner Street.—Very careful consideration has been given by your Council to the various suggestions put forward to improve the traffic outlets to the East of the City, and representations have been made to the City Council and the Minister of Railways that in the opinion of this Association the only feasible solution of this problem is the lowering of the Railway Lines. The City Council has been informed that your Council does not favour any of the alternative suggestions put forward, such as Ramps, Subways or Deviation of the Railway and has recommended that the scheme to lower the Railway lines be completely explored before any other proposition is considered.

(g) Klipspruit Native Location.—It is gratifying to note that the principles of Town Planning have been appreciated by the City Council to such an extent that in the lay-out of the new location at Klipspruit a competition was promoted and premiums of £500, £200 and £100 were offered for the first three premiated designs.

Your President, Mr. Harold Porter, was appointed as Assessor for this competition and twenty-five designs were submitted.

The awards made were:—

1. Messrs. Kallenbach, Kennedy and Furner.
2. Mr. Rex D. Martienssen.
3. Mr. V. S. Rees Poole.

An exhibition of the designs submitted was held in the City Hall last month, and an interesting criticism of the leading designs will be found in the last issue of the *S.A. Architectural Record*.

(h) Other matters which have received the consideration of your Council and on which representations have been made to the Authorities concerned are, New Magistrates Courts, footpaths in the outer suburbs, treeplanting in streets, open quarry near Show Ground, clocks over footways, Wanderers Bridge and artery to the North.

New Townships.—Your Council has considered and reported on the lay-outs of the following proposed New Townships during the year:—

Trafalgar, South Coast, Natal; Greenside, Approved, February, 1931; Boksburg Extension; Brits Extension; Pretoria Heights; Maraisburg Extension, Approved, June, 1931; Duivelskloof Extension; Saulville, Approved, July 1931; Primrose Extension, Approved, August, 1931; Bloemhof Extension, Approved, August, 1931; Brits Extension No. 2; Malvern East.

Vereeniging.—At the invitation of the Town Council of Vereeniging a Sub-committee of your Council visited that town in November last and submitted a report on the proposed expropriation and lay-out of certain ground along the Vaal River front.

Meetings.—Twelve meetings of your Council were held during the year.

Secretary.—Your Council records its appreciation of the whole hearted interest your Secretary has taken in the affairs of the Association and the amount of time he has devoted to your interests.

GARDEN DESIGN

The designers of many beautiful gardens throughout the country undoubtedly look upon them as both artistic and architectural works of art, and are not anxious that they should be reproduced. But few are aware that their designs are protected under the Copyright Act, though such is the fact.

Recently, Lord Justice Romer, in the Chancery Division of the High Court of Justice, had before him an action which raised the point whether a garden drawn and especially designed was entitled to the protection of the Act, and could not be reproduced by a firm who contracted to lay out a garden. The point had never been raised in the Courts before, and although his Lordship characterized the action as a ridiculous one, he added that, like most ridiculous actions, it raised a considerable point of law.

The garden consisted of walls, terraces, a pond and round steps—in fact, an artistic design and an architectural work of art—which, it was claimed, was protected by the Copyright Act. What the designer complained of, was that a firm of builders had published a photograph of his garden in a catalogue, and claimed it as their particular design and construction, and offered to reproduce it. Under the circumstances, the designer sought the protection of Court and asked for an injunction to restrain infringement of his copyright of the design of his garden, which, he said was an

architectural work of art—defined in the Act as a subject-matter of copyright.

It was admitted that the garden had features which were common to all gardens, but Lord Justice Romer, after hearing the evidence of experts, and seeing photographs, said it contained a combination of features which were novel, and which had not been seen before. To publish a photograph of a garden was not an infringement of designers' copyright.

His Lordship expressed the opinion that the garden was a structure, as it had steps and walls, and it was impossible to say it did not possess artistic character or design. Therefore, it came within the Act, and it was an infringement of copyright to offer to construct a garden in accordance with the particular design.

The issue raised by the action was an important one, and the ruling of the Court now becomes the law, and designers of gardens, who produce structures of artistic and architectural merit, can rest assured that, though their gardens may be envied, they cannot be copied.

(The action was by H. Vincent and Sons, landscape gardeners, of Northwood, Middlesex, against Universal Housing Co., Ltd., of Rickmansworth, reported in a recent issue of the *Journal*) — From the *Architects Journal*.

PROFESSIONAL NOTES AND NEWS

Professor G. E. Pearse, who has been awarded a Carnegie grant to visit the United States of America and Canada to study architectural education, sailed for Europe in the Winchester Castle, on December 11th. While overseas he intends visiting England, Holland, Sweden and Germany with a view to investigating the latest development in architectural education in these countries. In America and Canada Professor Pearse will visit the principal Universities at which architecture is taught, and in addition will make a study of contemporary methods of American architectural practice.

It is hoped that news of his tour will be published from time to time in the *Journal*. Professor Pearse leaves England for the United States early in January, returning there in April. His address in America will be c/o The Carnegie Corporation of New York, 522, Fifth Avenue, New York.

After April his address in England will be 4, Wolyerton Gardens, Ealing Common, W.5., London.

During the absence of Professor Pearse overseas, Mr. A. Stanley Furner has been appointed acting head of the Department of Architecture in the University of the Witwatersrand. Mr. Rex Martienssen has been appointed lecturer in architecture for the same period.

* * *

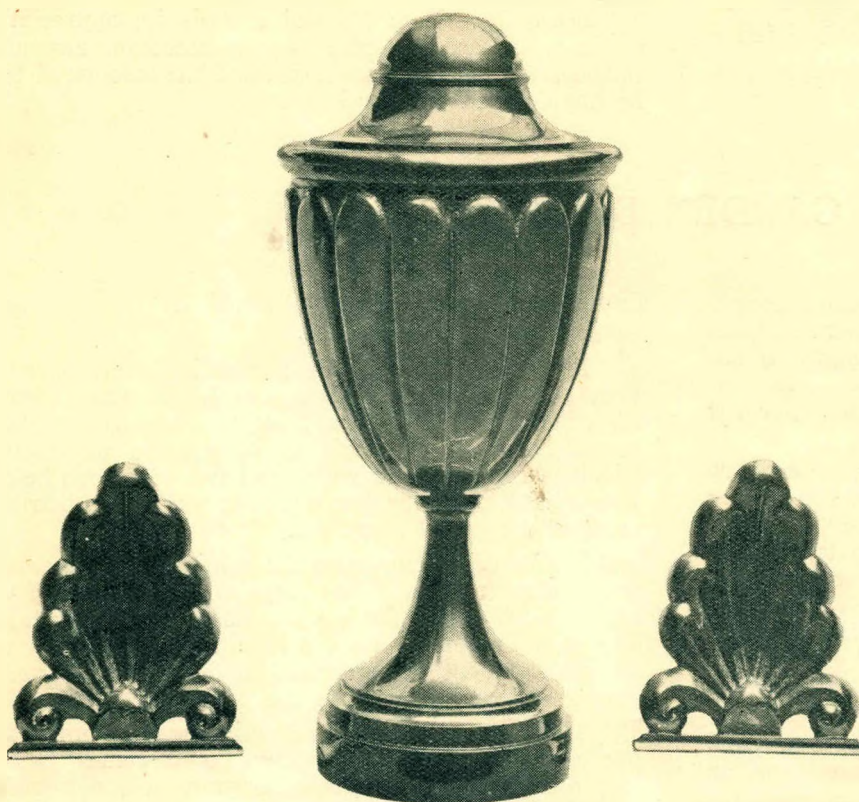
At the last meeting of the Journal Committee Mr. Denys Lefebvre and Mr. R. Martienssen were appointed acting joint honorary Editors of the *S.A. Architectural Record*.

* * *

Mr. K. E. F. Gardiner, A.R.I.B.A., is now in partnership with Mr. Walter Reid, F.R.I.B.A., and the firm is practising as Reid and Gardiner, F. & A.R.I.B.A., at 33/34, Stanley House, Johannesburg.

* * *

Mr. I. Wayburne has joined the staff of the African Consolidated Investment Co., Ltd., as Architect in their Construction Department.



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Journal of the SA Architectural Institute

PUBLISHER:

University of the Witwatersrand, Johannesburg

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