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CONTENTS FOR JANUARY 1954

QUEEN ELIZABETH CLINIC, LEOPOLDVILLE A. Van Laarhoven, Architect	22
BAKERS GARAGE, PIETERSBURG H. W. E. Stauch and Partners, Architects	26
BULAWAYO. THESE BUILDINGS ARE ILLUSTRATED : (1) HOTEL ROYAL. Ayres, Wilson and Parker, Architects	31
(2) HOUSE FRANK. Berlowitz and Furmanovsky, Architects	34
(3) HOUSE HOTZ. Berlowitz and Furmanovsky, Architects	36
A PROTEST AGAINST THE PROPOSED DESIGN OF THE NEW CATHOLIC CATHEDRAL IN JOHANNES- BURG. By Cyril Fradan	38
LIGHTING IN ARCHITECTURE. By J. K. Broadbent	40
NOTES AND NEWS	41
BOOK REVIEW	43
OBITUARY	44

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ARCHITECT: A. VAN LAARHOVEN

This project, which is an extension of the existing clinic, represents the first stage of a new and larger building complex, provides hospitalization for medical and surgical patients. Each floor will accommodate 17 beds in ten wards, of which seven house two beds, and three one bed. One of the

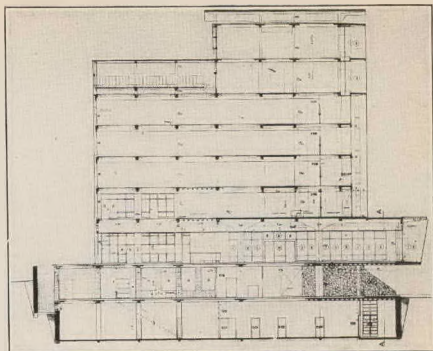
QUEEN ELIZABETH CLINIC, LEOPOLDVILLE

latter is the Isolation Room and is zoned to the right of the nurses' station for easy control. To the left of the station is a room for surgical dressings. The nurses' station is also provided with a bed for use of the night nurse. These three latter rooms on the first floor are located above the entrance hall and form the architectural feature seen on the photograph of the model. Each ward has its own balcony, protected by means of aluminium brise-soleil; a tiled closet; a bathroom housing a W.C., lavatory basin, bath, bidet and bed-pan washer and sterilizer; and is independently air-conditioned. The unit is designed on an L-shaped plan to separate the hospital wing from the service wing, with the nurses' station located at the intersection of the two access corridors. The service wing comprises the public elevators, staircase, toilets for native personnel, a luggage room, access to patients' elevators which is only included in the future building, a linen room, a freight and passenger elevator, a pantry with dumb-waiter giving direct vertical access from the main kitchen, and a dining room for the native staff.

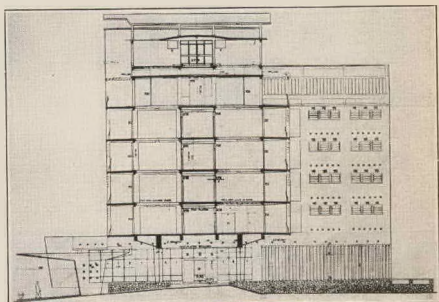
The first two floors will cater for the surgical cases, the next two for medical cases. On the fifth floor accommodation is provided for nurses, and the sixth and uppermost floor provides roof terraces and a lounge for convalescent patients and their visitors. All the equipment required for the running of a 225-bed general hospital will be installed in the basements. The first basement includes a nurses' dining room, kitchen, non-European dining room and non-European toilets. The staff have access to the building from the service road on this level. The lower basement houses the laundry, a repair shop and mechanical equipment.

The hospital section of this building is raised on columns in order to free the ground level of obstructions which would normally prevent the free passage of air. In this way through ventilation is encouraged in an effort to combat the severe tropical climate in this area. Direct radiation of heat from the ground is also partly avoided.

The second and final stage will include the emergency operating suite, entrance for patients and the medical staff, the general stores, morgue and autopsy room, Polyclinic for outpatients with access through the entrance foyer of the present building. A maternity and pediatric section will also be added if and when the need arises. Approaches for ambulances, doctors, services and visitors are all carefully separated and are shown on the site layout.

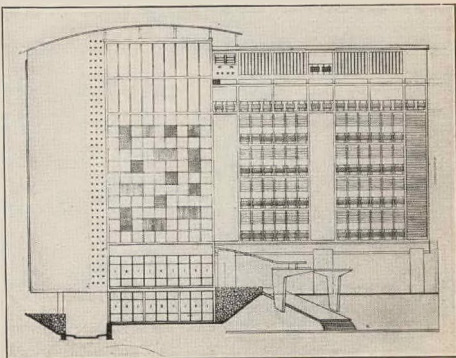


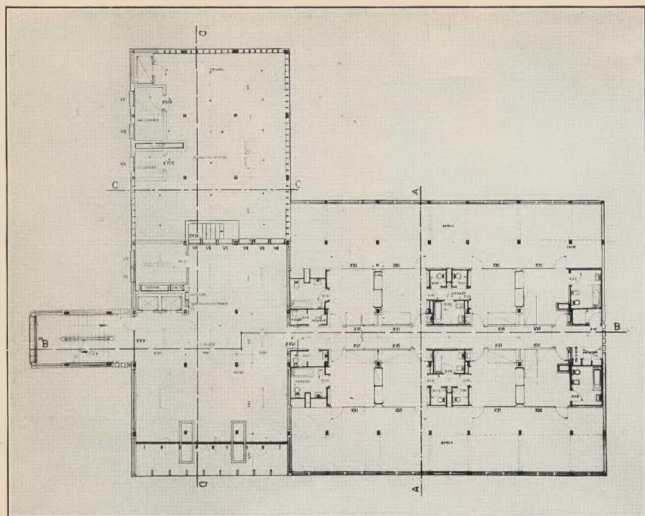
LONG SECTION



CROSS SECTION

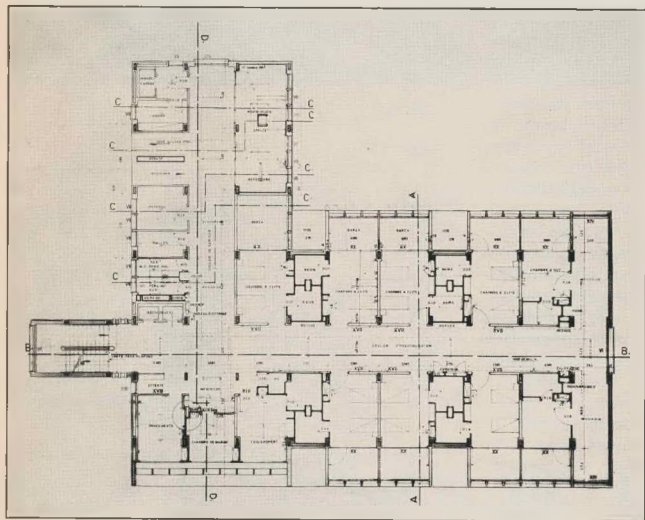
SOUTH ELEVATION



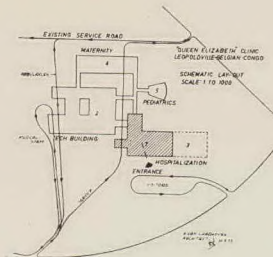


Plan of fifth floor showing nurses' accommodation.

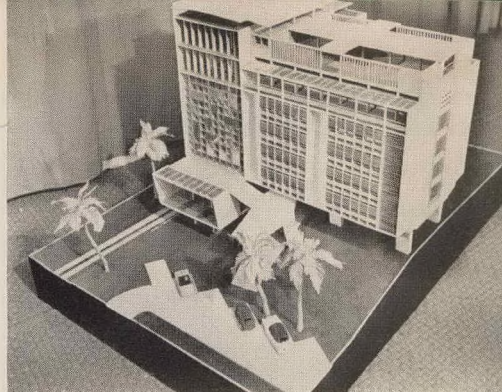
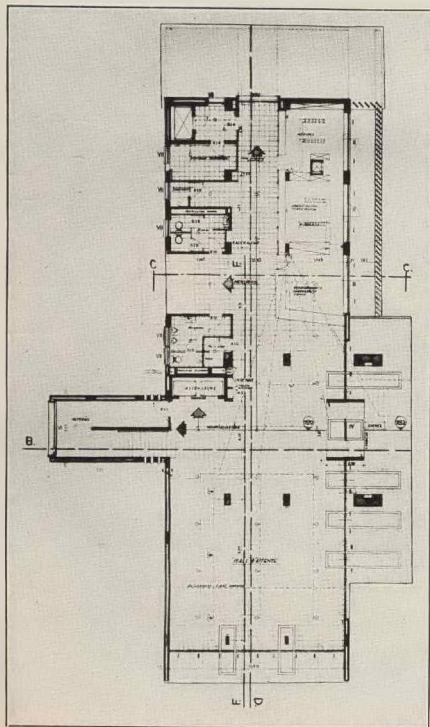
Plan of first to fourth floors catering for medical and surgical cases.



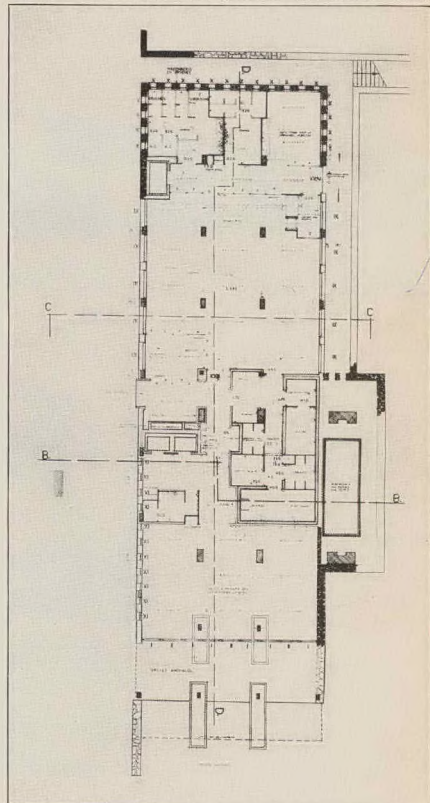
Site plan.



Plan of ground floor showing visitors' entrance.



Plan of first basement showing nurses' and natives' diningrooms.



BAKERS GARAGE, PIETERSBURG

ARCHITECTS

H.W.E. STAUCH and PARTNERS



View of garage from south-east.

The principal problem facing the architects in this scheme was to satisfy the clients' requirements in the most economical manner possible. Contrary to general opinion in the platteland, where it is erroneously thought that the services of architects are only sought on extravagant projects, the client in this instance approached the architects with a view to achieving the most satisfactory solution compatible with good planning.

The site is situated on the Great North Road (Vorster Street) passing through Pietersburg and has a fall of five feet over its east-west length of 240 feet, the street being on the southern boundary of the site. The requirements for the present scheme comprised: a showroom to accommodate not less than eight vehicles; offices for the General Manager, Secretary, General Office, and

Sales Manager; Records Room; Stores with separate entrances for Europeans and Non-Europeans; Rest Rooms and Tea Kitchen for tourist traffic; prominently displayed Petrol Pumps and two Lubratoriums for Petrol Sales and General Services; and Toilet facilities for the staff. The ultimate scheme will embody workshops on the northern boundary of the site.

The basic consideration was the location of the Petrol Pumps and it was eventually decided to place these on the south-east corner of the site—on the left-hand side of the two main roads. At the request of certain oil companies, the Lubratorium bays were located adjacent to the Pumps, thus establishing the tourist section of the building, which was designed to be both inviting and easily accessible from cars being serviced.

A Tea Terrace and Rest Room is provided, the Tea Kitchen serving the Terrace through a hatch. The position of the Tourist section has in turn determined the position of the stores, which are accessible from the former and consequently assisting in the sale of spares.

The showroom borders on to the pavement for obvious reasons, with the administration offices partially over the stores. The zoning of the offices in this position affords the General Manager excellent control over the pumps, showroom and future workshops, as well as the advantage of the northern aspect.

The floor of the administration offices, which forms a concrete slab over a portion of the stores, provides a satisfactory temperature for the storage of tyres and tubes. Advantage has been taken of the fall of the ground to provide an interesting approach to the showroom, which is on an intermediate level.

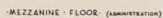
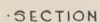
Generally the construction is modest, having a corrugated iron roof covering on a monopitch roof construction. The trussed rafters spanning the 35ft. over the Showroom are 9in. by 1½ in. at 39in. centres, with a central 4in. by 3in. compression member over which spans a ¾ in. steel tie rod. A continuous timber truss spans across the windows of the Administration offices. This truss is panelled and adds liveliness and lightness to what might ordinarily be an austere building. The Compressor Room adjacent to the Lubratorium is carried up vertically in contrast to the general horizontal lines of the building.

It is interesting to note that the cost of the scheme, including professional fees, was 33s. 4d. a square foot, a figure which fully justifies the client's initial impression that good architecture is possible within a modest budget.



A motorist's view of the garage approaching the town from the south. The tourists' rest room and garden are on the left of the tower.

Photography by Joyce Last





Above: View of Stairs from Entrance Hall. Below: Interior view of Showroom looking towards Entrance Hall with the Sales Manager's desk at the foot of the stairway. The General Office and Manager's Office are to be seen on the mezzanine floor.





Above : View of the garage from north-west.

Below : View showing entrance to building with access to the showroom and offices on the left, and to the terrace on the right. It is interesting to note the tracery effect of the rafter reinforcement in the showroom.



BULAWAYO

As a continuation of last month's special issue on Bulawayo, this issue presents three further buildings from that centre.

The first of these is a preview of the still incomplete Royal Hotel. This building promises to be an important landmark in the town when it is finished, but various factors have so far prevented this stage being reached. A complication of the building programme was the necessity to maintain the hotel as a working organisation during the course of rebuilding.

The complete scheme has been designed for ten bedroom floors occupying the full width of the site. The present portion gives an indication of the architectural character, but the full effect of the horizontal treatment expressing each floor will only be apparent when the street facade is finished and the canopy added. The main double bedrooms face south and so avoid the problem of sun penetration. They are designed to open completely on to small verandahs, and to emphasise the feeling

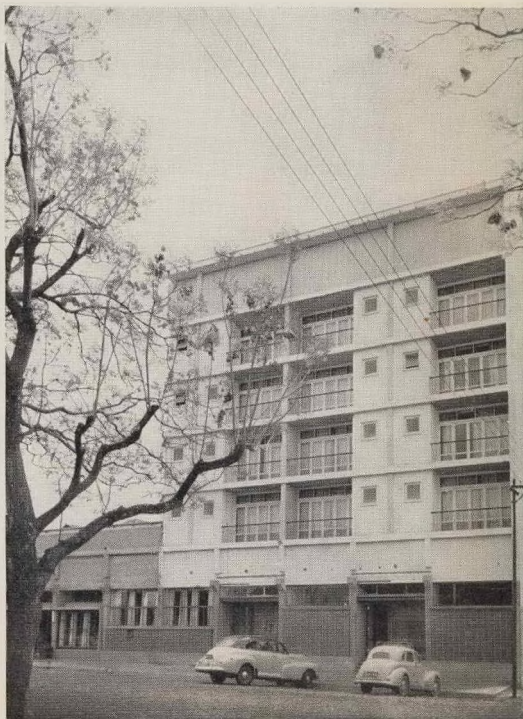
of spaciousness, the walls, floor and ceiling continue as uninterrupted surfaces from interior to exterior. This effect is pursued in the colour treatment which, while differing on each surface, is continuous on each plane and gives emphasis to the depth of the room. When the glass doors are closed the manually operated louvres provide ventilation.

The fittings are unusually extensive and include a ladies' full-length wardrobe and mirror, a man's wardrobe, a series of drawers, a liquor cabinet, and high level linen cupboard, as well as the bed-head fitting designed to prevent staining of the wall surface. The bed light has hinged flaps to permit the one occupant to read in bed without disturbing the other.

The illustration gives a glimpse both of the residents' lounge on mezzanine level which overlooks the public lounge below through the sliding glass panels set above the flower box, and of the elegant main stair.

HOTEL ROYAL

ARCHITECTS: AYERS, WILSON and PARKER





View of the private lounge on the mezzanine floor with large sliding glass windows overlooking public lounge on ground floor.



View of entrance hall from stairway.



View of public lounge on ground floor and main stairway to mezzanine and private lounge.



View of double bedrooms looking towards elaborate cupboard fittings.

View of double bedrooms looking towards balcony.



HOUSE FRANK, KUMALO

This small residence was built on a flat site in Kumalo to serve the needs of a family with three children. The plan of the house is simple and straightforward, but an interesting feature is the continuous verandah across the North Facade. The eaves project 6 feet over the terrace to the bedrooms, and doors are provided from the bedrooms to give easy access to the terrace and garden beyond. As will be seen in the photograph of the interior, the roof rafters are expressed in the living room, thus adding height and interest to the room. The dining room is separated from the lounge by means of a free standing display cabinet with glass sliding doors on each side interpenetrated by tapering wooden uprights which support the continuous light troughs above.

The external finishings are a combination of dark blue face bricks and plastered surfaces, with a corrugated asbestos roof and flat asbestos eaves and fascia. Internally rough cast walls contrast well with the smooth faced materials used in constructing the light troughs and furnishings which are mainly carried out in Rhodesian hardwoods.

ARCHITECTS: BERLOWITZ and FURMANOVSKY



Interior view of lounge looking towards the dining room and verandah.



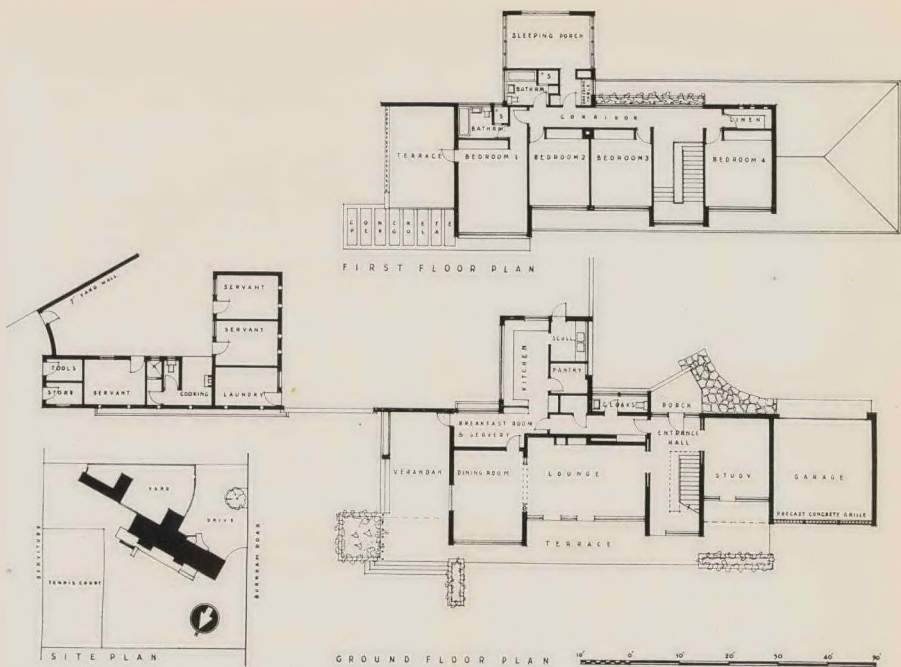


HOUSE HOTZ, KUMALO

ARCHITECTS: BERLOWITZ and FURMANOVSKY

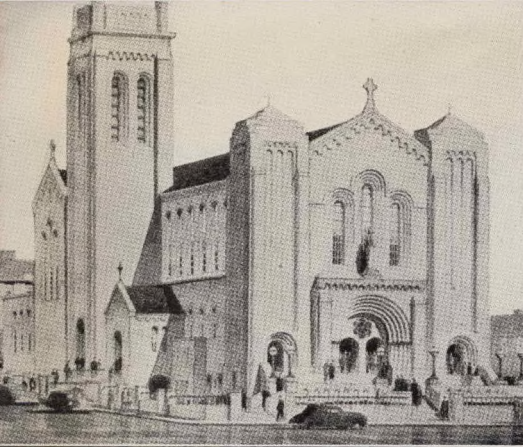
House Hotz is erected on a three-quarter acre site in Kumalo. Here, as in the previous problem, the site is practically flat. This large house is arranged to face north and has floor to ceiling windows to all the living rooms on the ground floor, resulting in an impression of lightness. The use of Slasto walling on the first floor rather destroys this initial impression and contrasts unfortunately with the rest of the facade.

The living room and study is accessible from the hall through sliding doors, and "Modernfold" doors separate the lounge and dining room. White and light buff eaves contrast well with the dark blue slate roof and Slasto walls. A precast concrete perforated screen terminates the garage, and precast concrete slabs in red, grey and cream comprise the terrace and verandah floors. The cost of the house was £12,000.



Photography by Shelley
Commercial Photography





A perspective drawing of the newly-projected Roman Catholic Cathedral in Johannesburg. Architects: P. and B. Gregory, of Belfast.

A PROTEST AGAINST THE PROPOSED DESIGN OF THE NEW CATHOLIC CATHEDRAL IN JOHANNESBURG

by Cyril Fradan, Dec., 1953

A prominent local cleric once said to me that since the medieval period was that of the greatest power of the Church (both temporal and spiritual) we could do no better than to build our new churches in the Gothic or Romanesque manners. This should have been sufficient warning that when the time came to choose a design for a new cathedral one could expect little in the way of an even vaguely contemporary approach. If, as the pulpits of denominations assure us, the message of Christ is as valid today as it was in former periods, why should it be necessary to yearn after sentimental memory in order to lend emotive value to the cult? The choice of the proposed design seems to me to be an admission of weakness by the Church. It indicates that the Church is losing contact with the present-day world in which a great revival of style and sensitivity has taken place—most important, this revival has given origin to a definite manner of plastic and graphic expression. It would seem that the Universal Church is not seeing (or perhaps refusing to see) a unified view of our contemporary environment. It is placing itself outside our lives in its use of modern developments only insofar as they serve the cause of nostalgia and the most deplorable type of sentimental traditionalism—a form of

escapism. Vide, for example, the tacit approval which the Church accords to the mass manufacture of cheap and hideous religious imagery expressing an even more cheap and degrading sentimentality. More to the point: the abuse of modern building techniques in the emulation of buildings whose design was dictated by other techniques. Italy itself and Rome in particular bear witness to this, and this degeneration of taste has spread throughout the Catholic world to the dishonour of its propagator.

The Gothic Cathedral was the result of the totality of an era, its thought, its aspirations, its technology, its social state. So, too, was the Baroque an expression of the age and conditions which conceived it. Both eras, certain of their message, were not afraid of new plastic forms in order to give external expression to their ideals—indeed, the Church then dictated the manner and style of this externalisation and from the houses of God it spread to the houses and manufactures of men. The Church was the then contemporary thought. Even until the Counter-Reformation the Church was the authoritative source of policy, and that policy formed the unity of thought, function and technology which resulted in the glories of Byzantine, Gothic, and Baroque. Since then the

Church has lost power both temporal and spiritual, but the important factor remains true: that in each period the buildings destined as places of worship used the contemporary idiom without fear and the contemporary techniques without equivocation.

The Byzantine Church or Chapel was a masterpiece in this that it was a fusion-in-unity of building-technique, of interior design and decoration and of liturgical need from bima to tympan: material, form and function conjoined. One could, perhaps, on grounds of irrational romanticism, condone the perfect reproduction of a building of a former era; even condone a building in the style of a past epoch—they would at least be sure of a certain aesthetic appeal because the means had already been well proved. But they would also manifest a lamentable lack of vision, originality, imagination and creative impulse. Pugin could only be excused because there was no lead for him to follow. The past 150 years have excelled notoriously in imitation and plagiarism. If there is no guiding principle it is not unnatural that artists should reproduce what had been achieved in periods which enjoyed the power of creation. Inspiration may be drawn from the past and interpreted in terms of present needs—this would be rational traditionalism. Since we have now regained a canon of beauty there can no longer be any reasonable need to revert and retrogress.

That which is called the "Modern Movement" in art is an attempt to blast away the debris of the 19th century, the slag of sentimentality and archaicism which were suffocating the true ore of artistic creativity burning beneath. The painters, architects, sculptors and artists of all sorts were seeking a return to clarity and unity of vision—a new truthfulness. In so doing they took the components of Art and made each one an end in order the better to find their true nature. So we had the artist who specialised in balance and composition pure and simple as a Mondrian. So we had those who sought to express emotion and poetry with little regard to formal composition—as a Kandinsky or a Chagall. So we had those whose aim it was to display the pleasure which can be derived purely from the texture of a technique. The synthesis of all this experimentation has long been apparent in architecture. Once unity is shown in this field it cannot be long before it shows itself in all others . . . architecture has always led. Thus we can no longer excuse the railway station that looks like a Gothic Palace, the academy that

looks like a Renaissance Palazzo, the church that looks like something of a past and dead age.

One is not even left with the plea that a reproduction was necessary in order to retain some general unity. In fact, even here the authors of the design have shown their indifference not only to contemporary demands but also to the topographical. The city of Johannesburg is rapidly developing into a modern metropolis which displays a more and more unified aspect in which, within reasonable time, there should be no more discordant element than one might have found in the finest of urban developments from Ancient Greece to Regency Crescents. Above all, the appearance, quality and suitability of the new buildings qualify them to vie with the best and most laudable examples of contemporary architecture anywhere in the world. This unity is best achieved in a young and developing city like Johannesburg where the accumulations of the past are almost non-existent. How then can a responsible body like the Catholic Church in Johannesburg consciously ignore all this and give leave for the erection of a building which even now will clash with its surroundings and within the next few years inevitably become a disturbing element in the City-scope?

The only explanation I have heard offered is but a confession of fear and insecurity, viz: that if the Church adopted modern art and architecture it would shock the church-goers who might then fall away (sic) or at least take their worship of God to other more conservative parishes. Is the word of Christ now so weak that the outcry against a more rational decor would make it inaudible to the faithful? Let us at once admit that the taste of those who would protest has been formed by the deplorable quality of official art as is now exhibited in churches. On what grounds can the Church still support a reactionary aesthetic when it has the examples of Assy and Vances before it? Strange that South Africa, so young and untrammelled, should lag behind France where one would expect the restraint of traditionalism to be irresistible.

It may seem too late, yet a protest now may lead to more circumspection in the future. I know that there is support not only from those who regard the Church objectively from without, but also among the faithful who must suffer the insult which such low standards offer to man and God, and the reduction-to-ugliness of all that is to serve and express Him.

Cyril Fradan, Johannesburg, Dec., 1953.

by J. K. Broadbent

Architects and consultants do not provide adequate interior illumination in the design of buildings. It is necessary to qualify this statement by emphasising that the support necessary to reduce this vital omission is available, but the technology of illumination design is not sufficiently developed to say that the science of architecture ignores the science of illumination.

If the light available in the interior of all buildings simulated the natural daylight conditions of a clear blue sky, the task of illumination consultants would be superfluous. This, obviously, is not the case; in consequence, the purpose of lighting engineers is increasingly important.

Lighting research engineers, after laboratory and practical tests, have provided tables of foot-candle illumination levels considered necessary for various seeing tasks. In general, the values are low, not because it is desirable to have low levels of illumination, but because of our present limitations in the ability to produce higher levels of illumination comfortably and economically. The performance of most close visual tasks could be naturally improved by higher illumination intensities than at present employed.

It is the purpose of the lighting consultant to inform the architect of the constantly improving values of lamp design and how these improvements can be most usefully employed from the aesthetic and economic aspects. In existing buildings we are often confronted with a lighting installation which has neither plan nor uniformity of design, multi-lamp and single unit fittings are indiscriminately mixed. In consequence the distribution of illumination is not uniform with resultant eye-strain to persons employed in mobile tasks. The lighting consultant is in a position to plan, in conjunction with the architect, suitable lighting design to guard against this hazard. The foregoing, particularly, applies to light for seeing and light for production in defined areas.

However, it is sometimes necessary to concentrate light on specific work areas or to dramatise displays for merchandising purposes in which even uniform illumination is not desirable. For example, it is sound practice to highlight feature displays in departmental stores or to vary illumination levels

in night-club interiors to create a pleasant atmosphere. The lighting consultant's constant application to such problems can be of invaluable assistance.

The evaluation of quality of light as opposed to quantity of light is often a very difficult aspect of good lighting design. Perhaps the most important factors to be considered are glare, colour, brightness ratio and diffusion.

GLARE can be defined as any brightness that causes discomfort. A lighting fitting in the range of vision is more glaring than one mounted above the normal viewing angle. The intrinsic brightness of the fitting must be considered with the characteristics of the room and the conditions of use. For example, a fitting in a small room, but out of normal range of vision and, therefore, comfortable to the eyes, can be excessive in a large area, which permits intrusion on the eyes from a distant point. Simple precautions against glare are the use of light surrounds to reduce contrast, the shielding of lamps and the mounting of light source above the normal line of vision.

An important aspect of glare is the reflected glare caused by the reflection of specular surfaces. Typewriter keyboards, index tabs and polished desk tops are examples of potential reflected glare. Preliminary planning of light source can overcome these possible annoying factors.

COLOUR of light has no effect on visual efficiency. Strongly coloured light is not generally used for seeing purposes, but rather for decorative and attention compelling quality. Colour is obtained from filament lamps by the addition of filters with reduced efficiency, whereas fluorescent lamps produce colour directly. It follows that coloured light based on lumens per watt, can be produced more efficiently from fluorescent lamps. For concentration purposes, filters in conjunction with incandescent lamps are necessary.

Particular consideration must be given to the spectral quality of a light source for colour discrimination. The quantity of light must be constant and with the quality of artificial light considerable advantage over daylight is apparent. Where requirements are not too critical, the

6,500°K. Daylight fluorescent lamp is very close to natural daylight.

Where an entire room is illuminated by the same colour temperature of lamp, the eye becomes adapted to the overall illumination with the result that coloured objects tend to appear the same, regardless of the spectral quality of the light source. We can take advantage of this optic characteristic where it is desirable to emphasise certain colours. For example, general illumination in a butcher's shop would employ 4,500° K. lamps with 3,500° K. or incandescent lamps in the display cases to emphasise the redness of the meat. To amplify, the housewife's eye is adapted to the general illumination and will appreciate the stronger red quality of the lamps in the display cases reflecting on the meat and so giving a more attractive appearance. The importance of colour is emphasised in the choice of decor and requisite illumination. High intensities of light tend to "wash out" colours and may destroy the effect for which the architect is striving.

Colour in conjunction with designed illumination can be suitably used to create desired atmosphere.

BRIGHTNESS RATIO : It is most important to create a correct balance between the immediate working area and that of adjacent surfaces in the visual field. An avoidance of extreme dark backgrounds and distracting high illumination surroundings cannot be overstressed.

DIFFUSION as a definition is the absence of sharp shadows generally created by several light sources illuminating one particular point. Diffusion is desirable in particular seeing tasks, such as office work and school lighting. Merchandise dis-

plays or critical tool making require an opposite effect, necessitating directional lighting. Generalising, fluorescent fittings provide diffusion; incandescent fittings provide direct or point illumination. The illumination consultant can provide the necessary integration and discrimination to achieve maximum effect.

The layout of a lighting plan requires the assessment of several factors: the area to be lit, the characteristic of the fitting and the illumination level. By planning the installation at an early stage, economies of wiring can often be affected, with a consequent saving in overall cost, a very important aspect with today's expensive labour.

The choice of light source is an important factor. Appearance and economics condition the choice. Low brightness and minimum glare are features of the fluorescent lamp. Accurate control favours the utilisation of incandescent or m.v. lamps. Frequent switchings suggest incandescent in favour of fluorescent, as do extreme temperatures or supply voltage fluctuation. Loading capacities of existing or proposed new wiring may favour fluorescent. Colour effect may be a determining factor.

Cost analysis, involving capital and operating costs of equipment and wiring determine the choice of lighting system. The architect can be advised by the lighting consultant in all of the above factors, with which are associated the many smaller facets of lighting, which cannot be covered within the scope of this article.

Summarised, the mutual consideration of lighting layout by architect and lighting engineer will result in even more aesthetic and pleasing design, coupled with the more rapid application of the continually improving technology of light research.

NOTES AND NEWS

IMPORT CONTROL : BUILDING MATERIALS

1.—Normal Building Requirements.

- (i) Registered importers of general building and electrical installation materials are granted quotas based on the amount of foreign currency available and on the previous imports of such importers with due regard to the essentiality of the particular materials and the local production thereof. It is emphasised that, except as set out below, the requirements of imported building and elec-

trical installation materials for all building activities must be obtained from the stocks imported by merchants under these quotas and no purpose is served by individual applications against specific contracts.

- (ii) A different procedure is, however, adopted in respect of lifts and escalators, heavy duty cookers and heavy duty refrigeration equipment, which are considered on their individual merits in the manner outlined in paragraphs 3 and 4 below :—

2.—Exceptionally large and highly essential buildings and structures.

Exceptions to the procedure as set out in paragraph 1 (i) above are only made in the case of exceptionally large contracts, for buildings or structures the completion of which can be regarded as highly essential and urgent in the national interest.

In such cases consideration will be given to the issue of special import permits to cover the importation of :

- (i) Those necessarily imported materials or articles required for the completion of the contract which, in the opinion of the Directorate, cannot reasonably be supplied from the normal quotas of the importers who supply in the area in which the contract is being carried out, and/or
- (ii) Necessarily imported materials or articles of a special nature which are not normally imported for stock (e.g., special hospital sanitaryware), the cost of which, in the opinion of the Directorate, is so great that they cannot reasonably be imported out of the normal quotas granted to the merchants who supply in the area in which the contract is being carried out.

Application should be made, before tenders are invited, to the Adviser, Building and Allied Industries, P.O. Box 7795, Johannesburg. The type of information required for consideration is shown on Form V (7) S.*

Where contracts for exceptionally large and highly essential buildings have already been let and serious difficulties are being met with the supply of essential imported materials, application for relief may be made on Form V (7) R.*

If it is considered necessary the Adviser will issue an authority to include in the tender documents a clause to the effect that a special permit for such specific materials will be granted to the successful tenderer or his importer. (Specimen authority V (7) A attached.)* A register of all such projects is kept by this official, who will allocate code numbers to all such approved projects.

It will be a condition of the issue of special import permits in terms hereof, that public tenders be called for the supply of goods in question.

Where the authority in terms of the above has been refused or where prior authority has not been sought, it would obviate confusion if the tender documents stated that "no tenders will be considered which are qualified to the effect that they are subject to Import Permits being issued." In other words this Directorate will assume that tenderers have ascertained before tendering that the imported materials specified can be secured from stocks held in the country or to be imported under normal quotas.

3.—Lifts.

Applications for lift installations should be made in the early stages of the design of the building to : The Adviser, Building and Allied Industries. Only where the lift installation is considered essential will such applications be approved. The fact that a building has been partially or wholly erected or that accommodation has been leased will not be accepted as a reason for the essentiality of a lift installation. The information required for consideration is set out on Form V (7)* and in the initial stages may be completed by the building owner or his representative, which in most cases is the architect. If the application is approved the applicant will be informed and the successful tenderer for the lift installation may thereafter apply for the import permit against the tenderer's quota.

4.—Other heavy mechanical equipment in buildings : projected buildings :

Application for such special equipment as heavy refrigeration equipments, etc., should be made to the Adviser, Building and Allied Industries, in the early stages of the design of the project, giving full details of :

- (a) the type and location of the buildings ;
- (b) the description of the installation ;
- (c) the estimated F.O.B. cost of the items to be imported ;
- (d) Reasons why such equipment cannot be manufactured locally or obtained through merchants who receive import quotas for the type of goods concerned.

It should be understood, however, that many of the machines and components (e.g., electric motors, fans and switchgear) are manufactured in South Africa or can be obtained from importers.

*Specimens of these forms are obtainable from The Adviser, Building and Allied Industries, P.O. Box 7795, Johannesburg.

BOOK REVIEW

Physical Planning in Israel by Arie Sharon
(Government Printing Press and Survey of Israel Press).

"Physical Planning in Israel" consists essentially of a graphic and textual description of the work carried out by the Town and Country Planning Department of that country. This Department is equipped to co-ordinate the nation's planning activities down to the smallest details. Regional and local planning, building layouts and architectural details, surveys and research, are all handled by particular Divisions within the Department and are guided by the main master plan, which was prepared with the active participation of Heinz Rau, Architect and Regional Planner.

The main purpose of the master plan is to divide the country into well balanced regional entities and to avoid "megapolitan" tendencies, with all their attendant evils, by preventing the incessant stream of new immigrants from drifting towards existing conurbations. In this respect Israel is in the very enviable position where, in order to achieve regional integration, "guidance" of new expansion rather than uprooting of existing populations and development appears to be adequate and possible.

The means adopted to achieve the aims of the master plan are the active direction of agriculture, the location of industry and the communication system, as well as a national scheme for parks and forests, and new towns. Particular emphasis has been placed on the establishment of industrial zones—provided with all the amenities of transport, drainage, power and water supply, etc.—as an effective means of guidance towards new areas. The population figures, and layouts generally, refer to the initial stage of the plan, at which point the total present population is expected to have more than doubled itself.

The individual Town Planning and Architectural examples which are illustrated, vary greatly in style and trends, shewing many influences, bold experimentation and often very radical and daring planning. Examples of Towns on steep sites indicate particularly skilful integration of layout and contours. The sheer volume of general and detailed planning presented in this book, most of it prepared over a period barely exceeding two years, will doubtlessly make this Israeli Planning Department appear as a most unattractive place of employment to any reader in search of restful and relaxing occupations. Indeed, one of the most striking features underlying the many examples illustrated is the almost light hearted acceptance of ambitious targets, betraying a virile youthful optimism and an admirable willingness to shoulder heavy burdens.

The main section of the book consists of very finely reproduced maps and plans, mostly annotated in Hebrew, together with Hebrew text. A booklet with a complete translation of the text into English is provided in a pocket of the cover and makes it quite simple to follow all the illustrations for the non-Hebrew reading public (although certain slight deviations from the original order of presentation appear to be quite unnecessary); all that needs to be borne in mind is that the book should be paged through from "back to front," since Hebrew is written from the right to the left.

The general method of setting out is very crisply and clearly presented and follows the theme of "Land, People and Time." Forty-seven plates, attached at the end, provide surveys of the "Land and Landscape" and "Layout and Architecture" respectively, of the country as a whole.

A most important contribution, particularly in the as yet experimental field of Regional Planning.

Jacques Morgenstern.

OBITUARY

MR. P. C. THOMSON



The late Mr. P. C. Thomson stands facing the camera.

Mr. Peter Colin Thomson, of Johannesburg, only son of Mr. and Mrs. C. H. Thomson, of St. Michael's-on-Sea, and son-in-law of Mr. A. Immink, a former Mayor of Johannesburg, died in the Middelburg (Transvaal) Hospital on 1st December, 1953, after a motor-car accident. He was 29.

He was educated at Houghton College and the University of the Witwatersrand where he graduated in Architecture.

Prior to his association in private practice with the firm of De Gruchy and Thomson, he designed and built his own house. Later as a partner of the above-mentioned firm he collaborated in the design of the Joy Sullivan factory in Steeledale and a house for his brother-in-law illustrated in the accompanying photograph.

During the last World War he served as a fighter pilot with 213 Squadron of the Royal Air Force in Italy and Yugoslavia, and continued his post-war flying activities in the Johannesburg Squadron of the A.C.F. until it was disbanded. He recently obtained his commercial flying licence.

Mr. Thomson is survived by his wife, Diana, and their three children, to whom we extend our deepest sympathy.

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