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SOUTH AFRICAN ARCHITECTURAL RECORD

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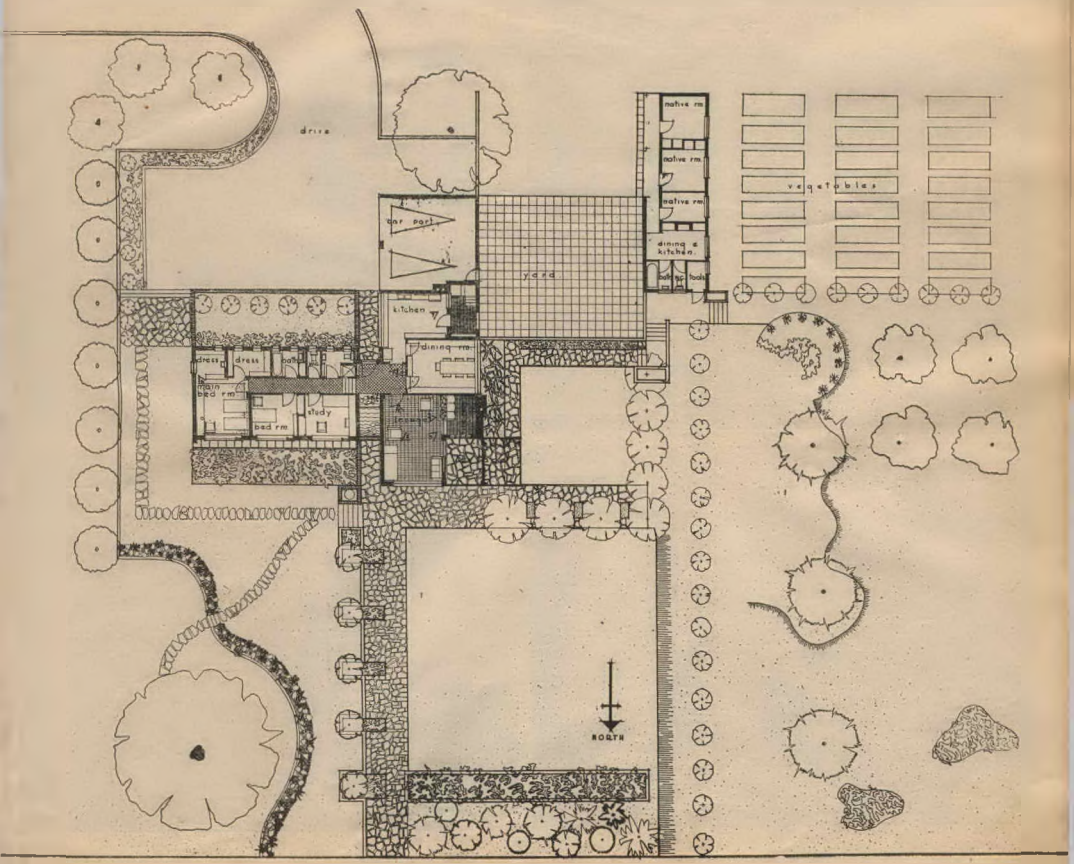
A Residence at Craighall Park, Johannesburg

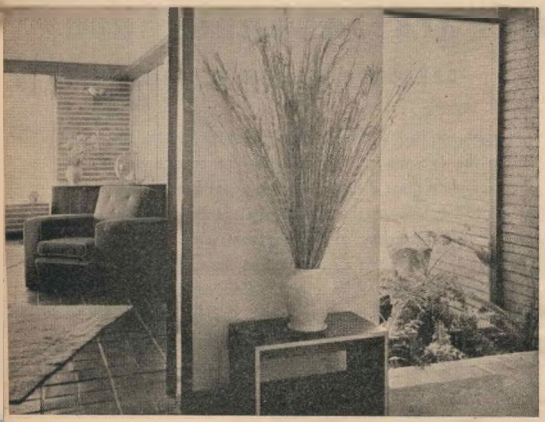
DOUGLASS M. COWIN, ARCHITECT

The position of the house was determined by the fall of the ground, orientation, the view and the position of the existing large trees.

The house itself has been zoned into two distinct areas for sleeping and for living. The living wing, with services, was planned on a north-south axis to obtain the best view towards the river, and the sleeping wing is on a south-west axis, with full northern aspect to all bedrooms. The two wings are on different levels to accord with the slope of the ground, which also ensures a greater isolation between the two zones.

The approach to the house is from the south into the small hall linking the two wings. Opposite the entrance door a large sheet of plate glass dividing the two wings brings the garden area into the hall. A short flight of steps from the hall leads to the central corridor of the bedroom wing. The service rooms to the bedrooms are planned on the south of this wing, with minimum ceiling heights at the lower end of the mono-pitch roof. The hall provides access also to kitchen, dining room and living room, which has a small screened recess for winter living and sliding door providing access through the loggia to the garden.





1

1. THE ENTRANCE HALL

A view looking towards the living room and showing the plate glass window between the two wings of the house, and the flower box. The walls are cream with face-brickwork extending from the exterior to the interior and the ceiling is sap green. Steel door frames are painted Indian silver-grey.

2. NORTH WALL OF LIVING ROOM

Walling is of two-inch light ironspot bricks with raked horizontal joints. The window has an eighteen-inch sill and Kiaat curtain box, while the floor is finished in ironspot quarry tiles patterned in eight-tile panels.

3. NORTH EAST CORNER OF THE LIVING ROOM

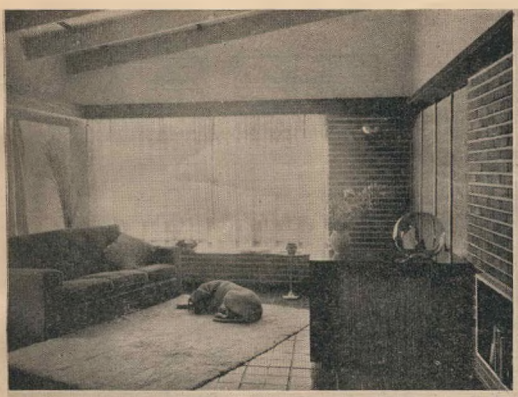
Panels of Basuto grass mats back the low couch and finish against the polished slate shelf.

4. EAST WALL OF THE LIVING ROOM

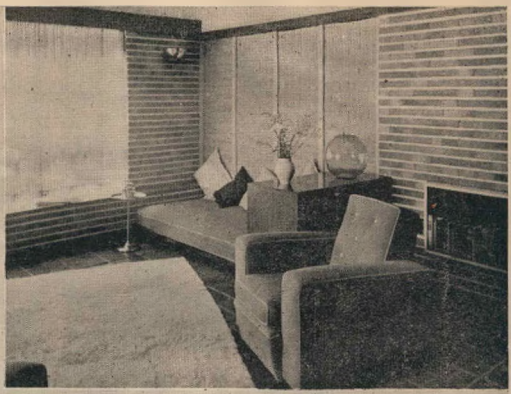
The painted fitting is recessed into the brick wall. The surface above the facebrick is finished in cream distemper.

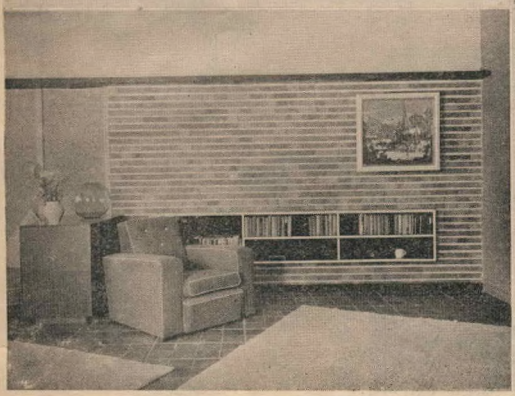
5. THE FIRE PLACE RECESS

Sunk below the main floor-level, this is defined by the white painted crimped wire-mesh screen and the lowered ceiling which projects to form the Kiaat faced indirect lighting trough carrying coloured fluorescent tubes.

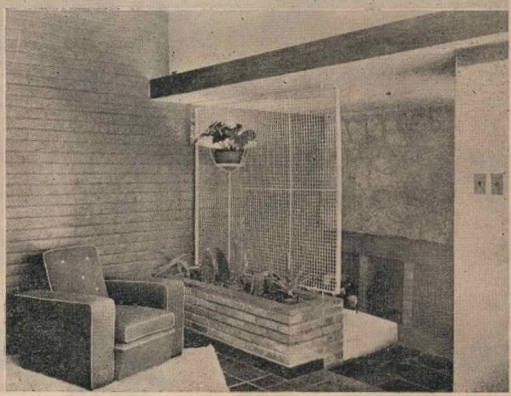


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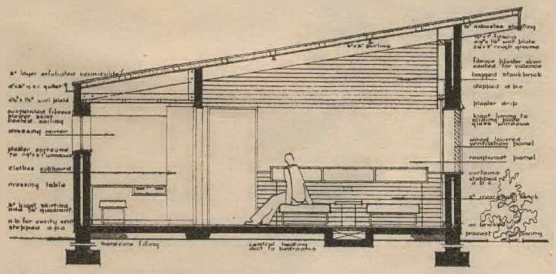
CONSTRUCTION

Speed of erection, maximum economy and the availability of materials were the determining factors in the type of construction adopted. The roof to each wing is of the monopitch type constructed on 9-inch 1½-inch wrought rafters at 3-foot centres left exposed. The ceiling is of ½-inch asbestos nailed to the top of the rafters. Corrugated iron on normal purlins is used as a waterproofing material, and insulation is obtained by filling the space between the asbestos and the iron with loose exfoliated Vermiculite. In the service rooms to the bedroom wing, horizontal ceilings of fibrous plaster have been introduced, forming a space for electrical and water service pipes. External walls are normal 11-inch load bearing, and internal walls are of half brick thickness. All internal walls are carried on the surface slab cast at an early stage in the building procedure.

Standard steel windows have been used, except to the bedrooms and living room. Here a new type of window has been introduced, consisting of two sheets of plate glass sliding in a hardwood lining to the window opening. At the end of each window a louvred section 18 inches wide has been included to provide ventilation at times when it is not desirable to have the window open.



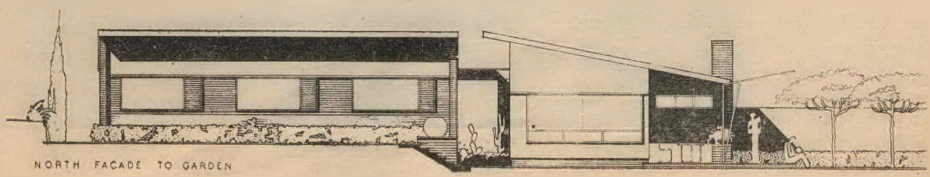
6



CROSS SECTION THROUGH MAIN BEDROOM

6. THE MAIN BEDROOM

This view shows the sliding plate glass window with Kiaat lining and wood louvred ventilator at the side, and the curtain valence over. The west wall is facebrick up to the painted fitting, with a maroon painted roughcast panel under bagged stockbrick. The ceiling and valence is painted pale blue with off-white rafters. The bedspreads and curtains are in blue and white, woven to the architects' design by Eva Kottler. The floor is covered with sheepskin rugs.



NORTH FACADE TO GARDEN



GENERAL

The garden was designed for minimum upkeep costs. Large paved areas alternate with grassed patches, interspersed with flower beds, shrubs and trees. The random slate surfaced loggia, the low limewashed screen and terrace walls, define the garden area and relate it to the house. The low wings of the house itself repeat the horizontals of the surrounding landscape. Formality has been carried through on the two terraces directly related to the house, the others echo a pleasant informality, the lowest merging with the screen of willow trees lining the river rank. The layout is disciplined and the areas carefully controlled.

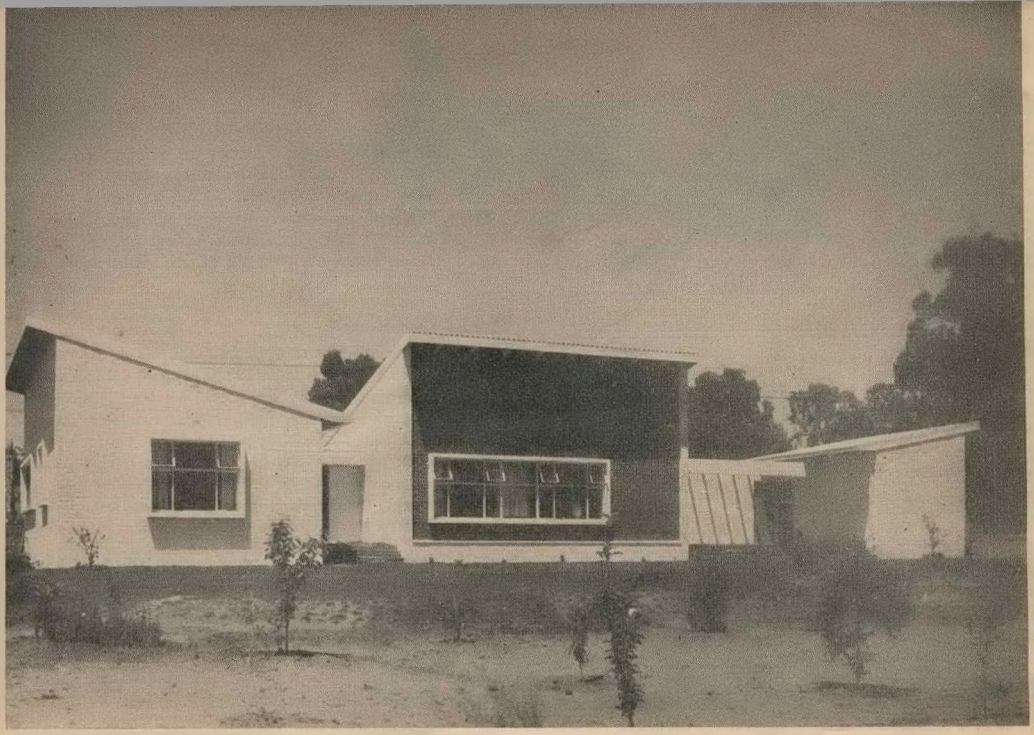
THE KITCHEN

Walls are faced with two-inch light ironspot facebricks up to window height. The fittings are in oiled Kiaat, and the floor is covered with buff linoleum.

THE SOUTH FACADE



Photographs: E. Robinow



A Residence at Abbotsford, Johannesburg

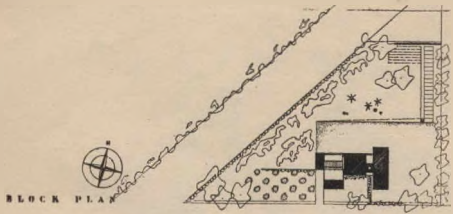
MONTE BRYER, ARCHITECT

ABOVE : VIEW FROM NORTH END OF THE GARDEN

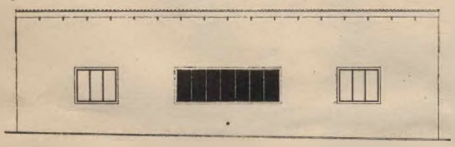
Walls are coloured a pale shell pink with the panel wall predominantly dark blue and plum colour with cement grey joints. Steps are mottled buff and the underside of the natural coloured asbestos cement roofing is painted pale blue. The remaining trim is white with grey doors.

CLIENTS' REQUIREMENTS

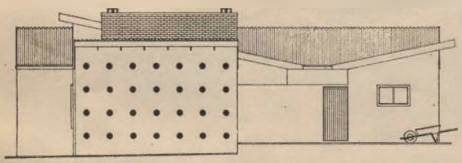
Accommodation for two adults, guests and two African servants was required. The owners both work in a bookshop specialising in modern architectural publications, prints of modern paintings and African weaving. Privacy of the bedrooms was desired for reading, necessitating, too, the provision of ample shelves and storage for the large collection of books and prints, and the devising of these rooms to serve also as studies, with a common porch for relaxation. A dining room was not required, and for freedom of living and entertaining both informally and intimately, the large living room embodies built-in fittings for periodicals and magazines, radiogram and records, large books and prints, pottery and glass, with preference given to an open fireplace. Ease of maintenance and convenience of service was essential, and provision for future enlargement had to be made. The owners are active gardeners, fond of outdoor living. They desired seclusion and some protection from the African sun; and the design had to comprise simplicity, economy, the effect of maximum possible space, formal arrangement, a plastic quality and regional character.



BLOCK PLAN



PART ELEVATION



WEST ELEVATION

SITE

The acre corner stand has a northerly slope of 1 : 25. The north-west boundary adjoins the main road to the northern suburbs; it is 3 feet above the level of the road, enabling a rubble terrace wall to define the limit of the garden. The view to the north and west is hemmed in by bluegum plantations, and to the east by neighbours' syringa and jacaranda trees. North winds prevail in summer and south winds in winter.

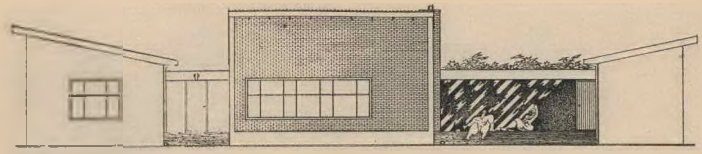
CONSTRUCTION

Foundations and floors are of poured concrete in one mass, the floors being bedded on an 18-inch layer of cyanide sand as a protection against termites. All walls are conventional stock brick, those externally being 11-inch ventilated cavity walls. Prefabricated parts comprise : bricks, pre-cast concrete beams, lintols and cills; steel windows and door; flush panel and batten doors; timber roof trusses; ceiling fibre board; asbestos cement roofing; sheet metal gutters and down pipes; spun concrete pipes for stormwater drains, chimney stacks and garage ventilators; plumbing fixtures and electrical fittings. Floors of all major rooms are covered with 2-inch strip flooring on 1½-inch by 1½-inch nailing strips wedged up ½-inch above concrete to permit free passage of air. All flooring timber is chemically treated against termite attack. The reinforced concrete roof over entrance is pierced with spun concrete pipe for the roof light, and was poured on corrugated iron temporary shuttering.

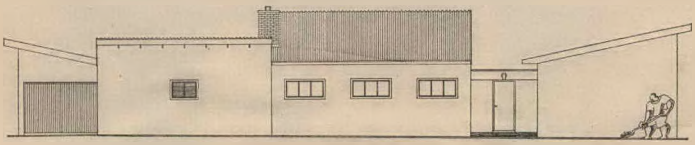


The North Facade

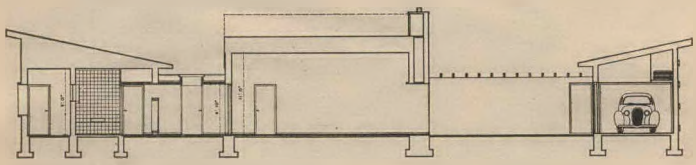
A close-up view of the panel wall and pergola, showing the contrasting textures.



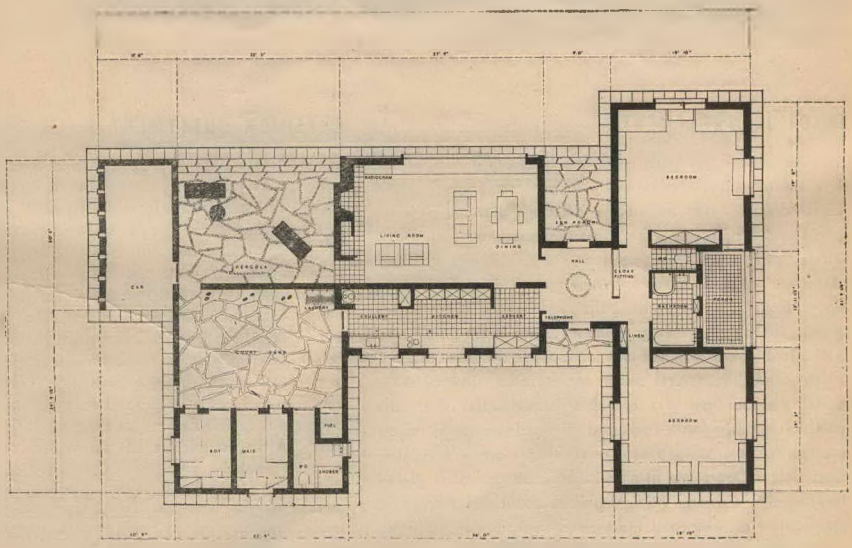
NORTH ELEVATION



SOUTH ELEVATION



SECTION



PLAN



Detail of Living Room

Wall on left is pale shell pink, end wall is pale yellow, and that on right is pale grey. Cupboard doors are waxed African mahogany, shelves maroon and white, and fireplace brickwork of gunmetal colour. The projecting frame running round fireplace and fitting is coloured maroon.

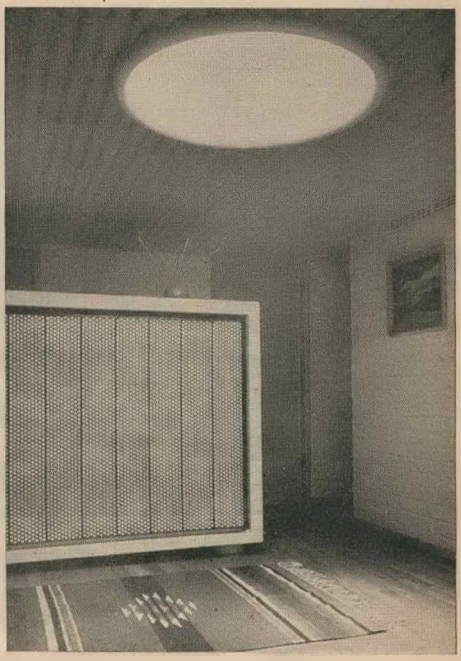
INTERIOR TREATMENT

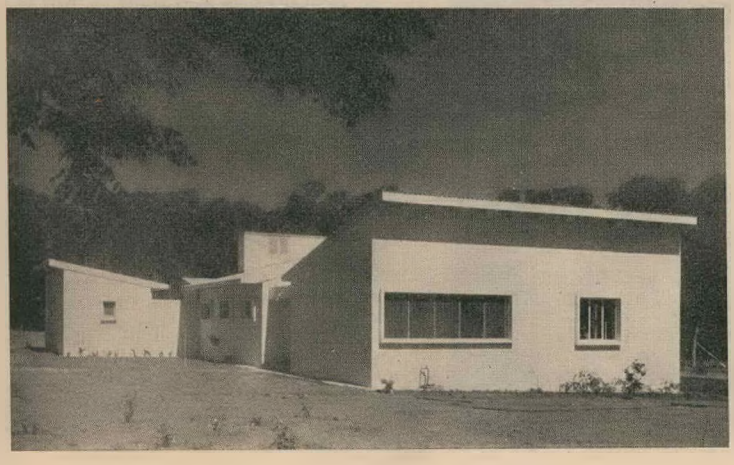
The strip flooring in living room and bedroom is African oak left natural colour and texture, and matt surfaced gunmetal coloured quarry tiles are used in kitchen, bathroom, lavatory, porch and fireplace hearth. Horizontal jointing of brickwork is ruled and vertical joints are flush, the walls having washable distemper applied direct. White glazed tiling is used to door height in kitchen and bathroom with enamel painted plaster above. The ceilings of the major rooms are fibre board left natural colour with half-inch joints showing the brandering, which is left the natural colour and texture. The concrete ceiling and roof light over the hall is finished in flat paint. The kitchen is equipped with ventilated food and vegetable storage cupboards, an enamelled slow combustion stove and stainless steel sink. Doors are fitted with brushed chromium plated lever handle hardware. All light points, except that in lavatory, are located on walls, and the main light fittings in the living room have universal joint adjustable reflectors.

EXTERIOR TREATMENT

The floors and steps of pergola, sun porch courtyard and main entrance are paved with stone slabs left the natural colour and texture as taken from a local Reef quarry. The open jointing in the paving of the pergola and sun porch is planted with Maginnis grass. The wall finish is colour washed brickwork with flush vertical joints and ruled horizontal joints. The recessed panel wall on the north of the living room is dark natural coloured brickwork with ruled joints. The chimney stack was to have been treated similarly, but the owners preferred a colour wash finish as on the walls. The surrounds to windows project six inches beyond main face of brick and glass. Plastered surfaces are confined to these, the main concrete beams and coping slab on the chimney stack. The secondary beams of the pergola are left with the raw concrete surface. A paint finish is used on steel frames, doors, exposed roof timbers, flashings, gutters, downpipes, and exposed underside of roof sheeting. The asbestos cement roofs and the recessed panel wall are painted with a colourless waterproofing compound.

The house was originally designed in October, 1943, and was built a year later, subject to the restrictions of Building Control, which at the time closely limited the quantities of such vital materials as cement, steel windows, timber and glass. The total area of the complete house was 1,650 super feet, but second bedroom was not permitted. The cost of the existing building, including built-in furniture and fittings, lighting, plumbing, all kitchen equipment, site works and external paving was approximately £3,000. Special economy in planning was sought with minimum corridor space, minimum ceiling height permissible under Bye-Laws in the hall, and maximum obtainable height in the living room, which was achieved by stepping the trusses—such height being necessary to establish the appropriate scale and proportion of the living room with horizontal ceiling, which was a definite requirement of the owners—centralisation of main water and electricity supply—cold water tank, hot water cylinder, slow combustion stove, electric switch and fuse boards and all meters are housed in the chimney stack—and the zoning of the kitchen services and equipment for greatest efficiency with least effort. The homogenity of the interior treatment suffers in that the owners' existing furniture had to be incorporated in the scheme for the time being. Particular attention was paid to the owners' desires and requirements, resulting in a happy understanding and teamwork between them and the architect. They readily accepted the principle that simple surroundings, especially in respect of details, produced the greatest sense of space. The solution of the problem was based on the acceptance of customary local materials, methods of construction and skills, as being the most effective means of interpreting and expressing the owners' fresh contemporary attitude towards living.





ABOVE : Hall looking towards the bedroom wing.

Floor : Waxed African oak; doors and skirting, grey; skirting bead, maroon; ceiling, light blue; roof light and cloak fittings, white; metal screen to fittings, royal blue.

LEFT : A view of the house from the south-east corner of the garden.

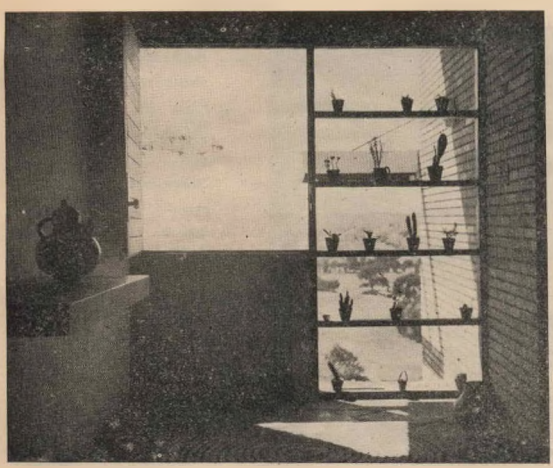
Photographs : E. Robinow.



Photo : W.D.H. 1

A Residence at Emmarentia, Johannesburg

Designed by P. A. Westwood in 1943 during the fourth year of study



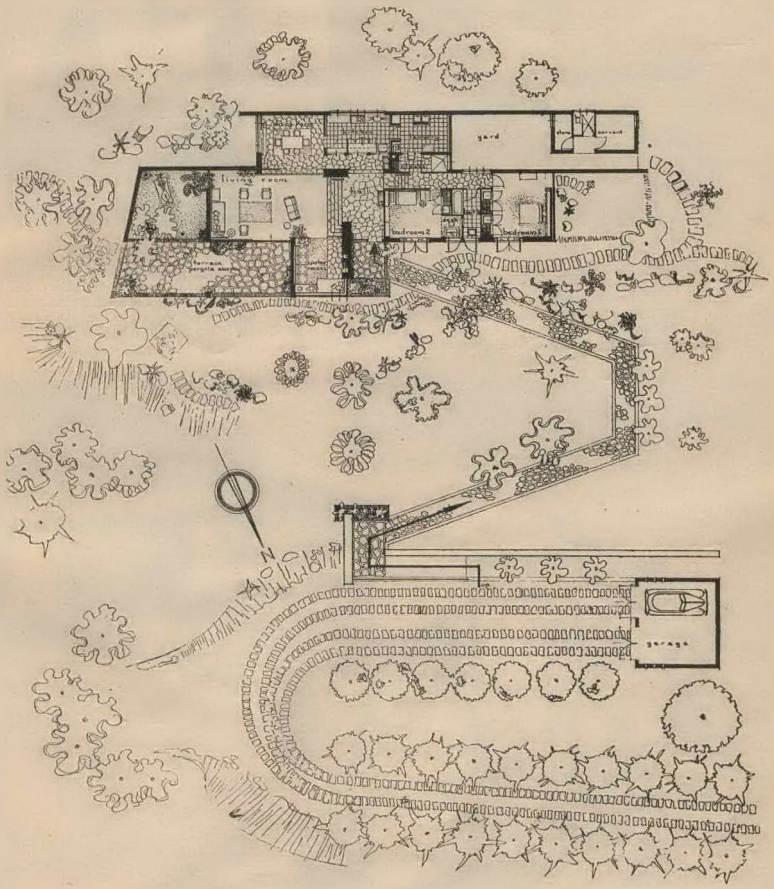
2

1. A general view of the house situated well above the road in its koppie-side setting. Owing to the ground slope the garage is built at a lower level and is linked to the house by the stone pathway built to an easy grade.

2. The entrance hall, with a glimpse of the broad green stretch of the golf course to the north. The half doors and sidelight are of Limba, permitting the use of light sections. An aim in the design was to achieve as close a relationship as possible between the house and garden, and to this end the colourwashed stock brickwork and two-inch yellow face-bricks extend from the exterior to the interior, as well as the continuation of the random slate paving of the external terraces into the hall and circulation space of the house,

Stand No. 253, Emmarentia, roughly pentagonal in shape, is approximately 1½ acres in extent. It is situated on the northern slope of a ridge to the north-west of Johannesburg, bounded on the east by a Municipal park and on the north by the Parkview Golf Course. The ground has a fall varying from 1 in 2 to 1 in 4, towards the north-east. The stand commands extensive views to the north and east, to the north down the green fairway of the golf course some 100 feet below, and to the east across a richly wooded, narrow valley and on to the ridge of Westcliffe.

The house was placed to make the best of these views, and to sit naturally on the slope of the hill. All the living rooms and bedrooms face north-east. The house is situated below the crest of the hill, thus protecting it from the cold south winds. It was considered essential to preserve the natural character of the hillside and to design the house to be in harmony with it. The horizontality and slope of the hillside has been echoed in the simple single pitch roof carried in one clean slope over the entire house and outbuildings.





3

The Dining Room. The spaciousness of the interior is well illustrated in these two views. 3. Looking towards the hall and, through the wrought iron grille, to the bedroom corridor, shows the three levels on which the three zones of the house are planned. The dining room is seen at the left. This and the kitchen constituta the intermediate level. The view of the living area seen from the hall level is shown in 4, with the dining room on the right. Smooth block flooring and limited plastered surfaces contrast with the texture of the whitewashed stock-brick and face-brick walls, the buff slabstone pier and the slate paving. Natural coloured hessian glued to ceiling board is used on the lower ceiling. Colour in the interior is derived from the natural colours of the materials, supplemented by the bright colours of the upholstery.

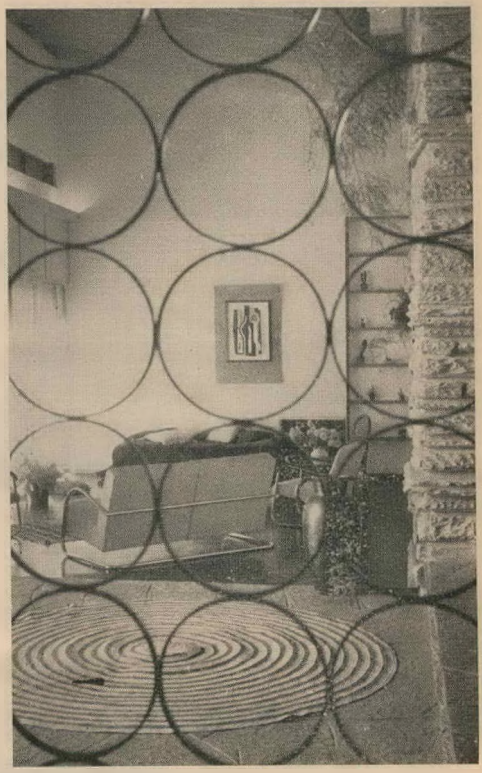


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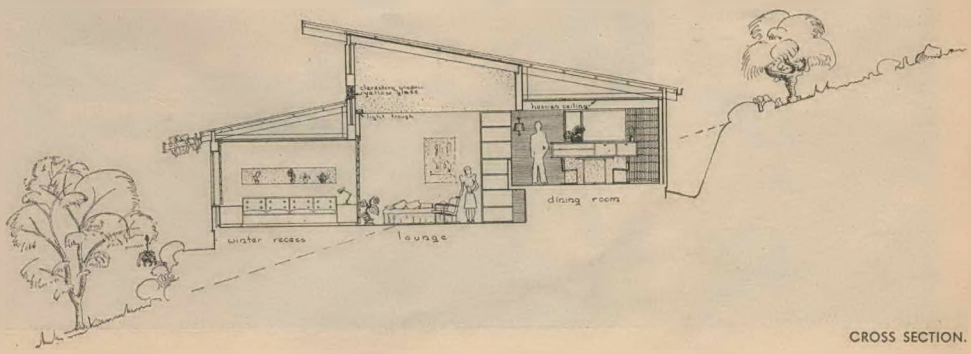
The entrance to the stand is at the bottom of the slope. A driveway of sufficiently slow gradient could not possibly be built to allow the garage to be placed near the house. A pedestrian ramp of ten degrees slope has been built which links the house with the driveway. The entrance hall occurs on an intermediate floor level between the living room and the bedrooms, and also serves the third zone, namely, the dining room and the kitchen.

The three zones are located on different floor levels, relating to the slope of the ground. The bedroom floor level is six feet above that of the living room, the additional excavation for the living room being essential in order to form a terrace in front of this area. The change in floor level causes a change in the height of the raked ceilings. The height of the ceiling in the bedrooms ranges from 9 ft. at the lowest point to 11 ft. 6 in. at the highest and in the double volume living room, 14 ft. 6in. to 17 ft. The whole of the living area, including the hall, can be thrown together as one free space and can also be thrown wide open to the garden. The dining room is elevated 3 ft. 6 in. above the floor level of the living room, thus forming the necessary segregation for service between kitchen and dining room, but forming part of the volume of the main living area. The walls of the living area are in white limewashed stock bricks. The bright colours of upholstery, etc., providing the points of decorative interest.

It was particularly desired to have the minimum separation between the living rooms and the garden. This has been limited to sheets of glass in sliding screens. The effect of continuity has been emphasised by using the same unplastered limewashed stock bricks and two-inch yellow face bricks internally as well as externally. The exterior terrace slate paving is carried into the hall and circulation space of the house. The pergola terrace to the living room is designed for creepers which will further link the house and garden.



5. The Living Room seen through the grille, from the bedroom corridor.



CROSS SECTION.



6

CONSTRUCTION

The construction follows the conventional use of concrete foundations and surface beds, with load-bearing brick walls; externally, cavity walls being used. These, for the most part, are in stock brick with ruled horizontal jointing, bagged and lime whitened, on a face brick plinth.

Flooring in the major rooms is wood block, while the circulation space and the hall are paved with random slates which echo the finish on the terrace.

The single slope roof is constructed on 9-inch by 1½-inch wrought rafters spaced 3 feet apart and left exposed. The ceiling is of ⅜-inch asbestos cement laid on the rafters. The roof covering is of corrugated asbestos cement sheets. Exfoliated Vermiculite is used as insulation and fills the space between the roof covering and the ceiling. The horizontal "Gypcor" ceiling, fixed at door height over the bedroom corridor, forms a space for electrical and water service pipes.

The ceilings of the entrance hall, dining room and winter recess are of natural brown hessian glued to ceiling board, with cream cover strips.

Purpose-made vertical pivot-hung steel windows have been used in the bedrooms. The hardwood throughout the house is Limba. The use of this material in the large sliding door between the living room and terrace, measuring 9 feet 6 inches wide and 8 feet high, has permitted the glazing bars to be reduced to almost steel frame dimensions.

6. The Winter Recess seen from the Living Room. This is an interesting reflection of the equitable climatic conditions which prevail for the greater part of the year.

7. The Second Bedroom. As in the Living Room, colourwashed and face brickwork form the wall surfaces. The plastered concrete surround contains the bookcase and a tile panel at the bed head. The fibreboard wall panelling on the right is designed as a pinning frame.



Photographs : P. A. Westwood.



8. The north terrace and Suncourt. The terrace is covered with an extensive pergola on which creepers are to be trained.

9. The house seen from the west. The view beyond is of the Westcliffe ridge seen across the golf course.



A MESSAGE FROM UGANDA

By E. Maxwell Fry

Mr. Maxwell Fry, the distinguished architect and town planner, recently paid a brief visit to Pretoria and Johannesburg, with the main object of studying Native Hospital planning, during which period he was entertained by several members of the profession. Having asked him to give his impressions for publication in the journal, we have received this message. Editors.

I am grateful for the opportunity of writing in your journal, because I can thank you for many kindnesses enjoyed in a brief visit, and say that I hope to make some repayment to those of you who may visit London in the future.

In immediate repayment, for I find writing a labour, I will continue the thread of various conversations and dispel, if possible, the despondency with which you view the future of architecture in the Union.

It seems to me that in a very few years you have gone a long way towards establishing the lines of a contemporary architecture suited to the conditions under which you live, you have passed through, or nearly, the period of imitative experimentalism, and you can point to several buildings of an excellence that is entirely original. You cannot at this moment ask for more.

But in our conversations you were concerned to know what part you were to play in the next stage of development; whether you were to be the yes-men in a materialistic and acquisitive society, or the agents of a better way of living; as two students put it to me, whether the architect was to dictate to the client or be dictated to. You saw it, and rightly so, as a moral issue.

The responsibility of an architect toawrds his art cannot be solved in terms of architecture alone. I stood on the roof of a building looking over Johannesburg towards the glistening man-made mountains of sand reared between the veld and the city, and saw below me no ordered social pattern, not the evidence even of the struggle between God and Mammon that gives form and expression to a mediaeval city, but a growth like the jungles of West Africa, a thrusting up of matter in obedience to some urgent necessity, and not a flowering but a crystalline growth, mathematical, atomic, unproportional to any better human standard than a strong will to live.

Within this jungle I could recognise one or other of your buildings asserting their right to a place in the sun, and remembering also your homes I had seen as incidents in the endlessly unfolding suburban fringe, I began to share your doubt of their value as contributions towards a shapely civilisation. Not a great one, I thought, unless they form part and can be adduced as evidence of a larger plan.

Wondering at the size and fierceness of this Johannesburg below me were you not even now communing with choice being in no two minds that you must tame it or be tamed, and I said to myself that it was not the physical mass of these buildings that you were to tame, but the minds of your generation and new generations to follow, your being a part of the story only, and not the whole. In the library in the square below me were you not even now communing with choice spirits of the past and present? In the City Hall listening to Beethoven? Have you not in your Art Gallery what may invoke the purest images? And in your University are you not perfecting an instrument that may be stronger—if it is allowed to absorb you utterly—than the fiercest financial combine?

The reason why it is necessary that you should think beyond your architecture to town planning is connected with the pace at which the material side of modern life has moved and is still moving. In a slowly evolving civilisation there is time for digestion and by trial and error gradually to approach the pattern dictated by the many forces bearing upon architecture. In such a civilisation there is a recognised hierarchy of power that is applied without waste to the achievement of approximately known ends. These things we have not in our time. Very great powers are controlled in ways which do not conform to a corporative scheme of things and only a limited number realise that this turbulent city and its amorphous outer growth is, by comparison with what it might be, a caliban of a monster, shapeless and childishly malignant. It is your job, as architects, to discover, and having done so, to make manifest to others, what are its economies, its beauties and delights. To do this you must dissociate yourselves from the monster and set about working out a new salvation.

Be not dismayed by the size of the task and do not shirk its social or political consequences, regarding them as incidental but necessary. The genesis of town planning is housing: housing in relation to the organisation of a city. Work out, therefore, from the beginning and in ascending degrees of complication the housing of your population, paying particular attention to the Natives who form its real underworld or substructure and whose present condition distorts your view of

what should constitute the good life. Even the smaller social groupings will throw up problems, technical and financial, which will require the collaboration of persons of good will outside architecture, and if you will continue with your task you will incorporate your helpers in a range of responsibility directed by architecture and subservient to its best intentions.

Let your architectural education have this end in view : to re-make the modern city. There is no running away from urbanism, which is to be regarded as man's highest achievement where it is well done, as, with our resources, it can be. Therefore, since it must be done by and through the society you live in you must have constantly in mind the education of the public, to show it at intervals the results of your work in models, drawings and plans, connecting these, on the one hand, with the technical means of carrying them out, and on the other, with their social and cultural justifications, and pointing to concrete examples of your architecture as evidence of the spirit, the quality and, where possible, the actual form of what you have in mind.

Your concern is with the whole. A work of art is a unity. One work of architecture should carry with it the implications of a complete civilisation, and when these implications have been realised and have become the driving emotion, then we are bound to bend conditions to meet them and to open our fellows' eyes to this vision of urban living which our architecture encloses.

Do not worry over much about existing organisations, but put your faith entirely in the dominion of ideas over matter, remembering that architecture, in the sense of which I have spoken of it, is the focus of all that is strongest and sweetest in contemporary life.

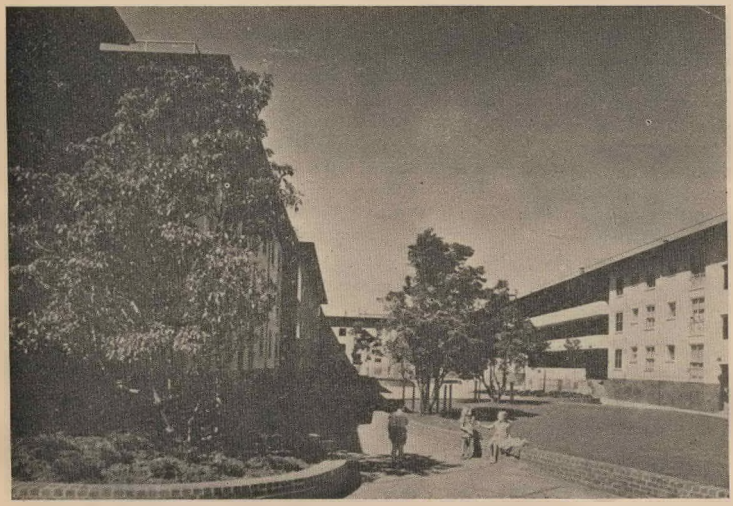
I have not written of architectural design because after years of absence I feel a little shy : like the returning soldier, I have written too many letters and mistrust the power of words to woo. Wait a little longer and we shall all have something to show !

Uganda.

10th December, 1945.

DEVELOPMENTS AND TRENDS IN AMERICAN ARCHITECTURE 1939 - 1944

FOURTH PART *Housing Projects*



LEFT : Planted islands, raised above the level of the paved courts, open balconies and bright colours characterise the courts of Valencia Gardens. BELOW : A general view of the project, showing the definition of the various units by their projection and colour treatment.

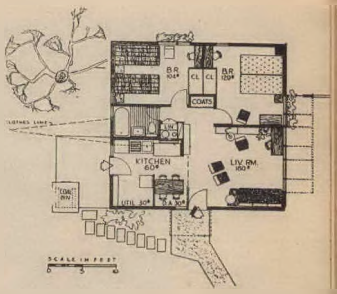
VALENCIA GARDENS, SAN FRANCISCO, CALIFORNIA, 1943

Harry A. Thompsen, Jr., and William Wilson Wurster, Architects; Thomas D. Church, Landscape Architect.

Planned as a low-rental public housing project, this urban development contains 246 dwelling units. Valencia Gardens makes use of raised island gardens which indicate diagonal pathways and increase the apparent width of the courts. The lay-out is specifically designed to shield the apartments from north and north-west winds that prevail in this region. The arrangement of the building forms three garden and two service courts. The long sides are broken by balconies, which serve as entrance corridors and sitting space for the smaller apartments. The buildings are of reinforced concrete construction. Variety and colour are introduced by breaks in the building line and by painting different areas with various colours—blue, terra-cotta, sand and bright yellow. The base of all buildings is green.





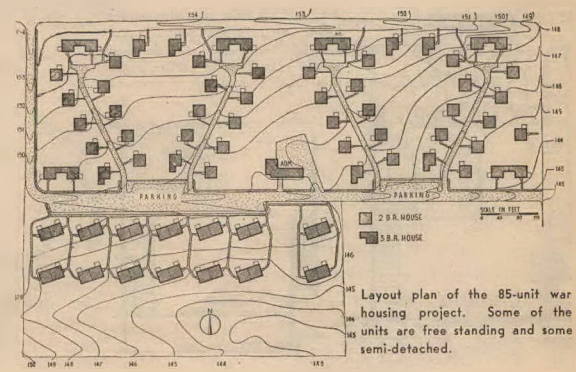


ABOVE : The typical, compact 26-feet square plan of the two-bedroom unit. The units used in the scheme are all single storey, either two or three-bedroom. The latter is basically the same as the above, but with the third bedroom added on the side as illustratad at left.

WINDSOR LOCKS, CONNECTICUT, 1942

Hugh Stubbins, Jr., Architect.

For this 85-unit war housing project in the New England State of Connecticut, the architect has used a square plan. Within the 26-feet square is organised a compact two-bedroom home, complete with utility room. Outside the kitchen door is a storage bin for coal, which is used for heating, cooking and hot water. All the mechanical equipment for the kitchen, heater and bathroom is concentrated in a single unit. The row of living room windows is made up of alternating fixed sash and casements. Side walls and roof trusses were assembled separately on the ground and raised into place on the concrete floor slab. Exterior walls are of vertical redwood siding; trim and sun screens above the windows are painted white. The lack of landscaping is due to war-time restrictions.



Layout plan of the 85-unit war housing project. Some of the units are free standing and some semi-detached.



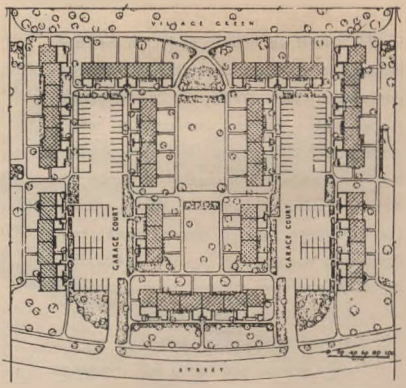


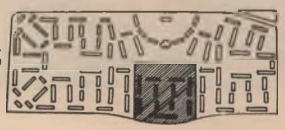
BALDWIN HILLS VILLAGE, LOS ANGELES, CALIFORNIA, 1942

A private housing scheme for 627 families in California, the entire project is schemed as one large block, fringed with "garage courts." In the centre is a continuous "village green," from which parks and foothpaths lead to every part of the development. No streets run through the project. Community facilities include a club-house, child care centre, fenced play areas, tennis and badminton courts. The community uses nearby schools and shopping facilities.

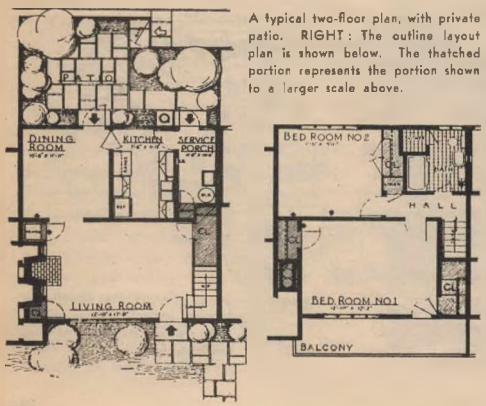
Reginald D. Johnson and Wilson, Merrill and Alexander, Architects; Clarence S. Stein, Consulting Architect.

ABOVE, LEFT: The central planted space in Baldwin Hill's Village provides the "village green" and a play area for children. ABOVE, RIGHT: General view of the 627-family development, showing a fenced play space, many of which are included as part of the scheme.





The hatched area indicates that shown at larger scale.

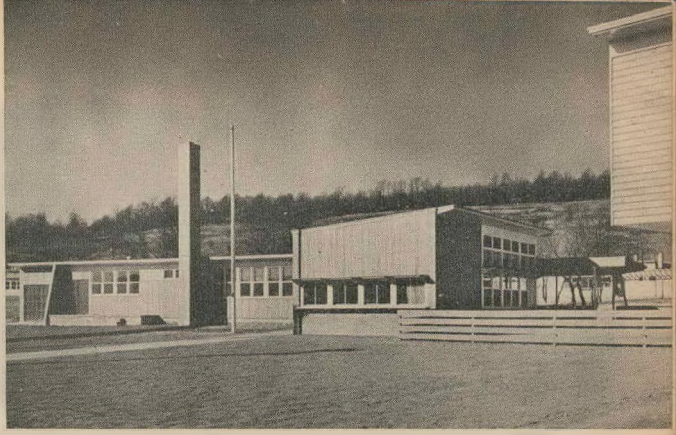


A typical two-floor plan, with private patio. RIGHT: The outline layout plan is shown below. The thatched portion represents the portion shown to a larger scale above.

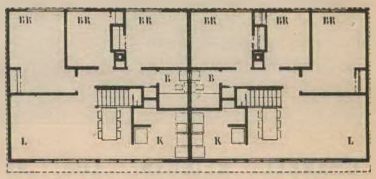
CARVER COURT
COATESVILLE
PENNSYLVANIA 1944

Howe, Stonorov and Kahn, Architects.

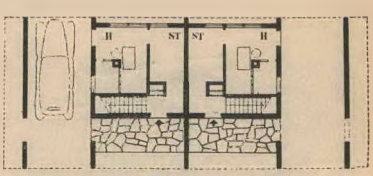
RIGHT: The community building at Carver Court, and BELOW: A general view showing one of the elevated three-bedroom apartment buildings in the foreground.





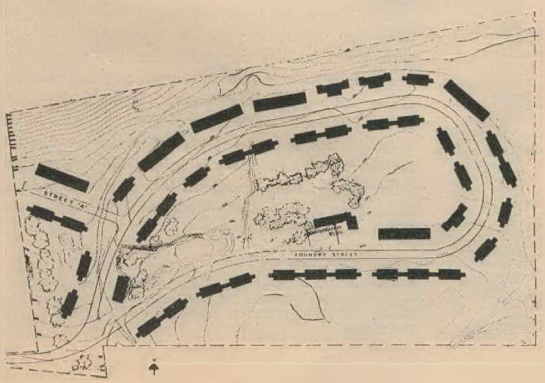


1ST



G.F.

ABOVE: Plans of the elevated three-bedroom units at Carver Court. Living and bedrooms are raised on transverse walls of concrete block; beneath is the entrance, the heater room and storage space. The remainder of the ground level space may be used as a sheltered terrace or as a garage. LEFT: The layout plan. Houses are provided for 100 families.



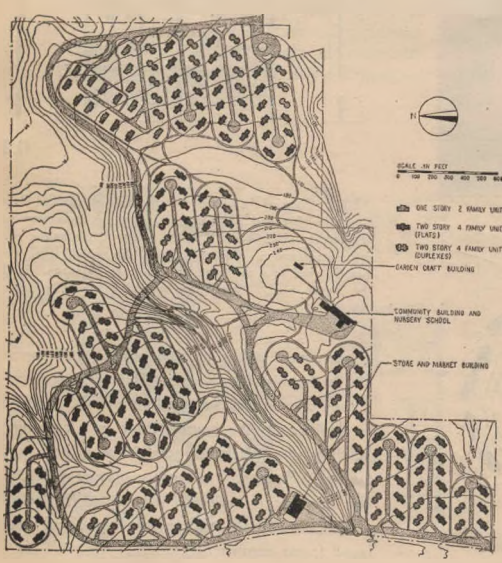
A permanent public housing project, this community in the mid-Atlantic coast State of Pennsylvania is the home of 100 war workers and their families. In addition to the houses, there is a community building which includes administrative and maintenance offices, with a nursery playroom which is also used as a social centre for adults. Chief structural materials are concrete block and wood-faced frame construction.



The community building (in the background) and nursery school and child-care centre with walled entrance and pond in the foreground.

CHANNEL HEIGHTS, LOS ANGELES, CALIFORNIA, 1943

Richard J. Neutra, Architect; Lewis Eugene Wilson, Consultant.

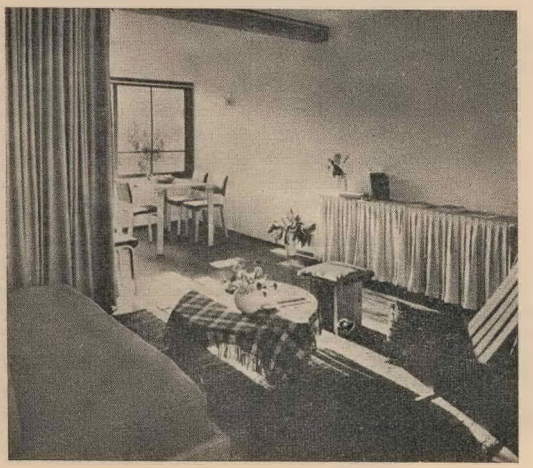


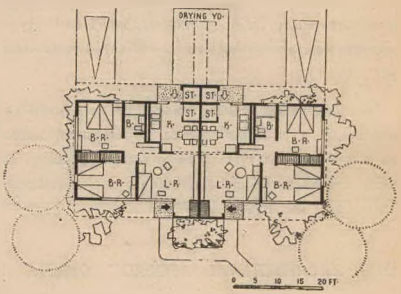
A permanent U.S. housing project, built to accommodate 600 families, Channel Heights occupies an extraordinarily hilly 160-acre site that offers broad views over valleys and the Pacific Ocean. The property rises 245 feet from east to west and is abruptly intersected by deep ravines. The project is designed in large blocks laid out without through streets. From peripheral highways, dead end streets lead inside the blocks of buildings, with the houses set at an angle. There are only 3.7 families per acre and a continuous park joins all parts of the community. Footpaths lead from one area to another, with pedestrian underpasses at the intersections with the highway. Complete community facilities are planned, and thus far there is a community building and child-care centre and a garden craft centre. In the design of the various buildings, several types of house designs are used, and these are arranged in various groupings. Most of the houses are one storey in height, with pre-cut, prefitted wooden frames, surfaced with unpainted redwood and cement plaster. The gentle sloping roofs are covered with natural-coloured gravel.

The layout plan of Channel Heights housing project, which on a rugged site accommodates 600 families in single-storey two-family houses, double-storey four-family flats and double-storey four-family duplex units.



A typical single-storey two-family unit which has been used for the most part in the Channel Heights scheme.





ABOVE: A typical single-storey plan unit, made up of characteristic three-bedroom dwellings. The interior view at left shows the living room and dining recess of a double-storey unit. The kitchen space is immediately behind the curtain. All the furniture was designed by the architect.

CONTEMPORARY JOURNALS

"THE ARCHITECTURAL FORUM," October, 1945.

The main emphasis in this issue is laid on Oak Ridge, the complete city in Tennessee, now the fifth largest in that area, with a population of 75,000, which was developed in almost complete secrecy for the production of the atom bomb. Only ingenious planning and vast improvisation with materials and methods made possible its completion in the allotted time, and considering the tremendous difficulties involved, " is probably the best job of emergency housing to come out of the war." This town, comprising complete administration, commercial, education, recreational and social facilities, and made up of a number of housing types, all prefabricated, covers an area six miles long and one mile wide situated along a major ridge. Architects Skidmore, Owings and Merrill were largely responsible for the layout and for much of the housing, which was designed in conjunction with the manufacturers, and they worked with Army engineers on both housing, site planning, community buildings, roads, sewers and city services, to produce one of the most skilful and rapid town planning works yet seen.

Four interesting houses, renovations to Abbott Laboratories warehouse, a publisher's office, a temporary school building on a demountable system, three factory buildings and competition drawings for General Motors dealer establishments are included in this issue.

"THE ARCHITECTURAL RECORD," October, 1945.

Building Types Study 106, prepared in collaboration with " Restaurant Management," discusses the factors in design, and by means of a number of examples, illustrates the nature of the problem of restaurant planning. A number of complete kitchen layouts serve to illustrate and clarify the complex equipment and services required in different types of restaurants. Architecture in Argentina, illustrating the work of Jorge Kalnay, three commercial units and an article on church heating complete this issue.

"PENCIL POINTS" October, 1945,

The highlight of this number is G. E. Kidder Smith's article on " Photography for the Architect," in which he describes in a reasoned and concise manner how to achieve good results from architectural photography. Already well-known for his success in this field, the author adds pertinence to his remarks by means of a series of his own superb photographs.

The greater part of this issue is devoted to a comprehensive sketch design for an hypothetical office building. This building in all its aspects represents a sincere attempt to improve existing standards and to translate the needs of a good office building into vital architecture. In addition four commercial units are described and illustrated.

In " Materials and Methods," the layout of radiant heating systems is explained by a heating engineer, and the second part of Henry L. Kamphoefner's article on " The Acoustics of Music Shells " is published. Both these articles are accompanied by explanatory charts and diagrams, and the latter has a further series of illustrations of various existing structures.

"JOURNAL OF THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA"

The September, 1945, issue of this journal publishes an Interim Report on Elementary Schools prepared by the Committee on Planning, Construction and Equipment of Schools in Ontario. The report, in a concise manner, reviews the siting and general facilities required; and considers in some detail the planning, lighting and heating of classrooms in Ontario.

The Report of the Committee on Art Gallery Lighting of the Illuminating Engineering Society, New York, is published in the issue for October, 1945. This report, owing to the variety of objects involved and the nature of their display, is intended as a general guide to this important problem. The nature, quantity and degree of lighting required is discussed and various examples are illustrated, the main emphasis being on artificial illumination. Tabulated display specifications are included, as well as comprehensive bibliography on the subject.

BOOK REVIEW

ARCHITECTS' YEAR BOOK. Paul Elek, Ltd., London, 35/-.

Edited by Jane B. Drew, F.R.I.B.A., with Trevor Dannatt, A.R.I.B.A., as assistant and E. Maxwell Fry, F.R.I.B.A., Herbert Read, D.S.O., M.C., B.Litt., M.A., and Professor Sir Charles Reilly, O.B.E., Hon. LL.D. (Liverpool), M.A. (Cantab.), F.R.I.B.A., constituting the Editorial Board, the first issue of this year book is assured of immediate acceptance by the architectural profession. Were these names not a sufficient guarantee, one glance at this outstanding volume would convince the most exacting architect of the care, control and design which has produced it. It is the Editor's hope that " this book will be a help and inspiration to the war-weary architects once more starting the joyous task of creation." This hope will undoubtedly be realised and is fully justified, for, like other year books, it is a source of much and varied information, and, unlike other year books, it has been compiled by persons closely identified with contemporary design and planning for contemporary architects.

Contributions to its 412 pages range almost equally between aesthetic and technical subjects in the design and planning field, and, reflecting to-day's humanitarian trends, contains a leavening of the necessary sociology. The subject matter, which for the most part is accompanied by comprehensive bibliographies, ranges from housing, schools, service buildings generally, industrial buildings and exhibitions to town planning, not excluding the arts and industrial design; and on the technical side from the relationship between science and architecture, co-ordinated engineering services, structural systems, heating, ventilation and air-conditioning and acoustics to materials and methods of construction.

The text is supported by some 700 illustrations, the majority of which are plates and the remainder drawings and diagrams. Printed on art paper to the exacting standards of Messrs. Percy Lund, Humphreys & Co., Ltd., and with the cover, layout and typography excellently handled by Peter Ray, M.S.I.A., this publication presents an attractive, informative and valuable background of contemporary knowledge to the progressive practice of Architecture.

W.D.H.

OBITUARY

MR. J. E. HARRISON

Mr. J. E. Harrison was born in 1870 in Newcastle-under-Lyme, where he was educated and served his articles with Messrs. Chapman & Snape, architects and surveyors, of that city. He then took up an appointment in Bournemouth with Mr. Fitzgerald. Thereafter he started practise in this town, and left for South Africa, for health reasons, in 1895, and settled in Bloemfontein, where he was an assistant to the late Mr. W. H. Stucke, F.R.I.B.A., P.A.S.I., M.S.I.

In 1897 he entered into partnership with Mr. Stucke, and until 1908 ran the Bloemfontein branch of the firm. During this period the Bloemfontein Cathedral, Bloemfontein Club, the original Government Offices, the Hotel Imperial, the South African Mutual, the Board of Executors, the Grey College and many other buildings were designed and erected by this firm. From 1908 to 1910 Mr. Harrison was with the Public Works Department, rejoining the firm of Stucke and

Harrison in Johannesburg in 1911. He collaborated with Mr. Stucke in the design of many important buildings in Johannesburg until the latter's death in 1931. During this period some of the more important buildings erected were Locarno and Geneva Houses, Union House, Nunnerley's Buildings, Cuthbert's Wholesale Warehouse and the Standard Bank Buildings, Pretoria.

Mr. Harrison became senior partner in the firm on the death of Mr. Stucke, and retired from active participation in the business in 1936. During this time the firm designed the new S.A. Mutual Buildings, Maritime House, Anglo-Vaal House, the Standard Bank, Fox Street, Lucerne Mansions, Hudaco House, and Provident Buildings.

Mr. Harrison was also a member of the Chapter of Quantity Surveyors, and during his partnership with the late Mr. W. H. Stucke in Johannesburg carried out a great deal of quantity surveying in connection with the firm's business.

To his widow, Mrs. J. E. Harrison, his daughter, Mrs. B. Bladen, and his three sons, we extend our sincere sympathy in their sad bereavement.

MR. F. WILLIAMSON

The sudden death of Mr. F. Williamson, "Freddy," as he was known amongst his more intimate friends, came as a great shock to the profession. He was born in England and was articled to a firm of architects in the Midlands before the last war. He served throughout the war in the Royal Navy and had some hairbreadth escapes on minesweepers in the North Sea. On the cessation of hostilities he attended courses in Architecture at Liverpool University, and spent some months in the office of McKim, Mead & White in New York. He came out to South Africa in 1920 to join the late Mr. Frank Emley, who had just won the competition for the main buildings of the University of the Witwatersrand. Owing to the breakdown in health of Mr. Emley, Mr. Williamson took over his practice, and was responsible for the design of the main University buildings, in connection with which he was associated with the late Mr. N. T. Cowin and Mr. E. M. Powers for many years. From 1921 to 1925 he assisted as a part-time lecturer in architectural design in the Department of Architecture, and for some years after that he was one of the senior examiners in that department. Mr. Williamson was chiefly responsible for the introduction of cast concrete facing blocks, which were used for the first time in Johannesburg in the University buildings. The influence of the Liverpool School of Architecture and his training in America is seen in the design of his early buildings in Johannesburg, which were based on his studies of Classic and Italian Renaissance architecture.

Among the more important buildings in Johannesburg for the design of which he was responsible are the Chamber of Mines, Davidson's Mansions, Stanley House, Beresford House, St. James' Mansions, Manners Mansions, Anstey's Building, Aegis Building, Annan House and London House. In addition he designed a number of private houses which show the influence of the so-called American Spanish Mission architecture. He was a member of the Council of the Association of Transvaal Architects and later the Transvaal Provincial Institute of Architects, of which he was President in 1928. He was a member of the Central Council of the Institute of South African Architects and was Vice-President-in-Chief in 1933. He was also a member of the Chapter of South African Quantity Surveyors. Amongst his contemporaries on councils and in the profession he was extremely popular. He had a lovable, though at times an aggressive and dogmatic disposition, so characteristic of the Navy. During the late war he did his utmost to get back into the Senior Service, and his failure to do so depressed him considerably.

To his widow and sons we express our heartfelt sympathy in their sad loss.

G.E.P.

Journal of the SA Architectural Institute

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