

The primary ethos of Stauch Vorster Architects is that Architecture is a Pragmatic Art. Design is really a tool for resolving the endless possibilities in arranging the spaces, marrying the building to its site and choosing a construction technique, all through the consultation of many different people. It is a means of integrating and resolving the inevitable design conflicts that range from public versus private, to socially acceptable versus commercially viable, as well as reconciling the artistic aspect of making a building within realistic cost, time and quality contro



Profile

PRACTICE STRUCTURE

Hellmut Stauch, a leading modernist German architect, working within a regionally derived vernacular, founded Stauch Vorster Architects in Pretoria in 1943.

Today the practice is represented throughout South Africa by five regionally based operating companies: Cape Town; Durban; Johannesburg; Pretoria; Port Elizabeth.

These individual companies operate within the umbrella network of Stauch Vorster Architects (Pty) Ltd. This structure is suited to respond to the differing economic, social and political environments of each region.

Stauch Vorster Architects is the 'umbrella' under which the practice objectives are achieved. These include interoffice liaison and support on coordinated standards and specialist skills are shared between each operating office.

Profile

PHILOSOPHY

Design is a process in which dialogue develops an appropriate and unique solution for each project. In implementing this process, design responds to specific needs, such as programme, context, budget and timing.

Within the above parameters, however, the responsibility to achieve environmentally responsive buildings, requires an integrated approach providing clients with functional and flexible buildings. The application of appropriate technologies provides building complexes which are fully adaptable to present and future needs.

In achieving these objectives, the practice subscribes to a 'green policy' based on a number of core philosophies regarding the impact that buildings have upon local and global environments. This primarily translates into low energy buildings providing efficient and comfortable environmental conditions, with reduced energy costs and elimination of health risks. This rationalisation process for design solutions is particularly pertinent to Africa with the simplification of building operations and through the use of efficient monitoring systems. The contextual philosophy of the practice is "Meeting the needs of the future" and thereby arriving at solutions which develop an understanding of the fundamental African "genius loci" within the context of the global community.

In dealing with the Architecture of the Future we search for an architecture and urban vitality which celebrates the ever-quickenning pace of social and economic change, aimed at producing an architecture of permanence and transformation.

Managing Directors



Robin Vorster

Born in South Africa, 1935. Qualified from University of Pretoria Dipl. QS in 1957. Joined Helmut Stauch in 1958 and became a Partners in 1959. Appointed Joint Senior Partner of Stauch Vorster & partners in 1961 & in 1970 promoted to Executive Chairman

Group Executive Chairman
Group Director
Managing Director of
Stauch Vorster Architects Gauteng.

Tel: +27 12 341 6390
Fax: +27 12 341 7241
Email: archsvpt@iafrica.com

Managing Directors

Pieter Charles Bakker

Born, 1947, South Africa. Qualified from University of Pretoria 1971 and studied P.R.E.P (Property economics) through UNISA 1978. Set up private practice in 1977, amalgamated with Stauch Vorster Durban in 1985 and then transferred to Stauch Vorster Cape Town.

Group Director
Managing Director of
Stauch Vorster Architects Cape Town

Tel: +27 21 421 4276
Fax: +27 21 425 1119
Email: archsvct@iafrica.com

Managing Directors



Ivor John Daniel

Born in South Africa, May 1946. Worked for various practices in Durban and London from 1965-1968. Qualified from University of Natal Durban in 1975. Set up Daniel & Associates in 1976 and amalgamated with Stauch Vorster Architects in 1985.

Group Design and Marketing Coordinator
Group Director
Managing Director of
Stauch Vorster Architects Durban

Tel: +27 31 312 6202
Fax: +27 31 312 6237
Email: archsvdb@iafrica.com

Managing Directors

Derrek Charles Garvie

Born December 1939, South Africa. Qualified from University of Natal in 1964. Worked for London City Council 1962-65. Joined Stauch Vorster & Partners in Pretoria 1965. Set up private practice in Durban, 1968. Joined Geoffrey Le Seur & Partners, Durban in 1979 and moved to Stauch Vorster Architects Johannesburg in 1991.

Group Director
Managing Director of
Stauch Vorster Architects Johannesburg

Tel: +27 11 327 5445
Fax: +27 11 327 5447
E-Mail: archsvjb@iafrica.com

Managing Directors

Rod Francis Dryden Philip

Born in South Africa 1938. Qualified at the University of Cape Town in 1961. Joined Eric Vos in 1962 and became partner of Vos and Philip. In 1982 amalgamated with Stauch Vorster & Partners.

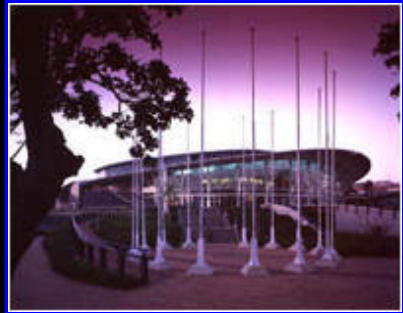
Group Director
Managing Director of
Stauch Vorster Architects Port Elizabeth

Tel: +27 41 586 1116
Fax: +27 41 585 3225
Email: archsvpe@iafrica.com

Projects



Entrance Elevation



INTERNATIONAL CONVENTION CENTRE

.....Durban

The city of Durban sought to build the world's best convention centre that would project Durban into the international convention arena, stimulating business tourism with all the attendant multiplier effects in the form of job creation, hotel development and international marketing of the City of Durban.

The brief, formulated in response to international research, required a multi-purpose, flexible venue capable of accommodating concurrent events and meetings of sizes varying from small "breakout" sessions to large plenary meetings of up to 3500 delegates.

The undulating roof is an evocative synthesis of the spatial requirements with a simple and elegant solution that has become an icon of Durban.

Completion Date	August 1998
Total Project Cost	R280 000 000

Awards:

South African Institute of Architects -
Award of Merit 1999
SAPOA - Award of merit 1998

Projects



Entrance Elevation



Central Circular Structure

AIRWAYS PARK, SAA HEADQUARTERS

.....Kempton Park

The project comprised of the design and construction of a new Head Office building to link to three existing buildings. The new complex accommodates the existing technical divisions with various management functions, in approximately 27000m² of new space, with effective interdepartmental relationships and communication. The complex projects a suitable image for a world rated airline with functional, commercially competitive and cost effective facilities.

A canteen is housed in the first of the large atriums bridging the buildings, whilst the second atrium forms a circulation hub and divides the buildings length into two. The remaining spaces between the old and the new buildings create much-needed planted courtyards in an otherwise hostile environment.

Completion Date	March 1997
Total Project Cost	R70 000 000

Projects



View across Marina



Detail of Office building

GRANGER BAY

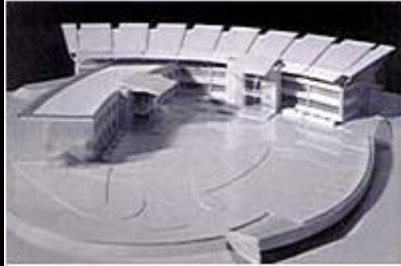
.....Cape Town

The project is a unique development in the South African context. With its bulk constructed on reclaimed land, it provides waterfront residential accommodation and other functions, virtually adjacent to the CBD of Cape Town.

The Water Club is located next to Cape Town's popular V&A Waterfront. The development consists of a Marina with breakwaters and floating jetties, 5 blocks of upmarket apartments, an office block a timeshare facility and a hotel, as well as the Technicon's Hotel, Maritime and Survival Schools.

Completion Date	February 1997
Total Project Cost	R70 000 000

Projects



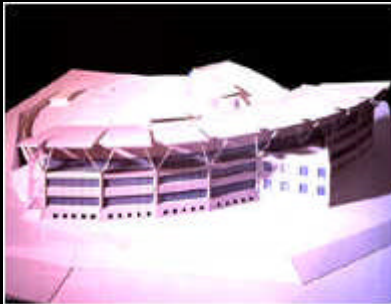
Form Model

GRINAKEER OFFICES, LA LUCIA

.....Durban

La Lucia Ridge Office Estate, together with the Gateway Complex, is to be one of the important activity nodes in structuring development within the rapidly expanding Umhlanga sub-region. The Estate itself is seen as a node in a sub-regional environmental network that ensures that open space and the restoration of natural coastal forest becomes an integral part of the regions development framework .

The clients brief required a design approach yielding a timeless architectural quality that was not fashion, theme or style specific; that reflected the inherent functional characteristics for which the building was intended; with commercial value and the ability to be re-tenanted over a long economic life span.



Form Model

The form of the building is derived from an analysis of the optimum views and responding to energy needs with respect to orientation. The roof form is dominant in its simple treatment of floating over the wall surfaces and being supported on expressed structure

Completion Date

Unbuilt

Total Project Cost

R16 000 000

Awards

1995 ISAA MERIT AWARD

Tshilidzini Hospital,
Thohoyandou, Venda.

1994 ISAA MERIT AWARD

BOP Music Recording Studios,
Mmbatho.

1994 ISAA MERIT AWARD

Parks Board Offices,
Pietersberg.

1994 ISAA MERIT AWARD

Bus Terminus, Pretoria Station.

1988 ISAA MERIT AWARD

New Colosseum Building,
Johannesburg.

1989 SAPOA MERIT AWARD

Rand Water Board,
Johannesburg.

1989 ISAA MERIT AWARD

Monaltrie,
Durban.

1989 SAPOA BUILDING MERIT AWARD

Monaltrie,
Durban.

1988 SAPOA BUILDING MERIT AWARD

The Marine,
Durban.

1994 NIA CONSERVATION AWARD

The Manor House,
Durban.

1998 ISAA AWARD OF MERIT

International Convention Centre, Durban

ISAA AWARD OF MERIT

Munich Reinsurance Office Development

1999 SAPOA AWARD OF MERIT

International Convention Centre Durban

1999 ISAA Award of Merit

Ceramic Industries, Pretoria

Papers

"ARCHITECTURE OUT OF AFRICA :

.....Meeting the needs of the Future"

SLIDE 1 (SVA POSTER)

Welcome to the Stauch Vorster Architects Group seminar. As you can see from the slide on the screen behind me, we are here to talk only one language, and that is ARCHITECTURE. Also from the slide you will detect that the poster also encapsulates the theme of this conference...ARCHITECTURE OUT OF AFRICA. The significance of juxtaposing an image of the Earth as seen from outer space, on the top, and the outline of the Baobab trees at the bottom, is to create a dialogue between the way we see the world outside of Africa and the way the world sees Africa. The other aspect of the poster is that the dialogue linkage between these two elements is the language of Architecture. I honestly believe that we have a lot to offer the world, and as much, we must listen to what the rest of the world's concerns are, in order for us to both make our contributions heard, and to hear what they see as important issues.

I hope that this conference will facilitate the inter-change of ideas, which are crucial to the development of both individuals and the constituent parts of this group practice. As a group, I believe that the single most important factor which should hold us together as a practice, must be DESIGN. Of course I must define both "Design" and "Architecture", in the context of our Architectural practice role. Design is multi-faceted, however if we can coin a new phrase , then I believe our primary function as Architects ,or our core business, is that of DESIGN DELIVERY. Of course design delivery covers every aspect of the traditional role that Architects have carried out in past, however I believe we have to focus on those aspects of our work which add value to society and which they recognise as unique to the contribution that we as Architects make. We have therefore to ensure that we at the cutting edge of all aspects of Architecture, these include, understanding the issues affecting the overall environment, which involves visualising and communicating concepts in order for us to be able to develop appropriate design solutions, and document those solutions clearly in order to communicate and deliver the completed product.

Nothing much different from what we know!, I hear you saying, except I believe we are still in danger of seeing our work in terms of projects which have to be managed. The trap is seeing our role of managing the Project and not the Design. We are all too often blamed for various aspects of projects going wrong, when a lot of these aspects are really outside our preserve, as well as our primary expertise. I believe we are moving very quickly into totally new market conditions, which

demands from us the highest level of Design Expertise. These conditions are I believe extremely demanding of us Architects in terms of both our innovative solutions as well as our technical applications. In order for us to meet these future global trends we have to invest in our Architects, from a development point of view as well as in technical research and development. Internationally our competitors are doing precisely this, and as I am sure you are all aware, they are already moving into the South African market and are increasingly eyeing Africa as a fertile area as it is known as part of the "Developing" countries of the world. We have to see our "Meeting the needs of the future", in terms of us preparing ourselves to meet the future, and focusing on our core strengths, Design and Architecture. In order to give a broad overview of the subject matter which will be covered during the conference, I wish to expand on some of the issues around which some keynote addresses will cover.

SLIDE 2 (AUS) RIGHT AUSTRALIAN NATIONAL LEFT SYDNEY
EXHIBITION MARITIME MUSEUM CENTRE 1985/88

Firstly, I have the misfortune to report that Philip Cox has had to withdraw his offer of attending the seminar due to pressures of time. This is due to both his projects in South-East Asia and the postponement of the I C C Durban workshop. His contribution will be missed especially in terms of his international stature as an Architect, but also the perspective he is able to bring to the architectural synergy between his practice and ours. There are many similarities between the Australian culture and that of our own, and in addition the way in which the internationalisation of architectural practice has been impacted upon the Australian Architects, by the development of Pacific Rim countries. The possible linkages and impact on South Africa as well as the rest of Africa by these self same countries through their investment and demands for service, will I believe lead to us having deal with these self same pressure

SLIDE 3 (AUSTRALIA) SYDNEY FOOTBALL STADIUM 1985/89
SLIDE 4 (AUSTRALIA) YULABA TOURIEST RESORT 1981/84

I can only hope that a future opportunity will arise for the rest of the practice to be able to, share the experience we in Durban have had, in working with Philip, and for him to be able to share with our practice his inestimable insight and experience. In order to deal with some of the broad issues which form the keynote aspects of an opening presentation, I will cover some of these aspects myself and also refer to presentations to be given by others, which will follow today and tomorrow

SLIDE 5 (AFRICA) HOUSE BREBNOR STANLEY SAITOWITZ

Firstly we have to set the context of our African roots. To do this I will take you on a review of what are the fundamentals of the African "genius loci". It is this spirit of Africa which we as Architects have to understand and respond to in order to be relevant and meaningful in terms of both the natural and cultural environments. We must strive to understand the social and spiritual dimension our African environment, and in so doing look at symbolic imagery and archetypal environments which relate to our wide geographic and cultural boundaries. A study of African vernacular architecture is in the main, domestic in scale, however a significant element, is the use of external spaces for both domestic as well as ceremonial use. This spatial understanding of the use of outdoor spaces relates to the built as well as to the un-built and it is in our psyche that the significance of this element lies. Africa is a continent of vast open spaces, and

therefore the relationship of the unbuilt is usually stronger than that of the built form. The most incredible exceptions to this are however found in two extremes architectural statements which epitomise the opposites which are resident in the

SLIDE 6 GREAT PYRAMIDS OF EGYPT

The pyramids of Egypt are masculine, geometric and protrude from the landscape in thrusting verticality.

SLIDE 7 GREAT ZIMBABWE

The opposite to this is the sinuous and evocative forms of Great Zimbabwe. This collection of built forms envelops space in a soft feminine horizontality, which blends into the natural landscape. Clay as a building material has also played I believe, a major role in the three-dimensional understanding of built form. The plastic qualities of the material allows for softer junctions between the earth and the vertical elements of walling. The wall surface in turn accommodates surface decoration as well as the gentler shapes of openings. Africa has many climates from temperate to hot continental. These stretch across the entire continent from a Mediterranean climate in the north, to hot humid equatorial, to temperate highlands, to sub-tropical, and back to Mediterranean in the south. The varying imagery of our natural environment in itself is an element to which architects should be sensitive, in terms of how we deal with space and form. We should be able to deal with a language of an outdoor architecture which provides spatial relationships which allows people to interface internal and external spaces. The spaces and form of the architecture should provide shelter from the sun in a manner which can provide for natural heating and cooling always re

SLIDE 8 TREES OF AFRICA L BOBOBAN R ACACIA TORTILIS

The imagery of an African landscape is very different from the Euro-centric model which is picturesque green and lush, however the African scene is harsh in shades of red and brown. This arises out of an African landscape which is "...all earth and stone, rather than the growth that covers it." as John Coetzee describes it in his book "White Writing". The aspect of specific reference to architectural application in the African context, will be dealt with in the various office presentations but more specifically on Friday by Paul Symondson in the "moAfrika" presentation and Rod Philip in the "Nelson Mandela Museum" project.

SLIDE 9 JEAN NOUVELL CARTIER FOUNDATION PARIS

Secondly in dealing with the architecture of the Future, I believe we should be searching for an architecture which will express and celebrate the ever-quickenning speed of social, technical, political and economic change ; an architecture of permanence and transformation where urban vitality and economic dynamics can be accommodated.

SLIDE 10 RICHARD RODGERS CHANNEL 4 HQ LONDON

The architecture should reflect and be able to respond to complex situations and relationships, which can be achieved by defining long-life served and short life servant activities. The creation of an architecture which incorporates the new technologies involves

breaking away from the static expression of perfect finite objects, to which nothing can be added or taken away, a concept which has dominated architecture since its beginning. The description of architecture as frozen music must be challenged and an architecture more like some modern music, jazz or poetry, where improvisation plays a part, and in improvisation creates an indeterminate architecture containing both permanence and transformation.

SLIDE 11 RICHARD RODGERS TURBINE TOWER TOKYO JAPAN

The best buildings of the future, for example, will interact dynamically with the climate in order better to meet the users needs and make optimum use of energy.

SLIDE 12 RICHARD RODGERS REC. OF REV.

This important topic will be dealt with in-depth by Johan Vorster, later this morning in his paper entitled "Architecture and Energy" We are, in architecture as in other fields, approaching a holistic ecological view of the globe and how we live on it. On another level the concept of architecture is going through a process of massive change, barely discernable amidst the haze and dust clouds raised by the urban cataclysm that has struck our planet. Population explosion, industrial revolution and its direct consequences through urban encroachment of rural areas and the global market and global communication with their burgeoning networks; are some of the reasons which explain why, in the 20th century, four or five times more buildings have been built than in the entire previous course of human history. We have to face the fundamental truth that modern cities have been invented without us, at times, in spite of us. They are an outcome of evolution, a new layer on the planet's crust, perhaps signifying the dawn of a new era - the Urban Age. This is another important facet of the new scope of opportunity which presents challenges to us and for which we look forward to Erky Wood's "Urban Design and Architecture" presentation later this morning.

SLIDE 13 RENZO PIANO KANSAI AIRPORT JAPAN

Any contemporary definition of architecture would have to start by stating what architecture does not involve. As mentioned earlier the very concepts which have been valid for the last millennium are not valid for the next. We will now have to draw on all our resources for knowledge on contemporary thought. The architect, who is grounded in reality, science is useful in its everyday application. Technological progress and the introduction of new materials with revolutionary properties, however calls what he knows into question and the relationship between pure and applied science pushes architecture towards a performative synergy. (a synergy which determines the shape beforehand). It is within this paradigm shift that the notion of integration and differentiation requires a kind of commitment on the part of architects to choose between them. Only "conceptual" architects, who as a matter of principle have conducted detailed analyses and imagined the widest range of possibilities will be able to choose with clarity of vision. In this context space and form play an ever diminishing role, and light in the form of energy and efficient materials are assuming an increasing role. Simplicity and complexity are further paradigm shifts, in which form and space are simplified and in which we require new levels of interpretation which enable us to say to what extent an object, which may appear simple, is in fact more complex than we may have ever actually conceived. Also consider the paradigms of density and lightness, things will be increasingly condensed and therefore comparisons can be made

between the miniaturisation and heightened performance as well as through mechanisation and passive energy systems. At another level, the social level, architecture is political and architects are politicians, however this democratic dimension must be kept distinct from the cultural dimension. I have drawn freely from the thoughts and writings of architects I admire, such as Foster, Rodgers, Piano and Nouvel, for their relevance in a changing world, and one which is heading into the 2nd millennium, at a rate which will leave architects as anachronisms of the last millennium, in much the same way as dinosaurs were at their time, unless we adapt to the future needs. As Richard Rodgers puts it: " Today, automatic pilots in aeroplanes can monitor all control functions and environmental parameters many times a second, continuously adapting and modifying the aircraft control systems to achieve optimal flight and passenger comfort. The future is here, but its impact on architecture is only just beginning to be felt."

SLIDE 14 RIGHT: RENZO PIANO LEFT: SVA POSTER KANSAI AIRPORT JAPAN

It is my aim, that this conference will address the issues of relevance and that out of the debates,(both in and out of the formal sessions), we will devise ways of moving forward as a practice, of "MEETING THE NEEDS OF THE FUTURE " with an "ARCHITECTURE OUT OF AFRICA".

IVOR DANIEL 24 August 1997