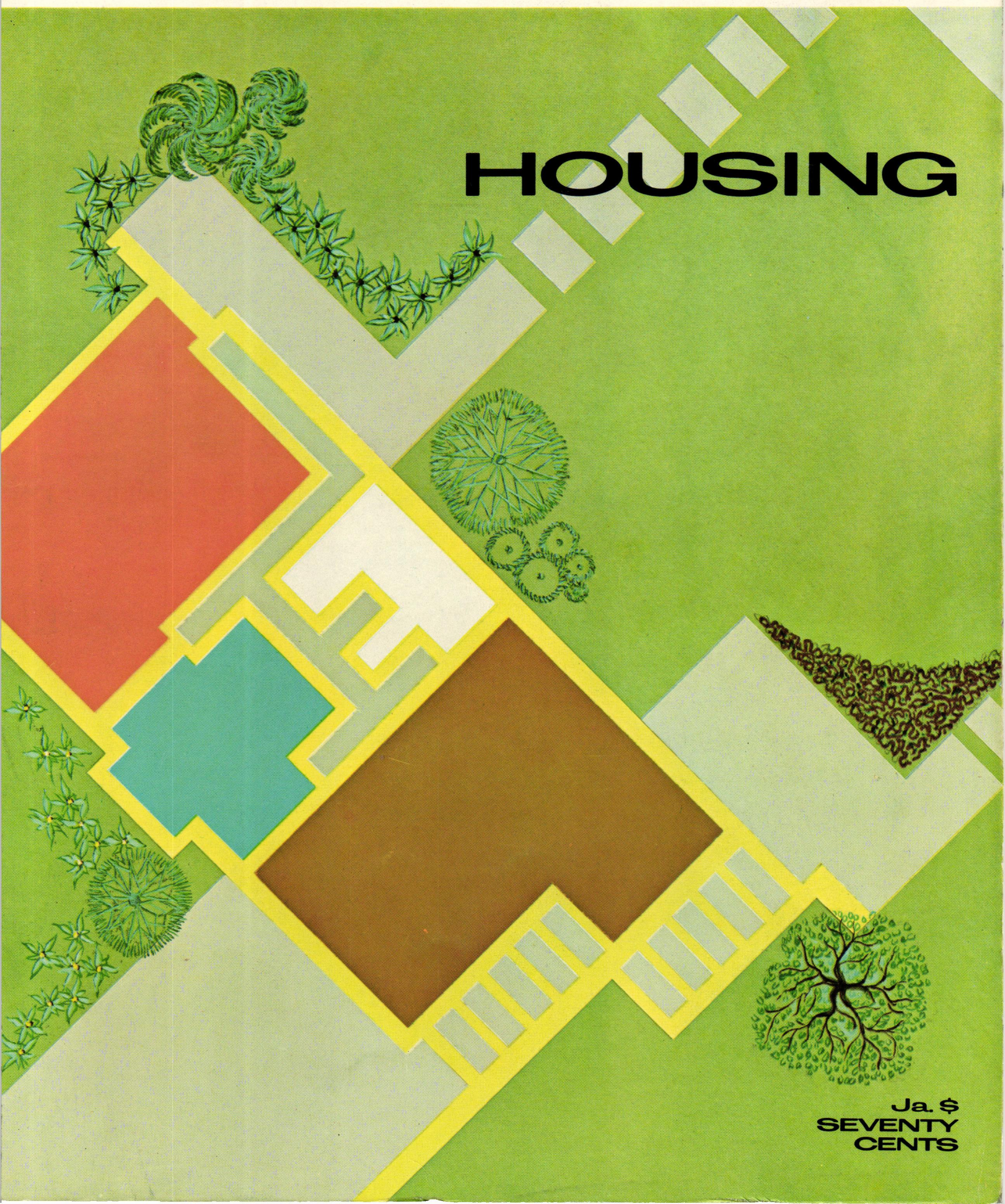
jamaica architect

ISSUE 8 : 1971

A REVIEW OF ARCHITECTURE IN THE TROPICS



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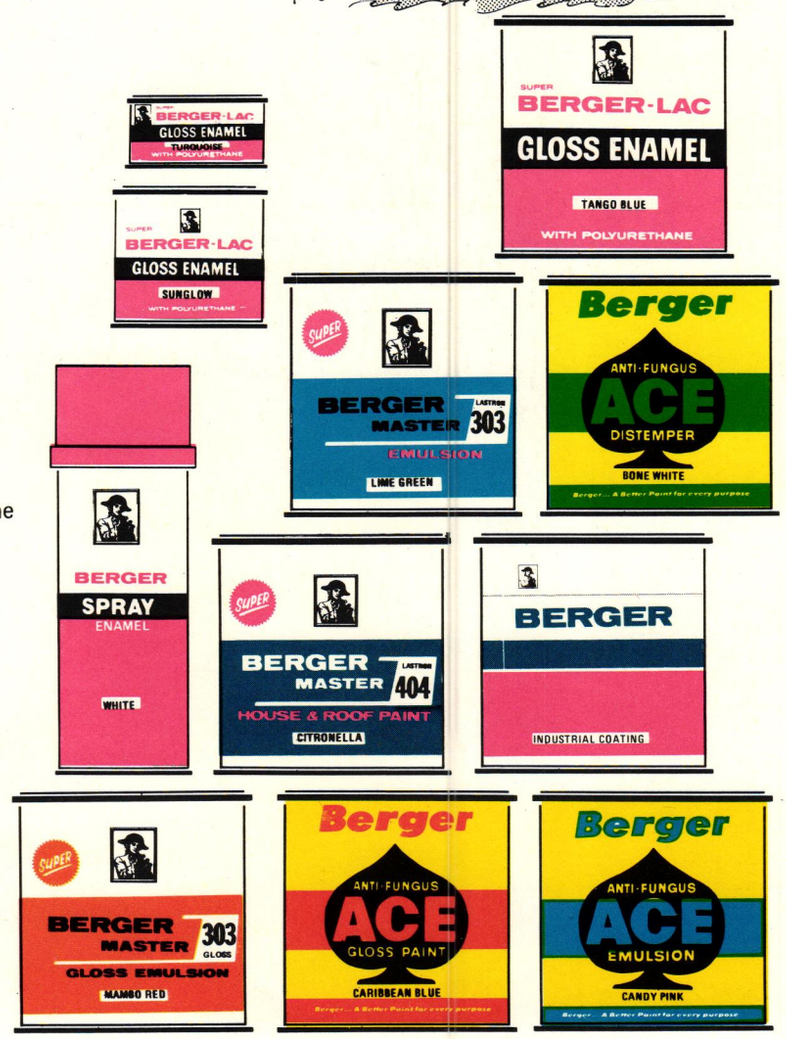

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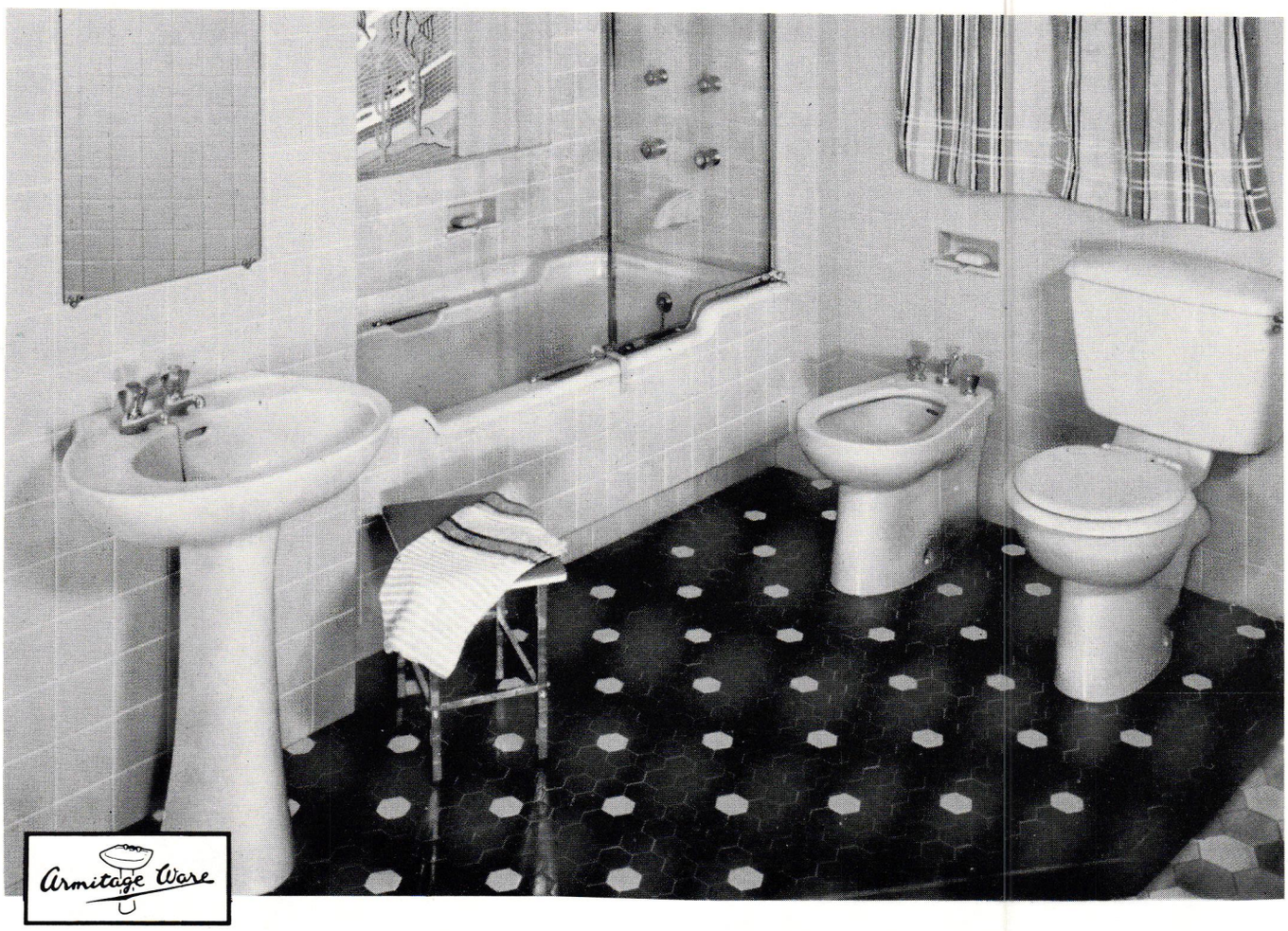

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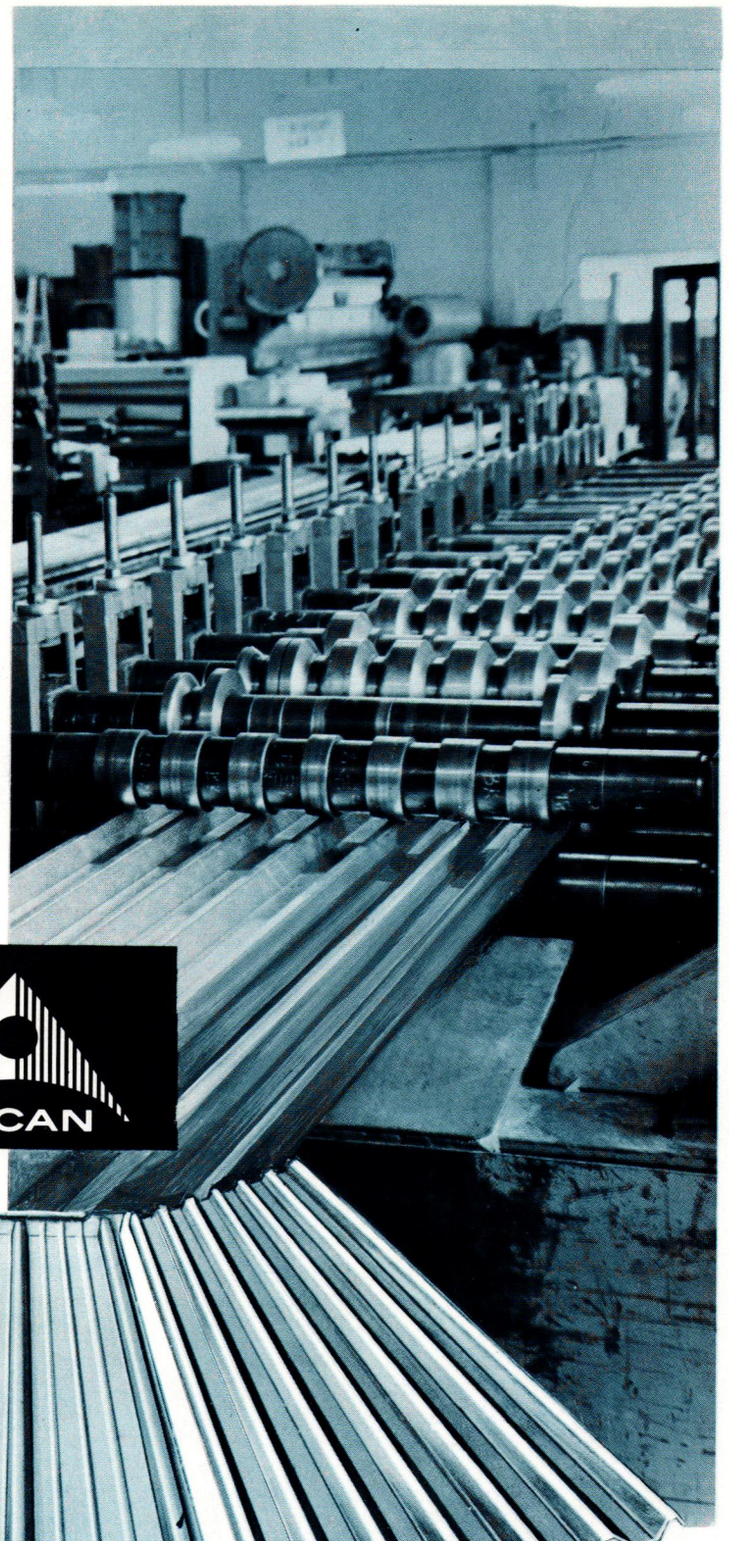

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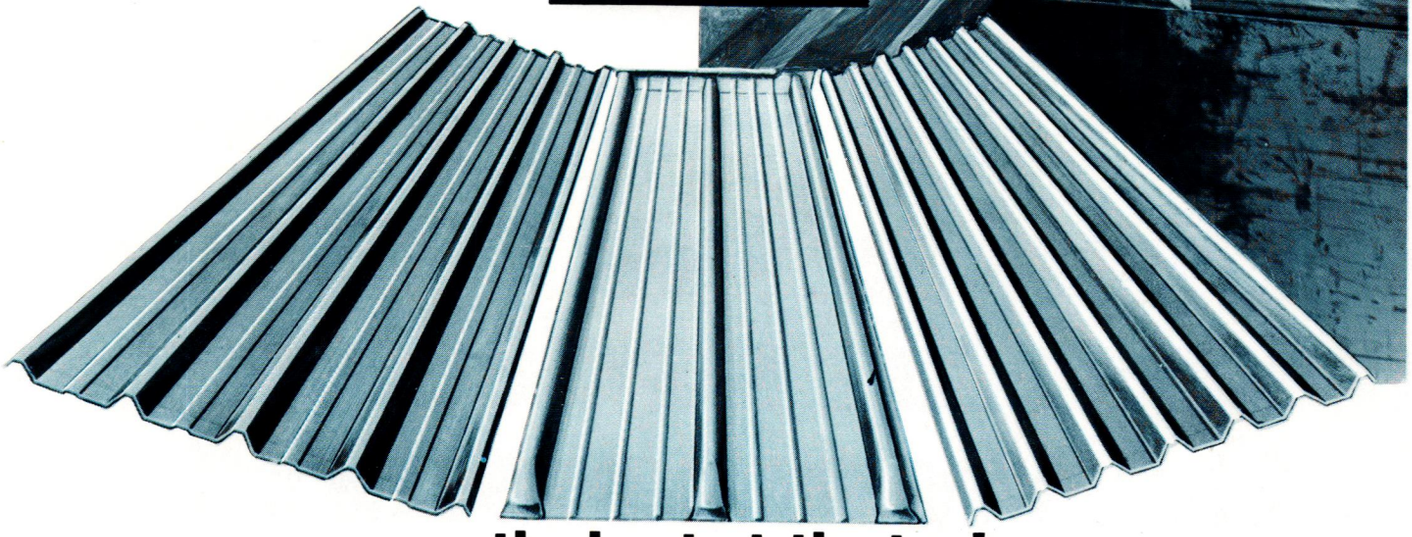

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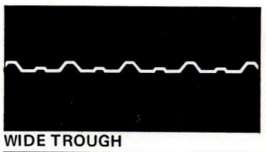

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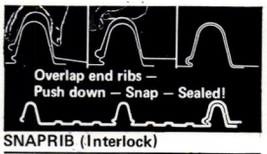

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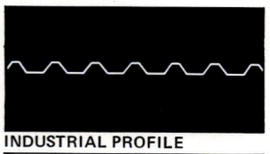

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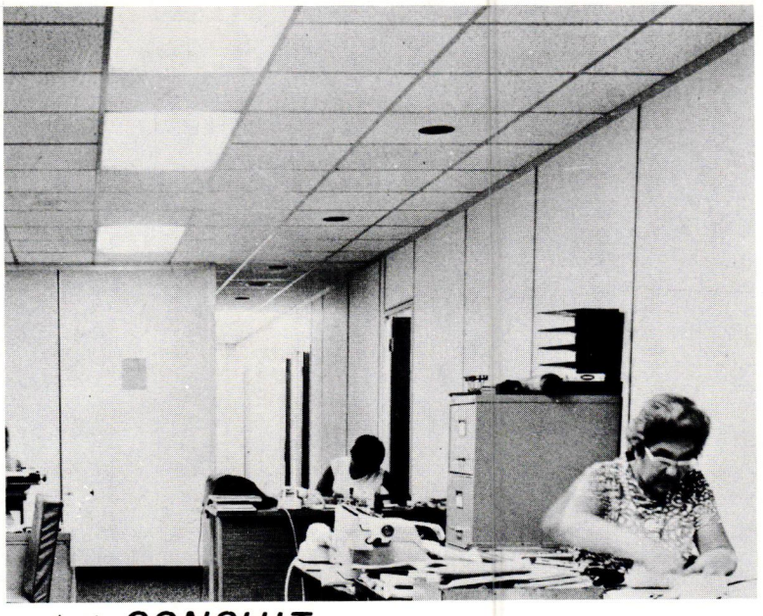

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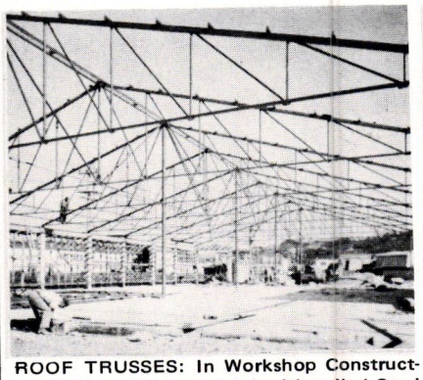

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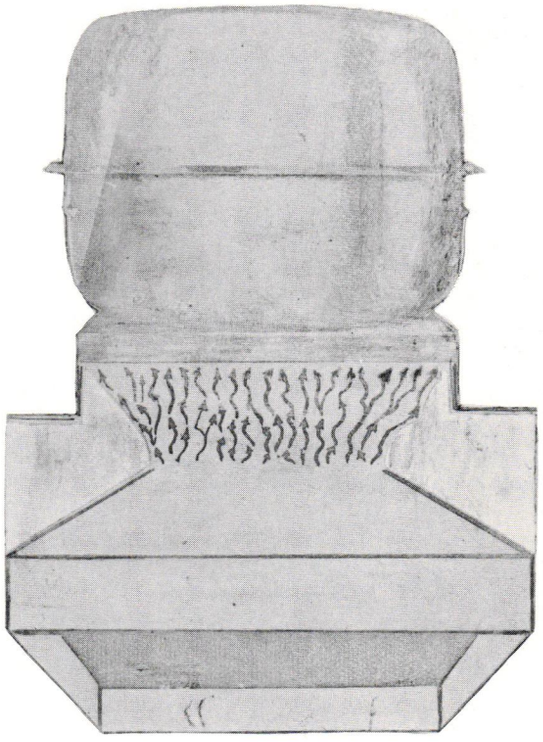

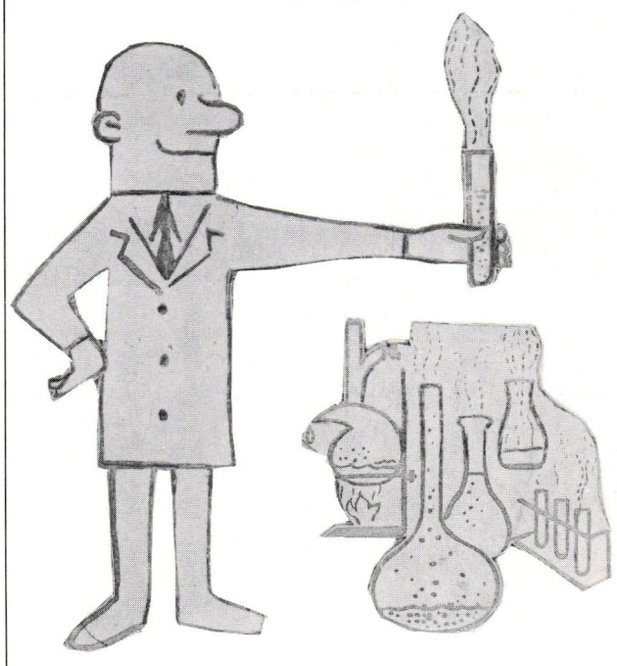

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A REVIEW OF ARCHITECTURE IN THE TROPICS

ISSUE 8 1971

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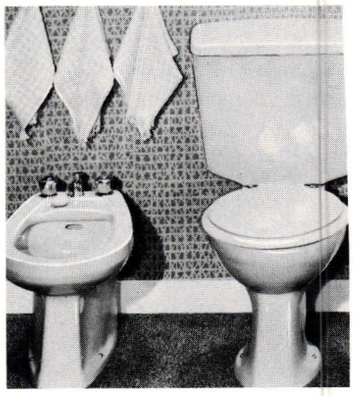

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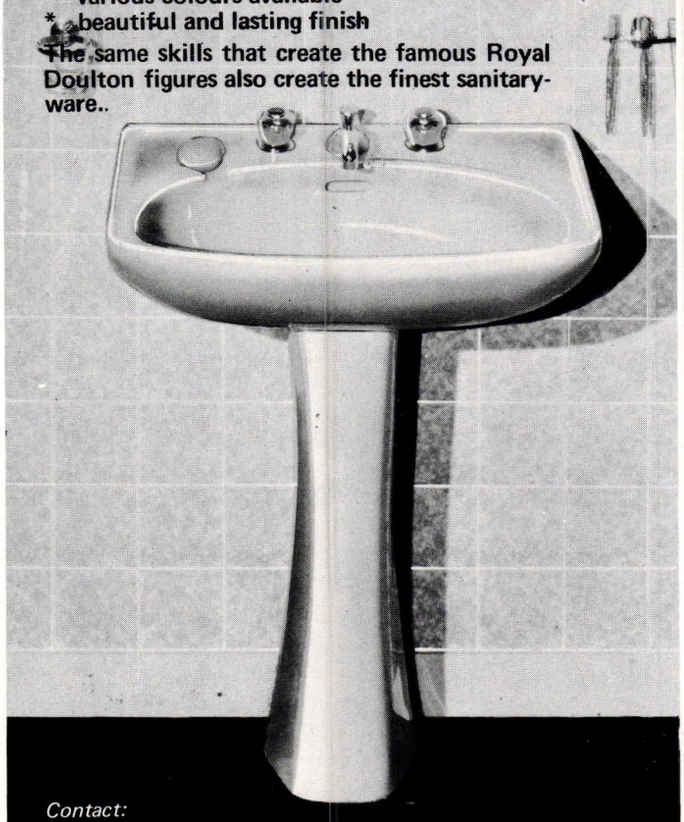

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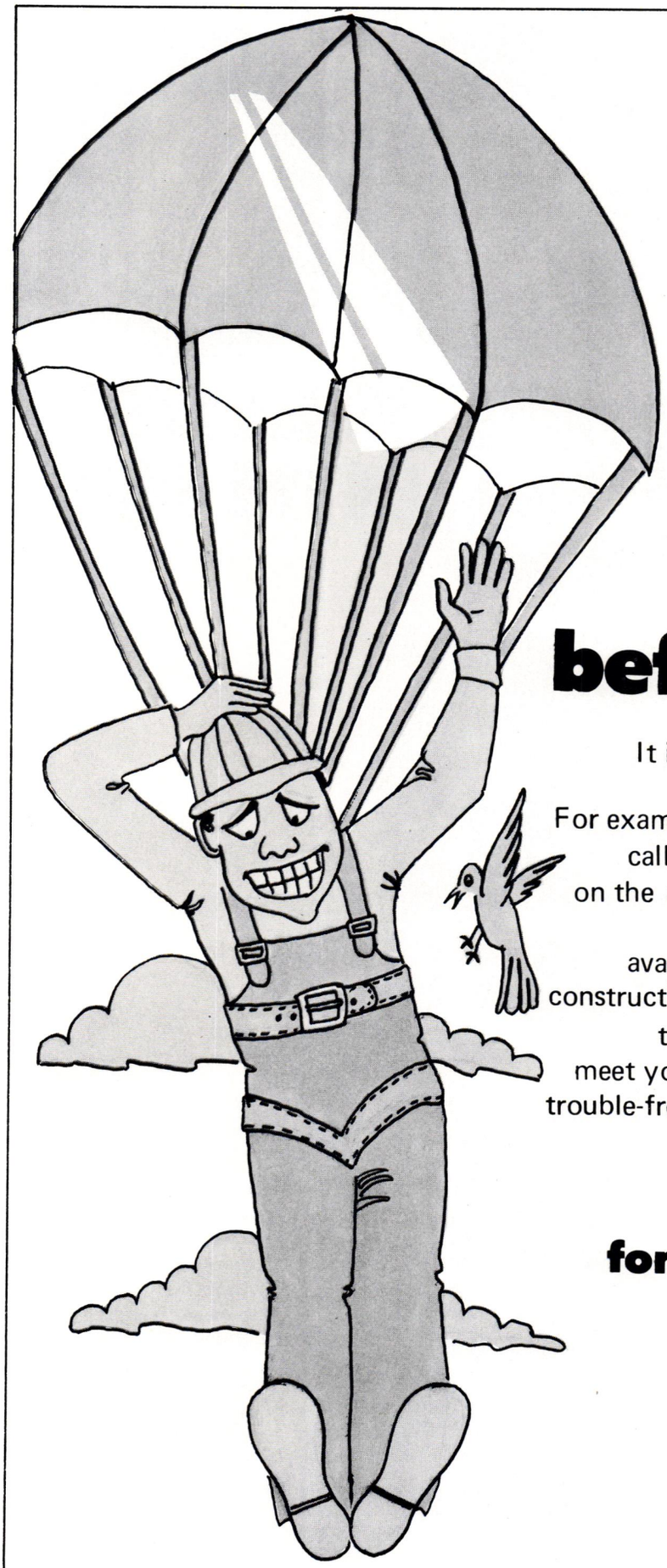

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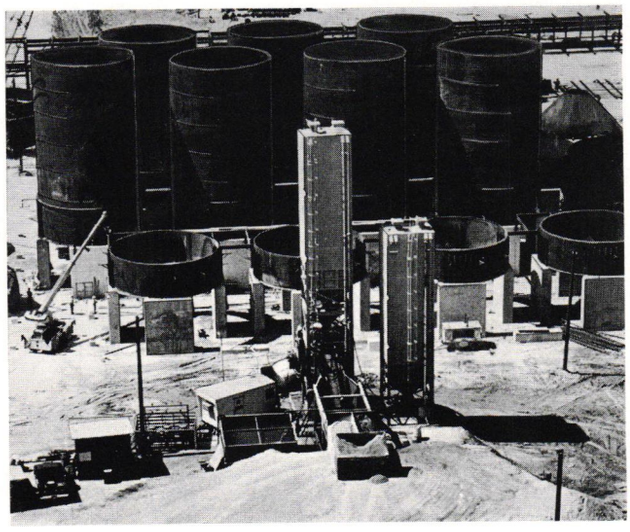

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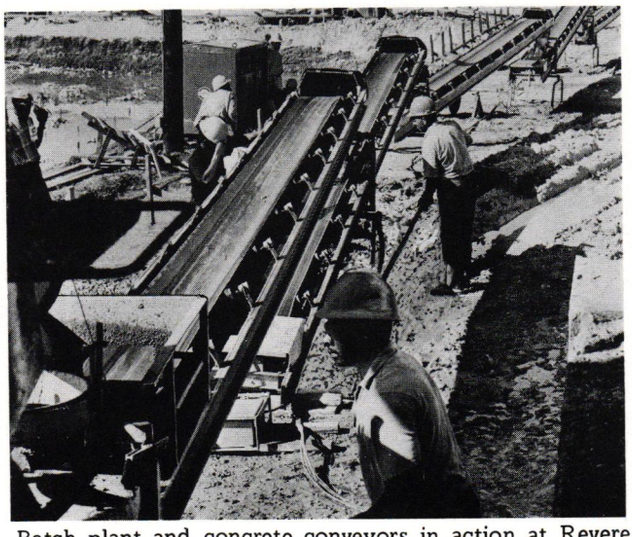

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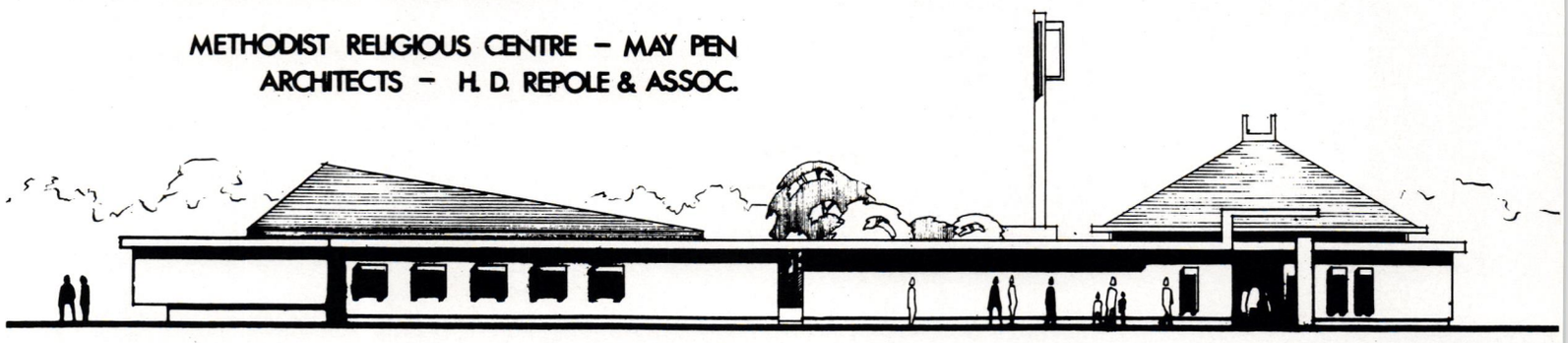

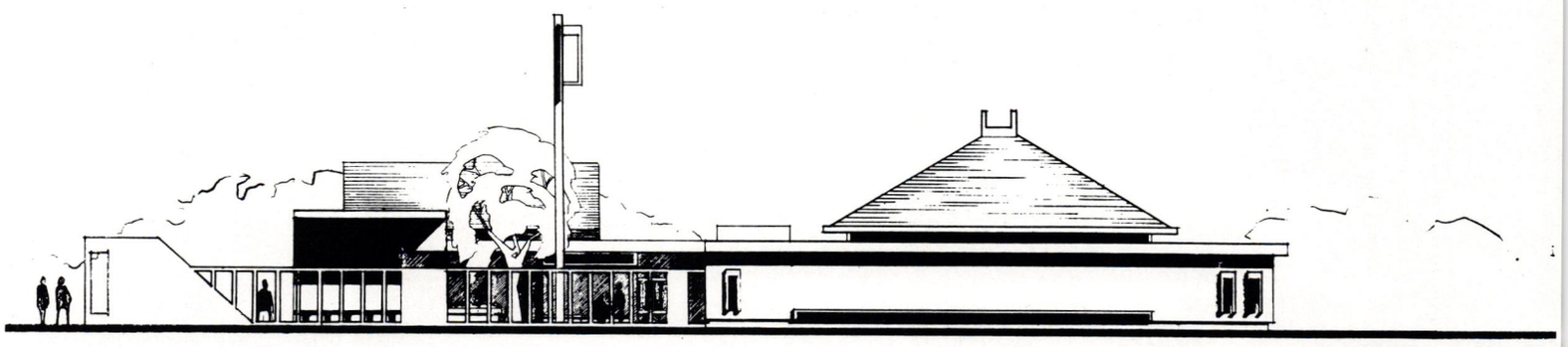

EAST ELEVATION

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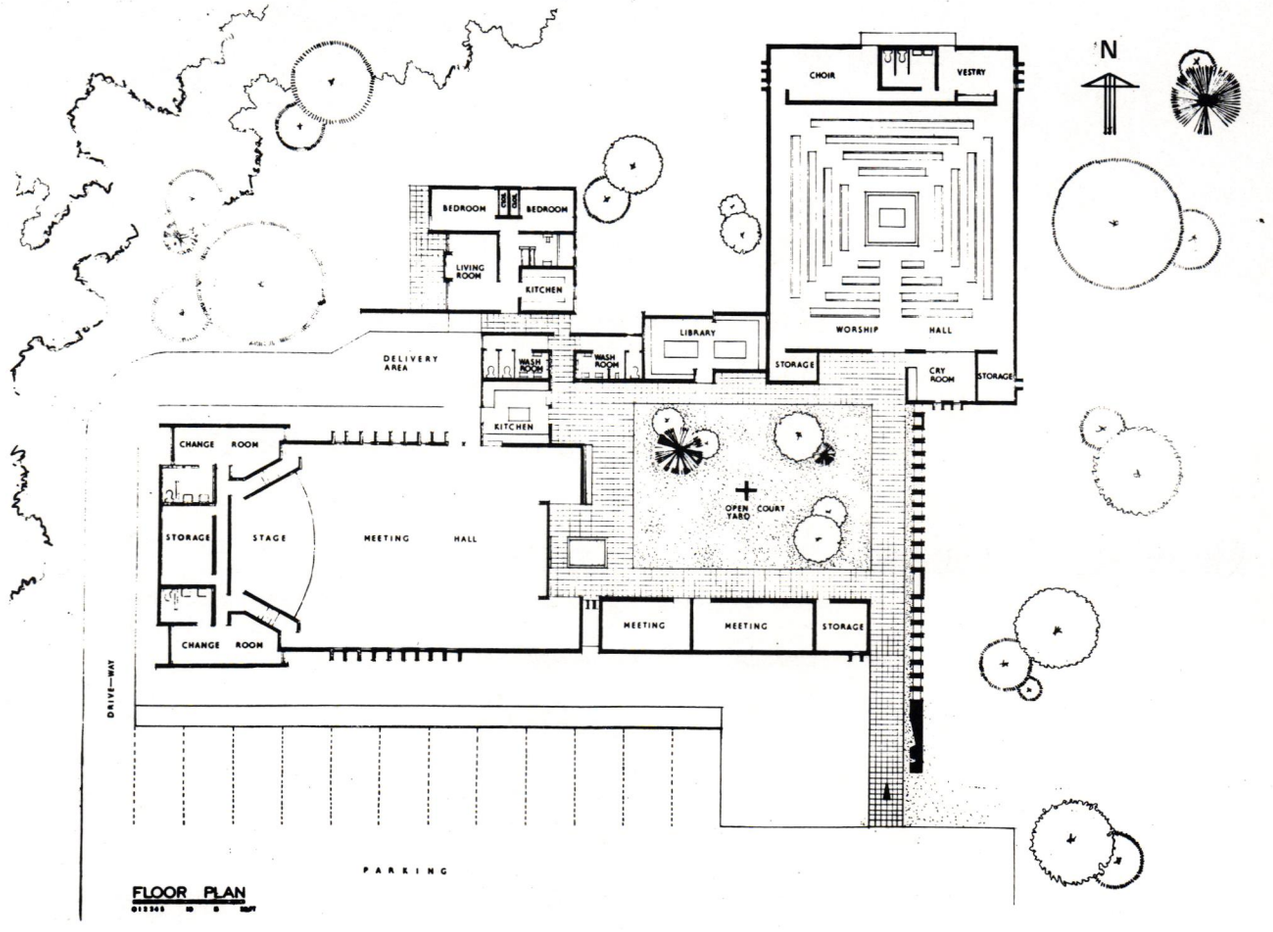
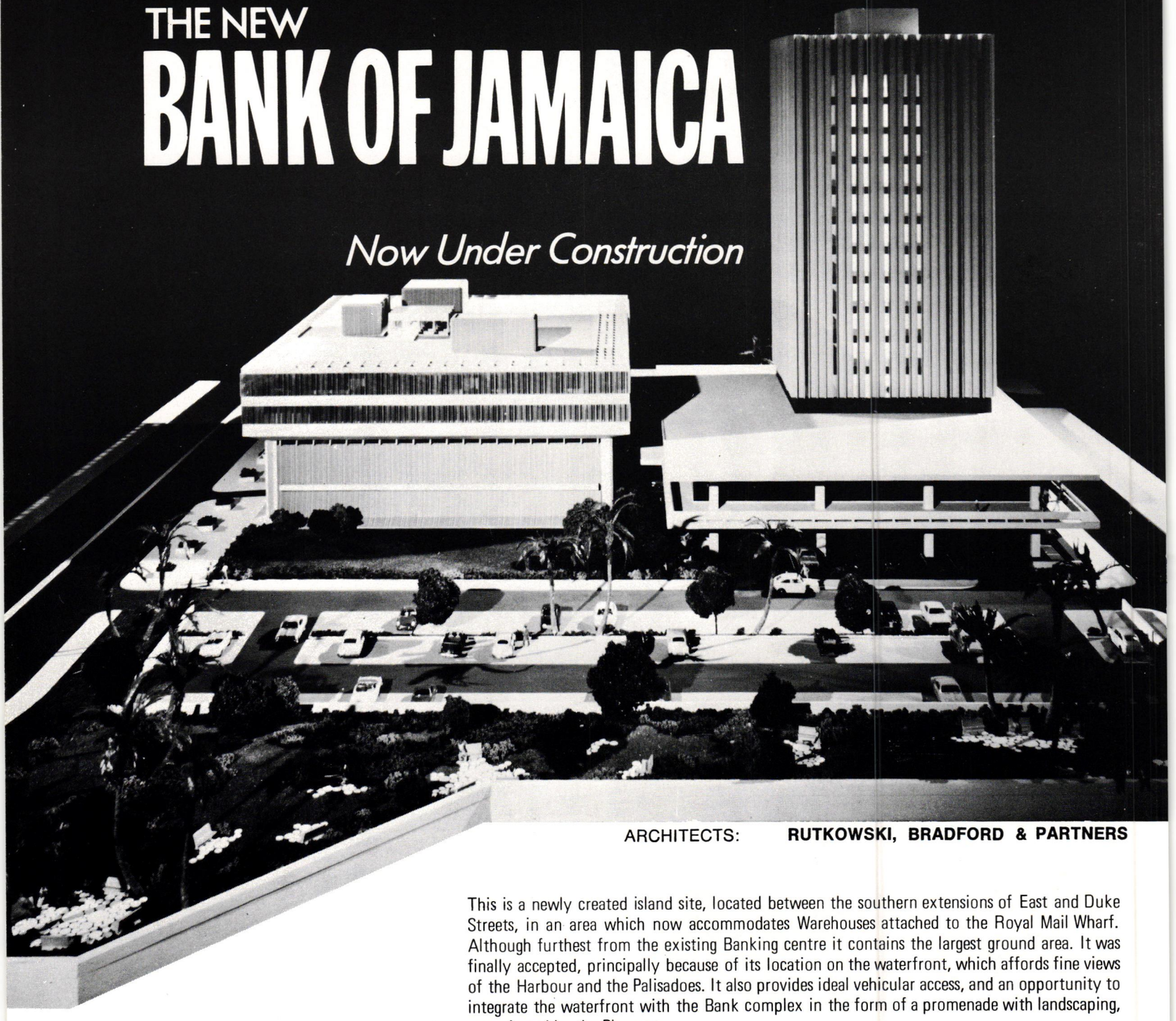


FLOOR PLAN

THE NEW BANK OF JAMAICA

Now Under Construction



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This is a newly created island site, located between the southern extensions of East and Duke Streets, in an area which now accommodates Warehouses attached to the Royal Mail Wharf. Although furthest from the existing Banking centre it contains the largest ground area. It was finally accepted, principally because of its location on the waterfront, which affords fine views of the Harbour and the Palisadoes. It also provides ideal vehicular access, and an opportunity to integrate the waterfront with the Bank complex in the form of a promenade with landscaping, as envisaged by the Planners.

The location of this waterfront site provides a suitable setting for a National Bank, which is sympathetic with the high architectural standards demanded in establishing its quality and character.

Design Concept

An impression of impregnability and total security must be a prime factor in the design of a Central Bank; the building must instil confidence by the strength of its physical proportions. This requirement could well result in a building of ponderous solidarity; the design which has been produced, however, has a refinement of detail which reflects an image of the rapidly developing Jamaican economy.

The character of the complex has also been influenced by the location of the site, the massing of the elements being related to existing and projected development in the vicinity.

The design contains two main elements – the 4 storey Bank building and a 14 storey office tower; both buildings being linked by a concourse, to which immediate access from the street is provided by means of a wide formal stairway.

The Concourse is at Main Banking Hall level and is the circulation pivot for the complex – the Bank, office tower and Conference wing. The Conference area will be to the south of the Concourse and it will be planned to allow flexible use of the facilities. Executive, Clerical,

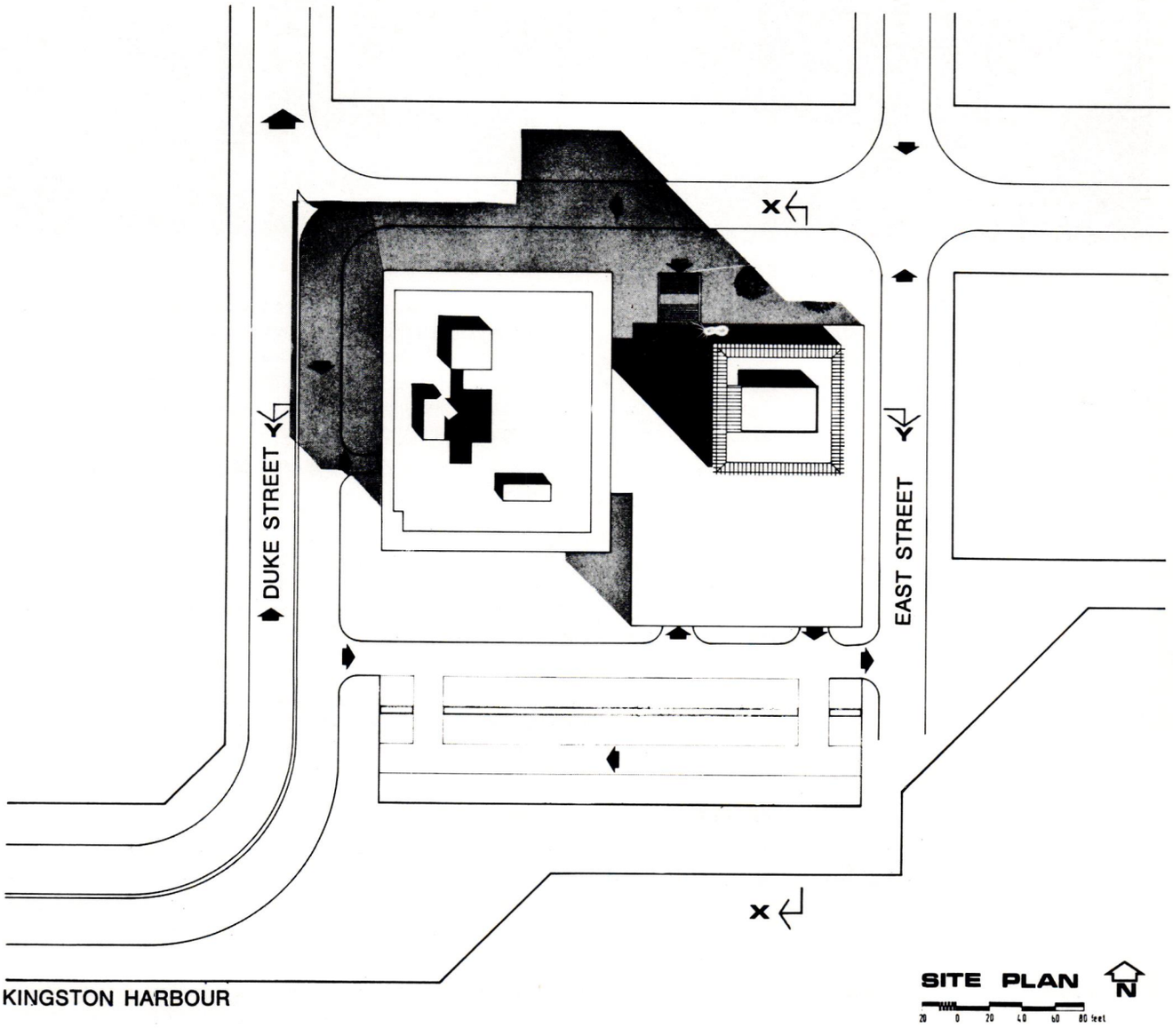
translation, Press and washroom amenities will be included and a terrace extending the full width of the Conference suite will provide outdoor covered space for social functions. The Conference hall accommodation will be adequate for 300-320 persons.

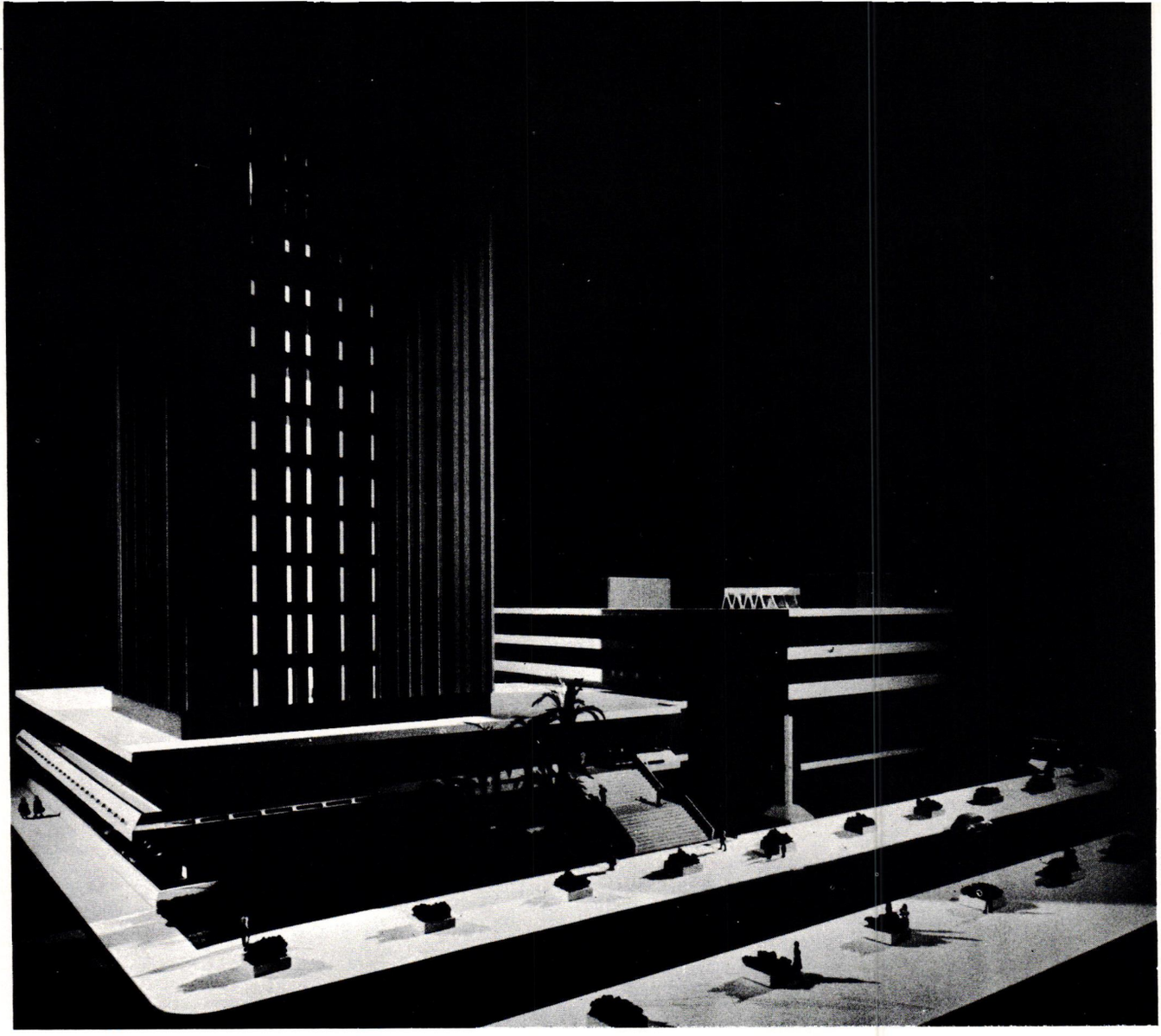
Below the Concourse/Conference Deck there will be covered parking space for 70 cars, with access to the Concourse from this area by lift or escalators. Space will be available for an additional 100 cars in an external car park, which will be landscaped.

BANK BUILDING

The large floor areas required in the Bank, coupled with the function of the building, have dictated its overall character. The plan determines the essential dimensions of the building, and proceeds from within to without so that the elevations reflect the function of the plan. The materials which comprise the elevations, mainly concrete, typify its spirit and strength, and a dynamic effect is produced by the introduction of varying planes, in which solid materials contrast with the two bands of slender concrete fins spaced at random centres. The fins have a semi-transparent appearance with backlighting created by an overhead brise-soleil system, giving protection to the glazed areas behind from flying objects during hurricanes. This play of light, shade and depth provides interest within a disciplined overall grid. The lower two floors are windowless apart from a shallow horizontal band of glass immediately below the ceiling at Banking Hall level.

A further aesthetic impact is produced by a three-storey open well in the centre of the building. This represents one end of the main axis of the complex which runs from the tower, through the concourse to the Banking Hall. The floor of the 'well' will be landscaped, its main feature being a shallow pool in which water will be constantly moving, an effect which, with the plants, flowers and shrubs, will provide a contrast of life and movement to the polished glass and textured concrete of the surrounding surfaces. At each level in the building there will be balconies which overlook the well, providing visual relaxation for the occupants.





OFFICE BUILDING

The 14 storey office tower, with its contrasting vertical emphasis provides a foil for the main Bank building. Apart from the ground and fourteenth floors, which are for service/parking and penthouses respectively, there are 12 floors of office space. A central service area accommodates 3 elevators, washrooms for both sexes, Executive toilet, and tea room, as well as compartments for electrical and fire-fighting equipment, two emergency escape stairs, and service ducts for air-conditioning and plumbing.

Excluding the service core each floor has a usable area of 4896 square feet, with an efficiency of 87%; this being the ratio between office space and service core.

Although contrasting in shape, details employed on the tower facade are wholly sympathetic with those of the Bank. Each building has a facade treatment which is repeated on all four elevations, and on the tower this treatment employs continuous vertical projecting ribs framing windows or solid concrete panels. Durable and hard-wearing natural materials, which require minimum maintenance, will be used wherever possible.

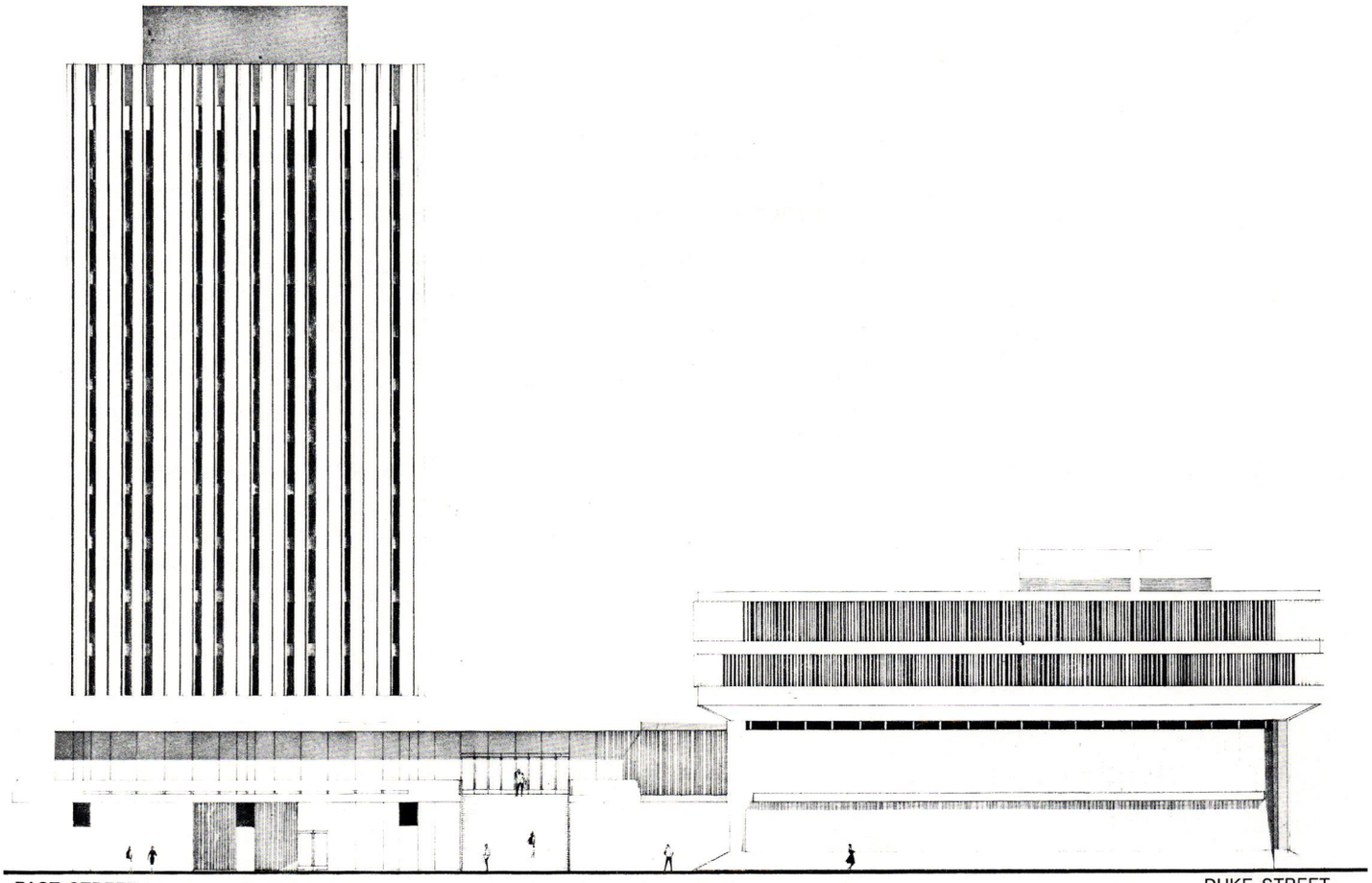
It is considered that the design has captured the spirit of the country's development. As far as possible, materials will be specified which are indigenous to Jamaica; types of marble, aggregate and timber which are rarely used will be employed. Full advantage will be taken of the versatility of concrete and its ability to take any shape or surface texture.

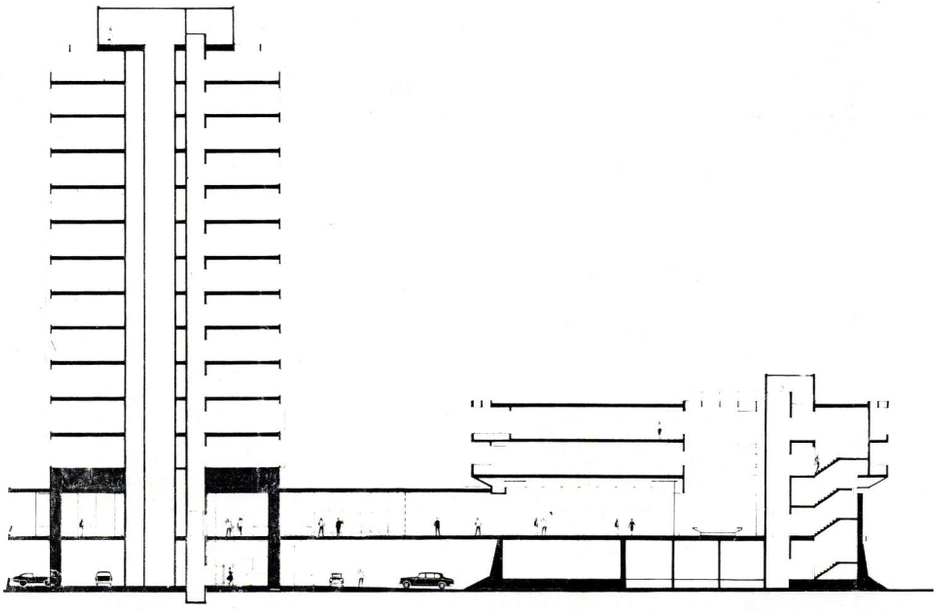
Materials

EXTERIOR

The entire complex-Bank, Tower and Deck, is to be founded on piles, and the structural system will be of cast in-situ reinforced concrete throughout. The "pan" flooring system which is used for all suspended floors consists of a thin slab with vertical ribs on a 3'0" grid in each direction. This form of construction makes downstand beams unnecessary and provides a level soffite which facilitates service runs.

Concrete will be the dominant exterior material; it expresses the structural concept and reflects the character of the complex. A number of different surface finishes will be provided by texturing the surfaces of formwork against which the concrete is to be poured; for example, a





powerful ribbed profile will define the lower two floors of the Bank. In other areas an open texture will be achieved by sandblasting.

Elsewhere, the concrete will be fair faced to give a smooth, self-finished surface. Strict quality control, laboratory tests, etc. will ensure that consistent concrete mixes, and hence finishes, are maintained throughout the construction period. In this way, attractive and maintenance-free surfaces will be achieved.

The site of the Bank is very close to the harbour, and it is considered imperative that exposed metal surfaces should have a high degree of protection against humidity and salt spray. Window frames and door surrounds will therefore be fabricated from anodized aluminium, having a rich medium-bronze colour. "Anodizing" is an electrochemical process which converts the surface of the alloy to a hard aluminium oxide, forming a highly durable protective surface. The colouring is achieved by an alloying process without the use of dyes or other agents and the colour will be completely stable. To complement the bronze finish of the glazing members, a bronze tinted heat and glare resistant glass will be used. These qualities are not achieved by surface coating but are integral with the glass itself.

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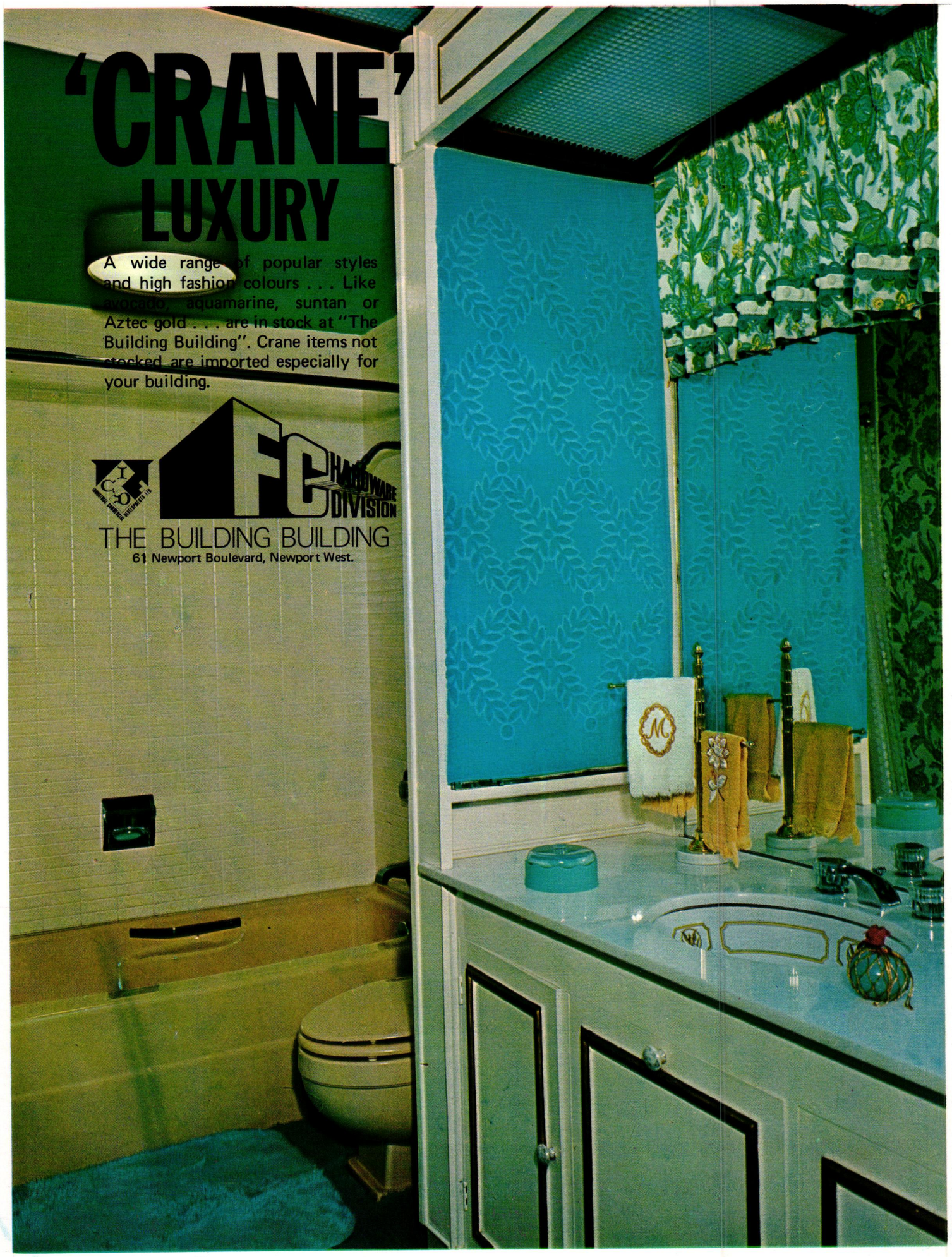
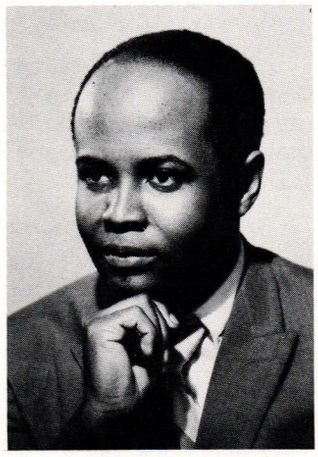


Editorial



TOWARD A NEW VERNACULAR

by Neil O. Richards, A.A. Dip. A.A. (Cert.) Planning
Guest Editor for this issue of the Jamaica Architect

A significant aspect of the Post-Colonial experience in the developing countries has been attempts by various functions within these societies to rehabilitate forgotten aspects of culture and to devise new directions.

This is done in order to fulfill an almost spiritual need, after cultural estrangement, and a new found consciousness of being. It is an attempt to restore those natural aspects of their life-styles and achievements which were devalued in terms of artificially imposed conditions, and it is an attempt to re-structure the past and present into a more compatible mould.

When past culture regains its value, it becomes a recognized page of history. It may be a static symbol of negation and outworn contrivances or it may act as a source of inspiration for new developments. In its essence, culture is opposed to custom and attachment to abandoned traditions, for custom is always the deterioration of culture. Many new marks of identification that appear, are superficial emblems of introvert nationalism, but in the main, there is a genuine search for the basis for an alternative cultural pattern. In "Jazz and the West Indian Novel", Edward Brathwaite says: "It is clear by now that what I am attempting in this study, is the delineation of a possible alternative to the European cultural tradition which has been imposed upon us and which we have more or less accepted and absorbed for obvious historical reasons, as the only way of going about our business. Or to put it more accurately; I'm trying to outline an alternative to the English/Romantic/Victorian cultural tradition which operates among us, despite the presence of a folk tradition which in itself, it seems to me, is the basis for an alternative. Our folk tradition, however, and the urbanzied products of this tradition — Jazz in the United States, Calypso and Ska in the islands — has been (with the partial exception of Jazz) largely ignored; and where it has been examined, the examination has been usually cursory, unciticral, sometimes patronizing.

The new vernacular in whatever sphere of our cultural life, has to be a synthesis of factors — a cultural matrix. There can be no pure indigenous form. Synthetic compositions have to be made in the hope of creating a unique end-product. Architects for example, have to reconcile the influences of their training (in the design of studios of Europe and America) with the design criteria of a different environment. Synthesis, here, implies a studied acceptance of external techniques, but not of external values.

Architectural re-structing has to occur on several planes. In part, it has to take the form of a critical re-assessment of the relevance of accepted codes of artistic style — the rules governing archetypes, proportion and composition. I am not unmindful of the scientific method or systematic analysis when I say that our architecture must be less 'rational', eloquent finite, complete and specific. Unlike a clean perfect neo-classicism, we must design buildings that are improvisations, that allow for further growth and adjustment without destroying the idea. The colours which formed our architecture and painting obeyed the traditional rules of harmony. The painter sought a change. "Certain ochres and blues, which seemed forbidden in a given cultural area, now assert themselves without giving rise to scandal . ." The painter sought a change, and rightly so. Our landscape, our resources, a source of inspiration for some of his creative endeavours, is a kaleidoscope of colours outside the harmonic scale and order-patterns of contrived colour schemes!

Our general economic background dictates that we begin by formulating a new vernacular which is based on adherence to a value system that promotes 'simplicity', rather than one which encourages the end product to reflect a type of prestigeous materialism for which we have no economic base. It is important to recognize the value of honest simplicity when beginning a concept that will hopefulyl grow and develop into a new aesthetic.

Marina Maxwell — an exponent of the Performing Arts, points the way, as she relates the concept of Yard Theatre: "Moving out of the theatre building, away from the proscenium, away from the £20 a night fees and the expensive battery of lights which always seem so necessary, is to expand our horizons of the potential and possibilities of West Indian Theatre".

It was found necessary to develop these art forms alongside the citizenry; unlike the formerly detached attitude where artistic-cultural endeavours were devised incognito and propagated by the trained artist, who, unaware of the real needs, provided an artificial filling. To quote Marina Maxwell: "Not only will we be freed to create new material based on the meeting of the skilled and the unskilled artist, the formally trained or rather as is more often the case, the semi-trained artist, and the primitive writer and the drummer of basic sounds, but we will be challenged into new forms, new forms that could add a dimension of West Indian reality to the formal arenas of theatre." The Yard Theatre concept corresponds directly to the natural life-style of the citizenry. It is a concept to which the citizenry will most readily respond. It is communal and friendly. Marina Maxwell says: "It is an attempt to place West Indian theatre in the life of the people — it is free, it is open to the street where people can stand and hear, come in or leave. It is an attempt to find West Indian theatre, and find it in the yards where people live and are. The deepest hope is that perhaps we might produce material that is closer to a West Indian audience than exists now."

We have heard remarks about architectural identity. Much of it has been reflective, in terms of what was built 50 or 100 years ago, but in the main, the approach has been forward-looking and progressive. There are several parallels between the strategy adopted by the pioneers of the 'new culture' and attempts to create a personalized architecture — a Jamaican architecture — an architecture for the Caribbean region.

The trained Performing Artists, in re-constructing their art-form with the citizenry, acted both as audience and participant — achieving social and artistic inter-communication, with the hope of cultural renewal. Similarly, architects will have to come to terms with the environment at large, and with the people who form part of the environment — if they are to successfully communicate their art-form with the citizenry. The clientet are the 'audience' who must appreciate the 'art-form' which is the building Proper general appreciation can be developed, not at the formal architectural level, but by firmer architect-citizen communication. Statistics of how people live and move, are vital to any study of the environment, but sole reliance on it as a means to an end, can lead to empty distortions of reality.

I want to make it clear at once that we cannot create a new group of architect-sociologists; but the following definition of Architecture by Charles W. Callister is worth recording: "Architecture is a social art, and self-expression is dependent upon communication with our fellowman." Ralph Rapson has this to say: "Architecture is both a fine art and a highly precise social and physical science. It is the creative process of organizing and ordering total environment and **relating it to man** for his physical and spiritual use, comfort and pleasure."

What is an ideal base for action? Let us augment the traditional teaching of design skills by establishing Experimental Design Studios, a serious, but informal adjunct of the architectural office operated as a research-design oriented teaching-discussion workshop and laboratory' — in which architectural assistants will participate. This notion does not in any way deny the principle that the architectural office is also a business organization; but it probably points to a need for establishing proper research grants and sponsorships.

An expectant generation is not interested in the traditional teaching methods of most (existing Schools of Architecture — but wants to live instead in an atmosphere of experimental work, solidly supported by general, scientific and technological studies. So let us develop and test ideas, and devise buildable projects — relevant to Jamaica and the Caribbean Region — and let us use the device of an informal/inhibition-free atmosphere as a catalyst to 'corporate' creativity.

I want to stress that some of the concepts I have just outlined could be implemented within the framework of a University system; but we can begin the search for a new vernacular outside that system.

This overall strategy can form the basis for innovation and a new direction in Local and Regional Architecture. It will be part of the new thinking. We will have interpreted correctly. There is no other alternative, if we are to join the mainstream of the new cultural process.

Neil Richards, the Guest Editor for this issue of the "JAMAICA ARCHITECT", studied Architecture, Planning and Urban Design at the Architectural Association in London, from 1962 to 1968. He worked for six months as a member of a design team at Shankland Cox and Associates (London); and was responsible for several aspects of technical investigation relevant to the Kingston Waterfront Re-development Project.

On returning to Jamaica, he was appointed Architect-Planner at the Town Planning Department of the Ministry of Finance and Planning, and is an Assistant Government Town Planner — and Counterpart Officer for the United Nations Development Programme in Physical Planning.

Papers include: "The Growth and Problems of Metropolitan Kingston", "Vernacular Housing: A Stylistic Base?", and he hopes to contribute a Paper for a major overseas publication, as part of an anthology on "Shelter in the Americas".

He says: "Meaningful participation in low-cost projects is not simply a matter of designing housing-schemes for the low-income group. Certain important issues affecting housing generally, will have to be clarified, and understood. Firstly, the national objective has been 'more and and better housing' — particularly for the urban and rural poor; but, limited finance has resulted in a deficit of habitable units.

The cost of labour, materials and construction are factors that determine the cost of a dwelling, but fundamentally, the 'value' attached to the quantity and quality of space, finishes and fixtures, is the chief determinant of a costly or inexpensive house. 'Acceptable' values are generated by the upper-income group who have set a pattern and standard of housing, which (because of social aspirations) affect the type and quantity of houses produced for the lower-income group. It is not surprising that some of our 'low-cost' houses are above the 'ability-to-pay' range of the needy. The standard of housing set by the upper-income group, in terms of space, finishes and fixtures, is said to be more than adequate, i.e. the high ratio of bathroom units to bedrooms. Much of the standard being set here, can be traced to current trends in North American home-building, i.e. the pitched shingle-roof and external wall-surfaces finished with hand-split shakes. Such features as a family room and a powder room are now regarded as necessary additions to the house.

It is perhaps unreasonable to suggest that the higher-income group is indirectly responsible for an inflated view of what shelter represents. After all, a house and home represents individual and family security, but how does one rate a painted fair-faced concrete block-wall as opposed to a painted and plastered concrete block-wall? Certain items must have a prestige tag, but how does one justify the general use of a fixture that performs just as adequately as another, but costs twice as much?

Hope lies in the fact that certain material values are not beyond change, especially at this time in our history when there is anxiety (rightly or wrongly) to fill areas of what is popularly described as the cultural vacuum.

There is an opportunity, thrrefore, to project arguments for change, such as: 'An inexpensive house which provides comfort and basic amenities is not necessarily an inferior house — especially when we refer to basic shelter'.

The development of inexpensive housing by private initiative would definitely have the support of Government Agencies. Private business should be encouraged to participate in the development and construction of the units. Total environmental improvement in existing low-income areas is desirable — in stages as an organised community improvement effort, or on a comprehensive basis, if planned urban renewal for low-income housing is being suggested for the same sector of the city. Provision for utiltiy services, paved roads, sidewalks, schools, parks, community centres should be considered simultaneously — because HOUSING is just one component of the 'living system'.

The right kind of advertising and publicity could somewhat change social attitudes toward housing if emphasis were placed on the opportunity to own a home, on the total living environment concept and the possibility of later enlarging and improving the house.

The initiative, in my view, lies with architects who in promoting and designing projects, will have done Jamaica a great service."

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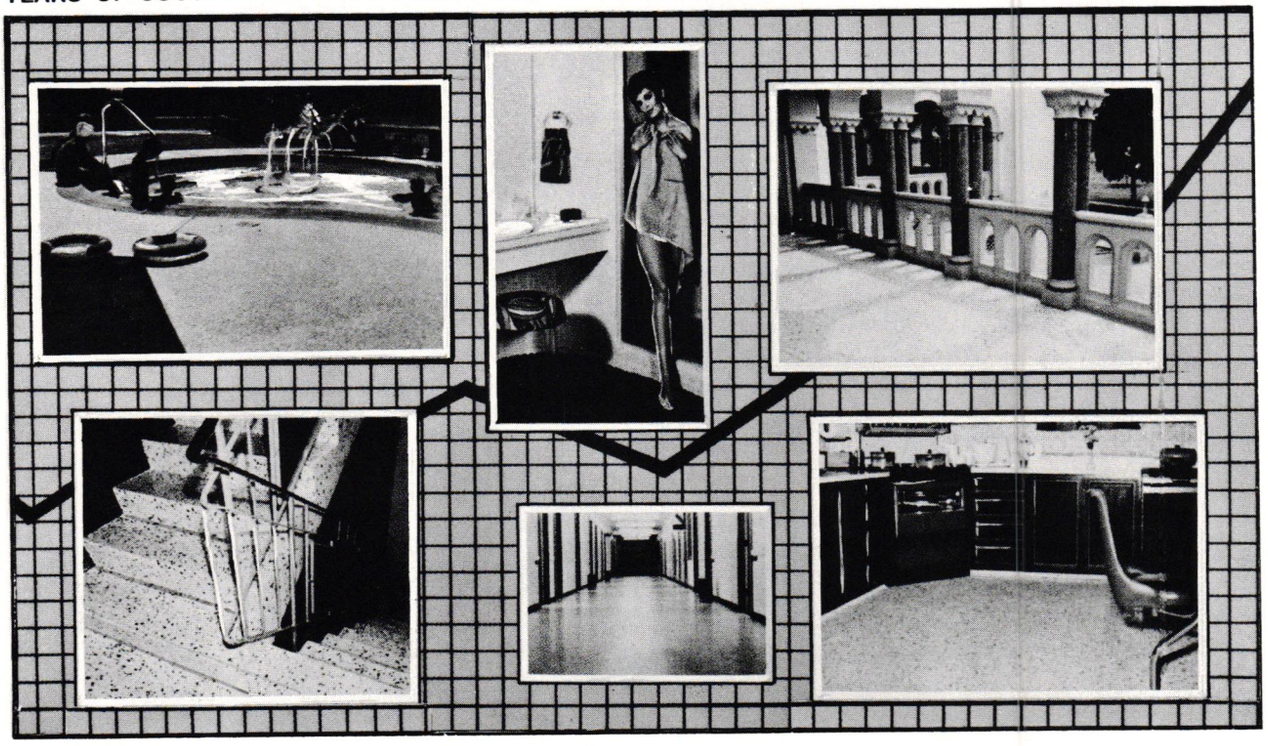

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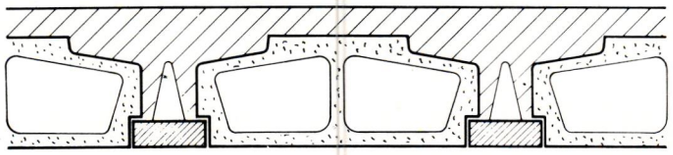

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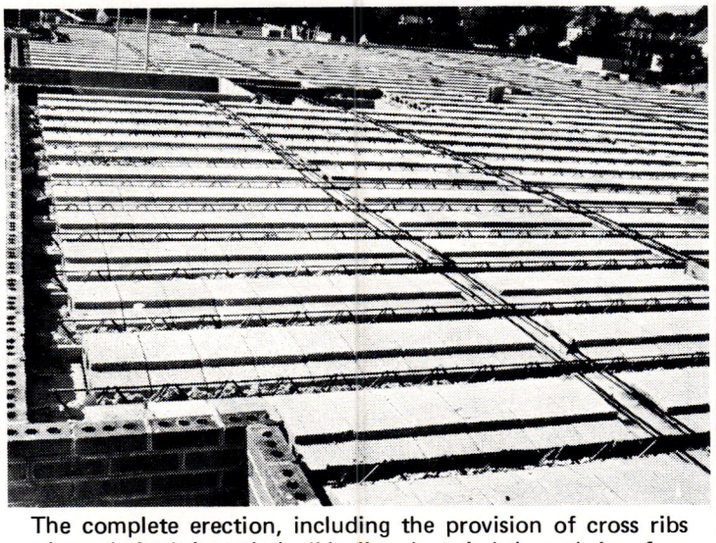

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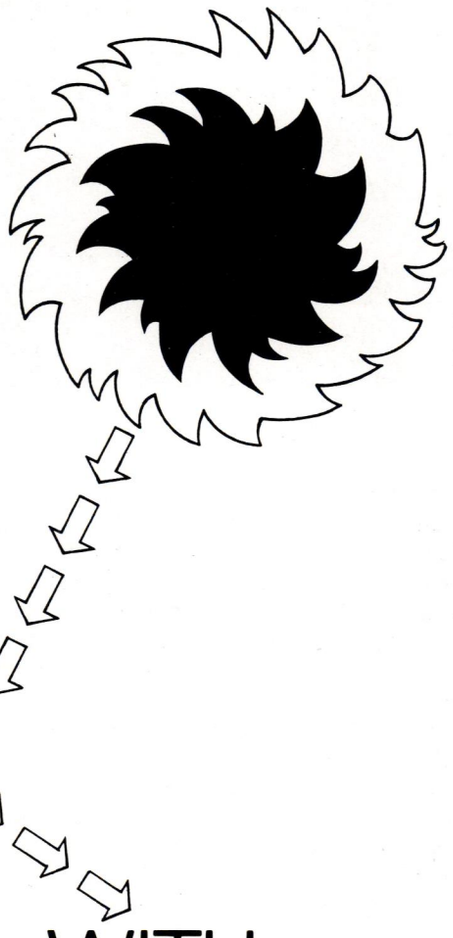

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vernacular housing

A STYLISTIC BASE?

by Neil O. Richards, A.A. Dipl.

Illustrations by Neil Richards, A.A. Dip. A.A. (Cert.) Planning

Introduction & Historical Background:

Recently, there has been much discussion among Architects about Vernacular Architecture in Jamaica; questions have arisen as to what it is, and whether it has any relevance to the design of contemporary buildings. The term 'vernacular' is usually applied to an indigenous mode of expression, referring in particular to the language or dialect of a country. It's meaning has been extended into such phrases as 'vernacular culture' and 'vernacular architecture'. If the term vernacular was accepted literally, we would conclude that buildings in Jamaica may not have been particularly successful in creating a language of it's own, although such features as the window 'cooler' and the louvred wooden facades, which are found in many 18th-19th century buildings, are said to be typical of this development.

Houses built by the indigenous inhabitants of Jamaica before the beginning of the 16th century were basic shelters; classified by anthropologists as primitive dwellings. The Arawaks, in keeping with environmental and survival requirements, used wooden poles, palm leaves, and a thatch of reeds to resolve (in their own way), a criterion for hurricane resistance and shelter. The concept of improving the method developed for achieving this, would have been incongruous to the way-of-life of a people whose character was based upon beliefs which were wholly fulfilled in the present, rather than striving to create eternal values.

The development of new and more efficient methods by later inhabitants of Jamaica, is indicative of the acceptance of the dynamics of meaningful change for progress by an evolving society.

The Spaniards were in Jamaica as colonists for 160 years but the only tangible evidence of their building is the recent archaeological discovery of foundations of the Governor's Castle at Sevilla Nueva, the first Spanish Settlement on the North Coast. Houses that were built by the Spaniards in Spanish Town have been described in Spanish Records as having been "built low, without lofts, as a protection against earthquakes and hurricanes. The roofs were covered with tiles, the walls were made of mud, although some were of wood, and a few of the principal ones made of brick." References are made of Spanish walling or adobe — a construction method also used in parts of Central and South America, but nothing 'total' in the architectural context can be referred to.

English colonization in 1655, was characterized by the establishment of their own total system, which included the demolition of houses that were built by the Spanish.

The background of slavery in the history of Jamaica was such that slaves and indentured servants had to adopt and accommodate the culture and aspirations of the British plantocracy. Slaves sometimes built their own huts, and continued to use the 'wattle-and-daub' construction technique that is part of the African tradition of building. Thatch, the material used for constructing the roofs of huts, was then available in large quantities.

Non-existent cultural ties did not deter lingering spiritual values. Reminders of an African heritage are evident in areas where spontaneous housing development is generated partly by inadequate economic circumstances, but largely by an under-lying inclination to community living. The 'tenement' yard in Western Kingston with grouped houses and shared facilities is an 'extension' of the African compound. Distorted in form, but not in function; retarded through neglect and rejected through association with economic deprivation and labels of primitivism, the tenement-yard concept, is not all-together lost to modern re-interpretation. It is indeed significant that architects in Accra, Ghana, have recently developed a housing project conceived for Africans, in which the architect related a loosely grouped series of single-family houses in a way which is not merely additive, but productive. The projecting and receding houses, enclose a courtyard which corresponds to the open space of the traditional compound. Each house has closed and open spaces. It contains a private, inner courtyard and relatively small rooms in several storeys which are reached by exterior and interior stairs.

It is a varied, plastic ensemble, entirely contemporary, which meets both present demands and uses the constants of African traditions imaginatively.

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1. **Adobe:** Walling of sun-dried clay or mud bricks, formerly much used in Latin America.
2. **Wattle & daub:** A wall matting of twigs or sticks, plastered with mud on the inner and outer vertical surfaces. The twigs act as reinforcement and also gives stability to the wall.
3. **Tenement:** As used in this paper does not denote the correct definition of the word, but is used to describe the inadequate multi-family housing — common to areas known for poor quality housing and where there is a high degree of sharing of 'common' household facilities: e.g. in parts of Western Kingston and Grants Pen Road.

The Vernacular House:
Original and General Characteristics:

It is a commonly held view that the Georgian House is the true example or derivative of vernacular housing in Jamaica, and that our architectural tradition is based on nearly total influence from architectural design that prevailed in England during the period of British Colonial rule in Jamaica. The Georgian period (dating 1714 to 1820) was characterized by the development of town and country houses that were identified by a symmetrical floor plan and facade design. The houses were designed with small-paned sash windows, and the roof, which was usually constructed of shingles, had a moderate slope. Georgian detailing was derived from Classical Greek architecture, which shows its influence in the pilasters and entablature or doors. The front entry of the house had a six-panelled door, surrounded by a casing formed of moulding, and the glazed transom admitted light into the entry hall. The Georgian style became the Colonial style **par excellence,** which spread to the New World Colonies, where the tendency at first was to repeat essential forms and elements of the original. Modifications of the English style were eventually initiated by new social and environmental conditions.

It is more than likely that the techniques of fixing this fact that makes 18th and 19th century West Indian buildings reminiscent of American Colonial buildings of the same period, though they seldom attained the same standard of design and craftsmanship.

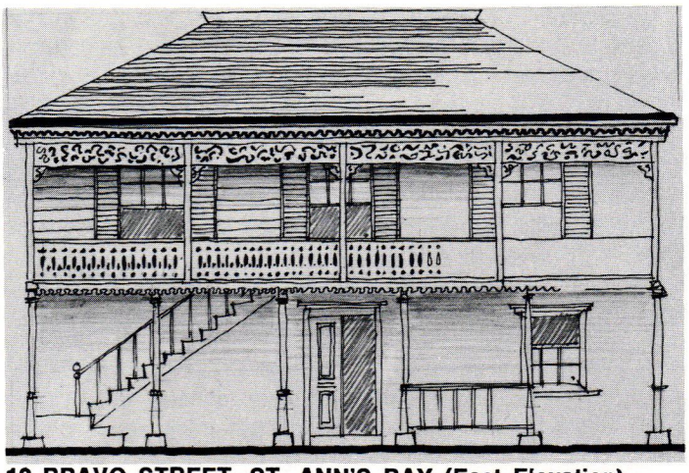
It is more than likely that the techniques of fixing horizontal boards or weather-boarding to the timber frame of some Jamaican houses was derived from American Colonial houses where weather-boarding or clapboards was used extensively for house construction. The technique of sand-dashing the external surface of painted weather-boards, is Jamaican in origin, but the main purpose of such a technique is unclear.

In contrast to many Amercian Colonial houses, chimneys were not used in the West Indies, for obvious climatic reasons. The verandah, which became an integral space of the vernacular house, seemed to have evolved by a natural process, due to necessity. However, the assumption has been expressed that the British experience of sun-control methods, used for houses in the Far East and India, had undoubtedly influenced the use of similar devices in the tropical colonies of the Western Hemisphere.

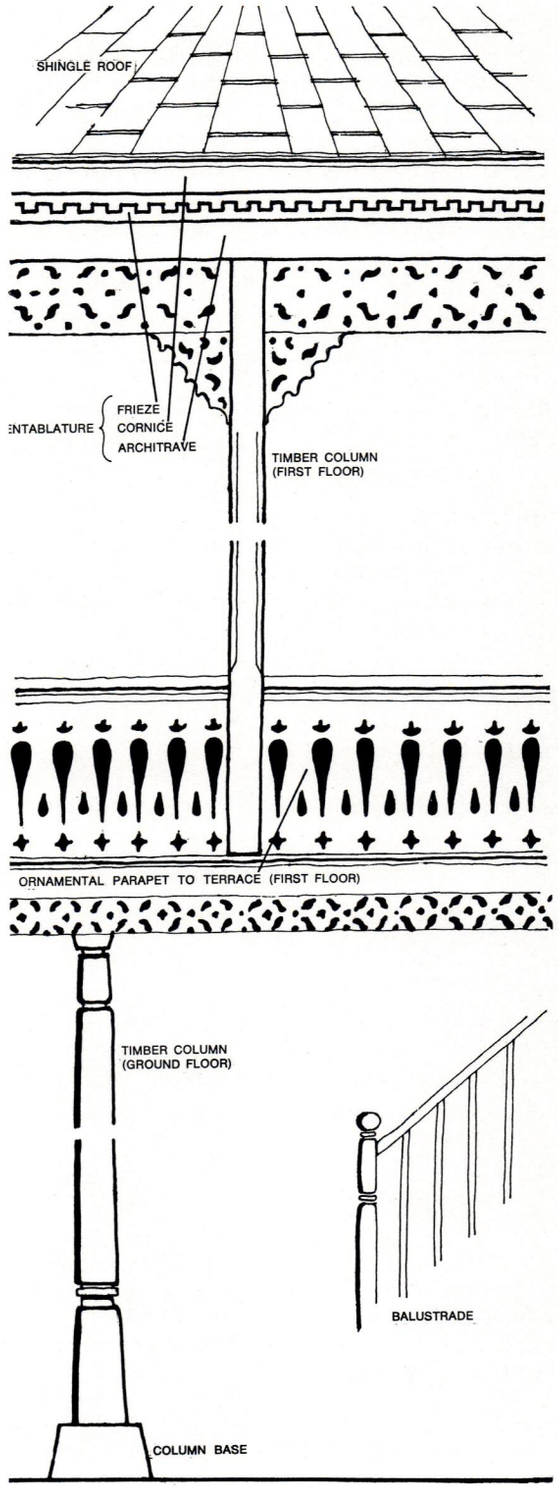
The word 'verandah' in the English Language has Indian derivatives — the word 'veranda' often modified to 'baranda', occurs in several native Indian languages where the front and occasionally the sides of a dwelling (or other buildings) erected chiefly as a protection or shelter from the sun or rain. The verandah walls made of horizontal timber boarding and sash windows flanked by louvred panels became regional characteristics or an integral part of the style of houses in the British Colonies of the Caribbean. The window cooler, is typically Jamaican, but variations in the form of top-hinged louvred, awning-blinds, were built in Barbados, Nevis and Guyana.

In Jamaica, further differentiation of the vernacular was expressed in the architecture of different towns. The design and arrangement of balustrades for staircases and verandahs, the patterns of the trellis-work that formed decorative or privacy screens and the varying motifs of fascia-boards, were identified with specific areas of the island, such as Black River, Lucea and St. Ann's Bay.

4. **Weather-boarding:** One of a series of boards nailed horizontally, with overlapping edges; as an outside covering for walls.



12 BRAVO STREET, ST. ANN'S BAY (East Elevation)



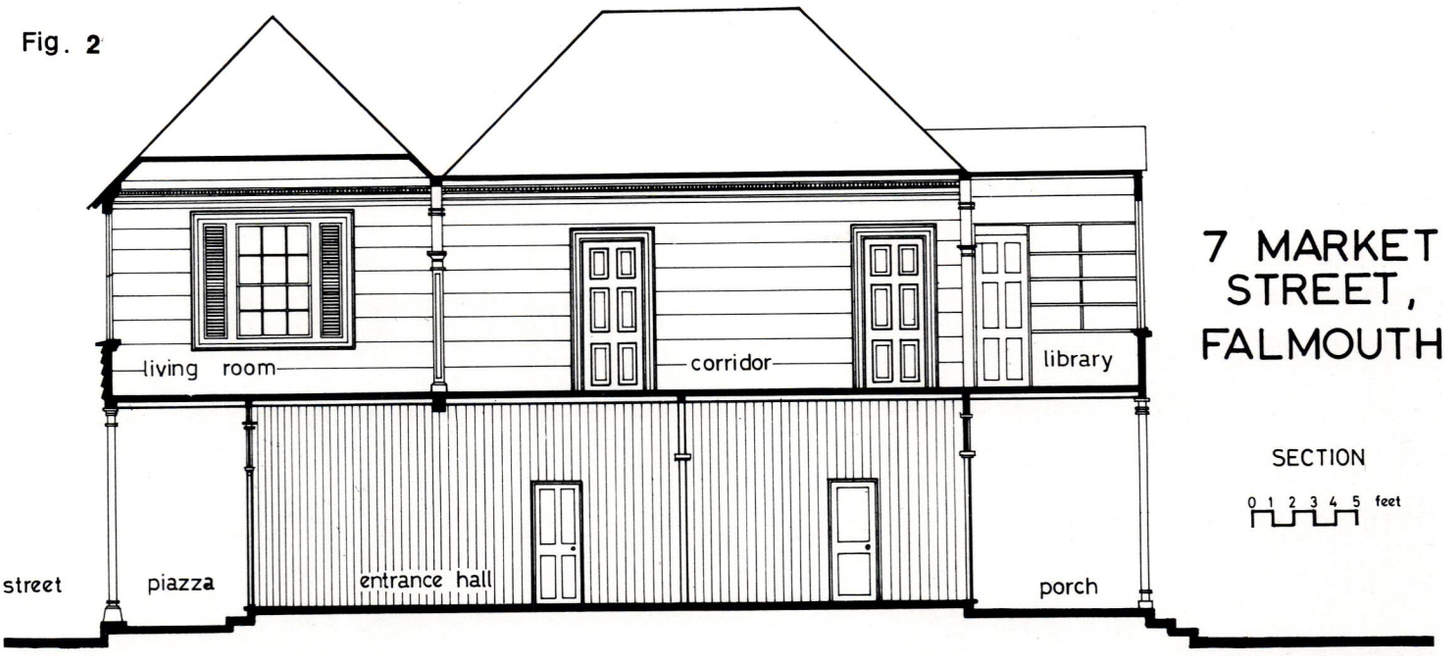
Stylistic details of vernacular houses that are totally Jamaican in origin would be inadequate for a discussion which analyses 'traditional' architecture in terms of its relevance as a base for new conceptual ideas. This study, therefore, will consider vernacular housing in Jamaica as a style distinct from the English Georgian, but will unavoidably mention architectural features that were also typical of the stylistic development that occurred in other countries of the Caribbean region.

The Development of A Local Expression in House Design:

The Estate House, e.g. Halse Hall, Clarendon (c1740) follows what was to become the usual constructional concept: a platform of masonry often containing store rooms upon which was erected a single storey timber structure with wall space taken up by double-sashed windows alternating with jalousies. The advantage of this type of construction was that the bedroom/living room areas of the first floor were built of comparatively thin materials which covered with cedar shingles and the height of the front cooled quickly, and at the same time protected the ground floor (which was of heavier material) from the impact of the sun, for maximum comfort during the day. The roof was covered with cedar shingles and the height of the front door from ground level meant that access had to be made by a stairway. These stairways lent themselves to original architectural treatment. The town house at 11 East Street in Kingston, is basically a miniature version of the typical Estate House. (Fig. 1.)

Fig. 1

Fig. 2

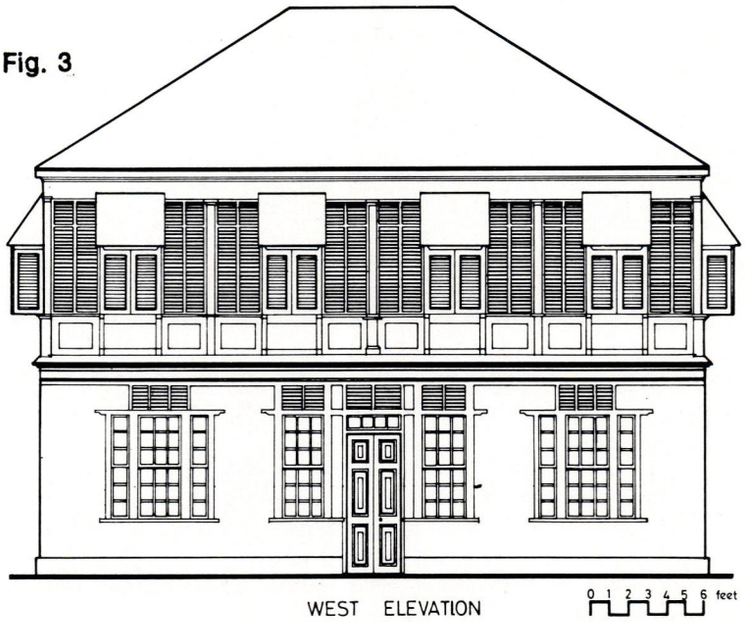


7 MARKET STREET, FALMOUTH

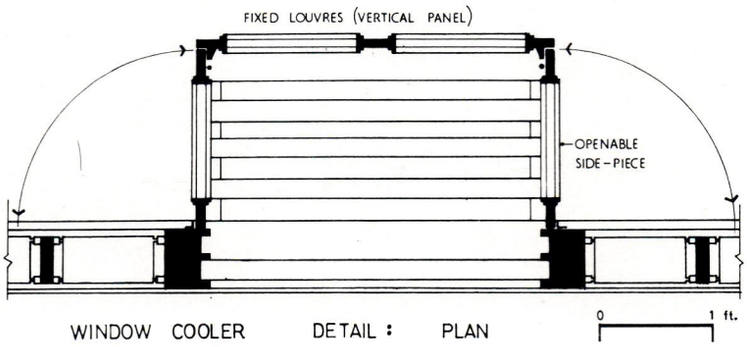
In Falmouth, the houses on Market Street (dating late 18th - early 19th century) have their projecting upper storey carried on wooden posts of either square or circular cross-section. The projecting upper storey provides shade for the ground floor, which was used for domestic rooms and stores, and in some cases, the kitchen. (Fig. 2.).

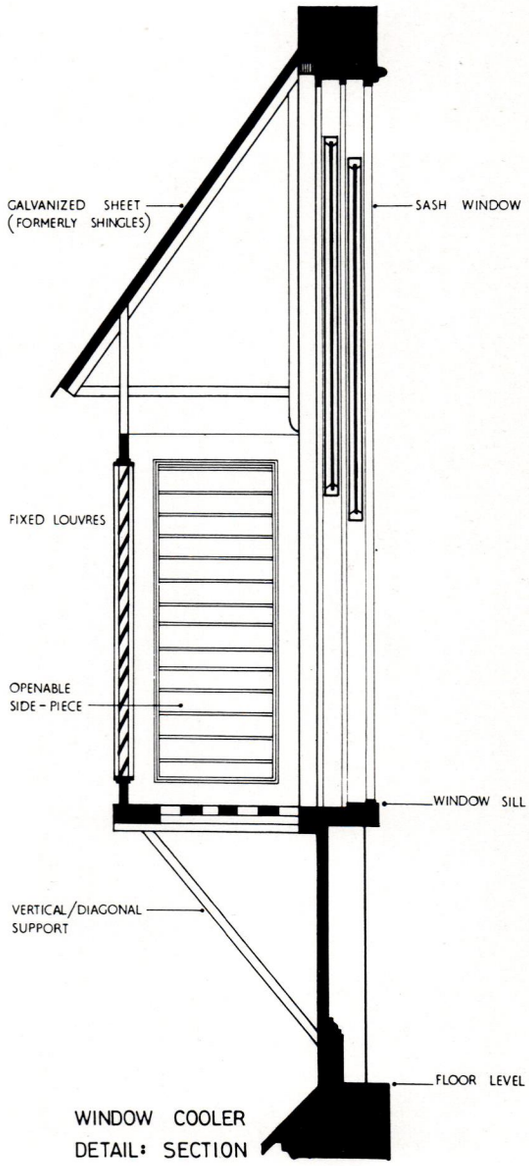
Window coolers, — designed primarily for sun control are jalousies which may be either fixed or moveable and set vertically about 18" out of the window. They may or may not be fitted with side pieces. Their merit is that they provide shade from the sun during the day, while permitting the free circulation of air, as well as acting as a privacy screen. Many interesting examples of window coolers are to be found on some of the older houses of Spanish Town. (Fig. 3).

Fig. 3



17 MONK STREET, SPANISH TOWN

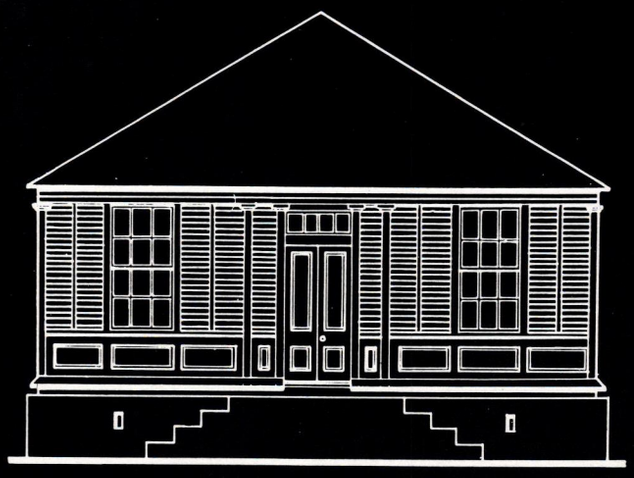




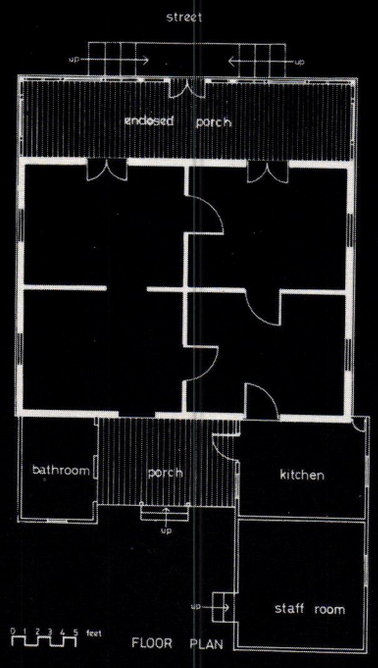
The house, after about 1850, was mainly a single-storey timber structure, smaller in area than earlier houses. Slavery had been abolished two decades earlier; and houses, more modest in scale, were built primarily for the new social class of expatriate administrative personnel. The plan of the house remained formal, and the verandah developed partly as an extension of the raised uncovered platform that formed the entrance area of the Estate House.

It was designed at first as a private enclosed extension of the living room (Fig. 4; plan). The screened and the open verandah, which was subsequently adopted, formed a better spatial relationship or transition from the interior of the house to the garden — a more logical concept for the tropics (Fig. 5.). The all-round open verandah was invariably larger in area than the enclosed part of the house which did ensure that at all times of the day, there was a place in the house that was pleasant to sit in. Today, it would be an expensive way of gaining this amenity.

Fig. 4



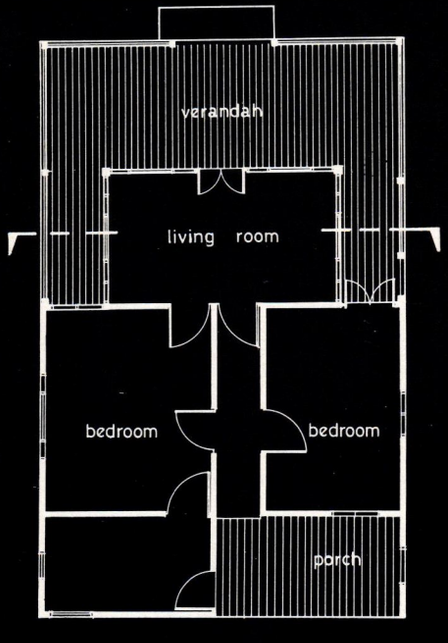
NORTH ELEVATION



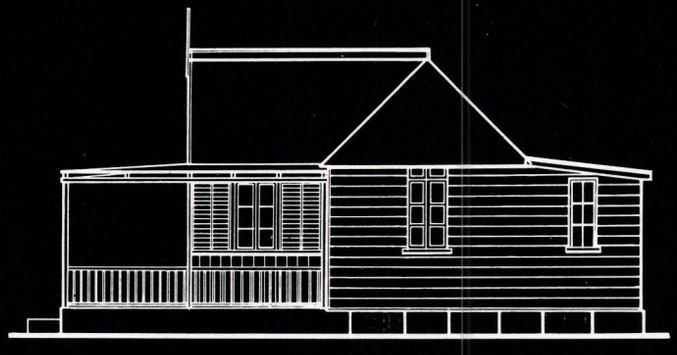
FLOOR PLAN

12 HANNAH STREET,
RAE TOWN, KINGSTON

Fig. 5



FLOOR PLAN



NORTH-WEST ELEVATION

NORTH-EAST ELEVATION

84 SPANISH TOWN ROAD, KINGSTON

0 1 2 3 4 5 feet

SECTION

The change in the angle of the pitch roof over the verandah was devised because only short lengths of timber were available; but this type of roof proved useful, since it was possible that if the verandah roof was detatched by hurricane winds, the main roof of the house would remain intact. The house had to be reasonably cool and well ventilated in a climate of hot summer days and cool nights and the pitched shingle roof provided the answer. The high clerestory window commonly associated with the pitched roof provided good cross ventilation. These high windows provided cross lights, and the living room for example could get direct morning sun and better circulation of air.

The plan of some houses was so compact in terms of the arrangement of rooms, that some rooms did not have adequate cross ventilation, or cross ventilation was only possible when the doors of adjoining rooms were open. In some cases, occupants had to walk through one room to get to another (resulting in low standards of privacy) when economy dictated the elimination of halls (Fig. 4). Closets were few, if a house had any. In many houses heat producing functions (kitchen and laundry) were placed in a separate building — of 'light' material and provided with stack ventilation. Health risks justified the spatial separation of the sanitary unit from the remainder of the house, for in many cases, the bathroom was not an autonomous unit as it is today, but consisted of an 'outdoor' shed which enclosed the pit latrine or water-closet, shower and basin.

During the first quarter of the 20th century, concrete began to be used together with timber in house construction. Basically, the house was constructed as a timber frame, with infill panels of either concrete or timber. Jalousies and sash windows formed the upper part of the panel above the window sill. Vertical structural supports were of timber as well as internal partitions and floors, the latter being construced at about two feet from ground level, and supported on concrete piers.

In cases when the verandah did not extend all around the house its use as a shading device became secondary or non-existent. When the house was oriented with its entrance to the north and to the street, the verandah invariably faced the street, acting as a reception area and as a look-out platform to the street, but windows on the south facade did not have any sun-shade device.

International Influences:

With the development of international building techniques and mass-produced building components, architecture, like **popular culture,** developed a universal similarity. While one cannot underrate the influence of international aesthetics, there is an ingrained feeling in our society that imported materials and ideas represent "progress", and this feeling has undoubtedly retarded 'local' creative initiative. Unshaded glass picture-windiws and roofs with insufficient overhang are typical of an uncompromising acceptance of some aspects of an international style.

A house for a middle-income Jamaican family, is planned basically as if one was catering for a middle-income family in Europe or America except that the Jamaican house is designed with the room unit for the domestic helper separated from the main part of the house. Today, because of the need that often arises to sublet part of the house in order to meet mortgage and rental re-payments, the middle-income family usually 'demands' two bathrooms. The designer is generally asked to provide a door giving direct access to the outside, from one of the bedrooms to form a secondary entrance, the extra bedroom serving either as a guest bedroom or as a room for the domestic helper. It is probable that the requirements of a 'living-in' area for the domestic helper will soon be disregarded partly because of its expense (an extra bath, W.C. and room per house).

The criteria of moderate building cost and adequate sun-control devices should take priority over 'international aesthetics' in house design. Building cost and adequate sun-control devices are inter-related in that the principal sun-control devices consist of projections, recesses or screens which can result in increased building cost (depending on design. To a certain extent, medium priced houses built in sub-divisions by entrepreneurs do not generally represent a compromise between an economic building and adequate sun-control methods.

Comparisons were made recently of relative thermal comfort of the relatively older houses with a pitched roof of corrugated sheets or shingles and those constructed more recently with flat roofs of concrete. Conclusions were that the high-pitched roof of low thermal capacity — with thin ceilings in main rooms, together with roof overhangs of at least 1 foot, provides a cool 'interior'. The converse reaction was expressed by people living in new houses with reinforced concrete roofs, poured in-situ, with a painted bitumenous layer on the upper surface. The roof is dark, and thus absorbs the radiant solar heat to which it is exposed during the day, with the result that heat is given off during the night when the family may be indoors, and the windows closed. The high cost of imported shingles, limits the use of the material to the more expensive houses; and therefore, corrective measures which have been developed to minimize heat gain via concrete roof, should be used wherever necessary. Limestone chippings, as a surface finish, act as a good reflector of heat. The use of high clerestory windows at specific locations below the eaves of the concrete roof, will facilitate good air movement, depending on the plan of the house and the location and design of low-level windows.

Cost, neglect and international influences have not been the only reasons for the decline in the development of a vernacular type of house design. There have been understandably non-architectural reasons for it, in that, the vernacular house was developed during the period of Colonial rule in Jamaica, and therefore it is sometimes regarded as a symbol of that period. The negative response that a Colonial Style invariably evokes in newly independent countries has more to do with revival of original motifs rather than variation of the original to suit modern needs. It is more acceptable to preserve or restore buildings of architectural, historic or archaeological interest (if finance is available) than to distort history by designing buildings that could be described simply as "new antiques". The architect who recreates colonial vernacular houses today, with exact reproductions of the exterior, must resolve several contradictions. He must develop a house 'shell' that conforms closely to original proportions, but within this shell, he must find room for utility areas and bathrooms — spaces non-existent in old colonial houses. To reduce building costs, he must try to duplicate the hand-made detailing of original colonial houses with stock millwork.

Revival of original motifs is probably not a conscious objective of designers in Jamaica, but in the United States, where some aspects of Modern Western Culture is generated, machine-made motifs of Early American Colonial houses have become popular among the rich, and a replica

of the Colonial house is generally regarded as a status symbol — a symbol of yesterday, based only on sentiment and purchasing power.

Architecture is a commodity, but not in the context that permits the client-customer the right to purchase any product he pleases, providing he is able to pay for it. Today, we have at our disposal, a wide range of building materials, and there are new constructional methods. The designer is obliged to assist in the improvement of conventional methods for the advancement of his own area of professional activity and for the betterment of society.

Frank Lloyd Wright, one of the leading architects of the Modern Movement in architecture, said that every architect should aim to be an "original interpreter of his time". Wright, in his time, was influenced to some extent by American Colonial houses, and by the Japanese traditional house, but he translated those ideas into houses that represented the 'spirit' of the era in which they were designed and built. In turn, the outstanding examples of houses he designed, served as a stylistic base for the residential architecture of a more recent generation.

Towards A New Vernacular For Jamaican Housing:

The Architecture that is to be representative of Jamaica, can only be generated by the circumstances of today. If the vernacular house is to be a stylistic base its modern derivative has to subscribe to the present and future social and spaital needs, environmental requirements and economic capabilities of people in our society, and it has to be adaptable to new constructional methods and materials.

The scope and complexity of housing as a design problem has increased to the level of specialized subsectors of residential design in architecture and the constraints imposed on design are infinitely greater than the limited requirements of former years. The old vernacular houses were basically suited to a specific site-type, i.e. the flat site and individual lot, for 'town' and 'country' houses. Even when they formed part of a terrace of houses, as in 19th century Church Street, the formal character was still maintained. Today, houses have to be constructed on sites of varying physical-environmental characteristics, which can be broadly classified into: housing on flat land, hillside housing, and coastal housing — each site-type requiring different spatial-constructional design concepts.

Earlier solutions to problems in house design can be evaluated and can be improved or rejected, depending on whether social, economic and technological changes have proved them obsolete. There are, for example, few instances in which traditional principles of climatic control have been invalidated — except where technological solutions — as in cases where cost is not a limiting factor and a decision is made to install air conditioning. Such a fundamental decision radically affects the approach taken to the design of the house, because a different building form is expected than if the house was designed for natural ventilation.

The process of developing an indigenous architecture should include annual orientation courses for Jamaican architects returning from training overseas, and for foreign architects working in Jamaica. Similarly, regular design seminars should be held for architectural assistants. Architectural education in Jamaica must start from demands which are entirely different from those in Europe or America. In the African context, John Lloyd, former Dean of the Faculty of Architecture at Kumasi University, Ghana, comes to the right conclusion: "We have to teach here, agriculture, geography, sociology, economics and a lot of things which no architectural student has to learn in the developed countries".

Further contributions to a modern vernacular can be stimulated by having architectural competitions with specific conditions aimed at developing 'low-medium cost' houses, and if possible, involving the use of locally available materials, and appropriate methods of sun-control and natural ventilation.

Demonstration houses and special vacation houses offer the greatest scope for experimentation using standardized components and local materials such as bamboo and thatch. Recommendations drafted by the National Building Research Institute of Liberia for increasing the fire-resistance of thatch is relevant to any attempts at popularizing the use of the material in Jamaica. Large scale use of thatch may not be possible, since it implies the revival of the old craft or roof-thatching and the cultivation of thatch palms. Bamboo, can be better used, for panels, doors, rolled-up screens and the non-structural elements. Bagasse is being used increasingly for wall panels, partitions and for furniture. River stones or quarried cut-stones are sometimes used as a decorative finish for the facade of houses, but general use of these materials will not be possible, because the time required for finishing stone-work results in high labour costs.

The principles of climatic control (the result of continuous trial and error) together with new data on thermal comfort, can be a valuable basis for research and development. The openable clerestory windows and fixed or movable louvred wall/window panel of the vernacular house are still an effective means of natural ventilation. The 'cooler' — a timber shade fixed in front of East and West windows, was an ingenious constructional detail that was part of a craftsman's tradition. Today, concrete or timber canopies can be designed with simpler detailing, to perform a similar function as the cooler. In some cases, it may be preferable to design the window as part of a recess in the wall, which would eliminate the need for a canopy.

Aluminium awnings are sometimes used as ready-made substitutes for canopies, but they are sometimes obtrusive and tend to obstruct the breeze. The roof overhang, which is now regarded as a standard method for sun-control and shading of windows in the tropics, was not characteristic of the vernacular house — except for the roof of the all-around verandah, which acted as a corridor

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5. **Modern Movement:** Modern architecture characterized by functionalism and lack of extraneous ornamentation.

6. **Thatch:** Research by the National Building Research Institute (Liberia).

   Their findings are as follows: (a) "The thatch can be rendered fire-retardant by treating with certain chemicals, but it can never be completely fire-proof. Moreover, such chemicals are generally bleached out by rains, so that the treatment gradually loses much of its effectiveness. The best treatment is to soak the thatch in a solution of one pound of monammonium phosphate to each gallon of water with about 0.1 per cent of wetting agent. The dry grass should be soaked by complete immersion for 15 to 20 minutes in this solution and allowed to dry." (b) "Wire should not be used to bind thatch, as it may attract lightning."

7. **Bagasse:** Compressed sugar-cane fibre (a by-product of the sugar-making process) used as a building material, obtainable in sheets — 10' x 4'.

and shading device. Instead of relying solely on conventional means of sun-control, natural vegetation can be used for shading windows and walls, to offset the cost or to compliment the more expensive shading devices such as aluminium screens or wall and roof projections.

The landscape architect has a useful role to perform, in working closely with Architects and urban designers, in order to devise better landscaped spaces related to the house. A close spatial relationship between the house and the 'natural' surroundings is a logical design concept for the tropics, and the open verandah of the vernacular house, did act as a covered outdoor area. Recent suburban housing tends to be more introvert in concept in that, concern over the need for security militates against an accent on outdoor living. If the need for security is a justifiable design criteria, a more careful study should be made of the design and application of security devices such as wrought-iron grillwork over windows and terraces, since the present use of such devices does not enhance the visual quality of the house.

Avant-garde aesthetics and 'good taste' of the 1950's promoted pastel shades of colours for the interior and exterior of houses. Pastel colours are sometimes appropriate in Jamaica; for example, external walls should be painted with 'light' colours to reflect the sun's heat. (The sand-dashed timber wall of older houses acted as a good reflector of heat). In terms of lighting, light reflected from dark-coloured verandah floors, created low levels of interior illumination; but this problem can be resolved by the use of 'lighter' colours, which have a higher reflective index. However, primary colours should be part of our architecture. It is part of our landscape and of our personalities. Improvised houses built by squatters have always been painted with the primary colours: the reds, the yellows, the greens and the blues in unique combinations. Adaptations of this approach is worth considering, and possibly small panels of bright colours can be successfully integrated on the facade and doors of modern houses.

The non-structural timber elements of some vernacular houses (particularly facade construction) is a good example of the use of 'modular units' in residential architecture; but the components were too small and methods of assembling the units were too complex to affect the reduction of man-hours in construction time.

Although large panel construction techniques are being used in some subdivision housing projects, smaller light-weight components may be more suitable to a labour-intensive work force.

The city squatter does not possess any of the skills which are demanded in blockwall construction and whether the semi-skilled is employed or not in industrialized building, methods involving minimum of on-site training, mechanization and supervision are recommended. Traditional blockwall construction will continue for sometime, but we have to think in terms of constructional systems that will generate a variety of house types. Hughenden Park housing project in Kingston is evidence of the need to develop a strategy employing a concept of incremental improvements, with small, light-weight structural components to make changes in the arrangements of rooms, or in other ways to meet unknown changes in needs and advances in living conditions in the future.

Traditions can live only when it is directly related to the goals of the present and can be effective only when it is suitable for today's needs. Social development is dynamic and the task of the architect changes according to the times. In the same way, architecture must be understood as a constant renewal.

The climate of a specified location remains a fixed physical entity over any given period of time. In a society where progressive change is an ideal toward which it must constantly strive, the means adopted to enable man to live more comfortably in his environment, must be steadily improved. Demands for improved thermal comfort requires an improvement of former methods or the development of new methods of environmental control. Many principles of climatic control that were used in vernacular houses, are still valid today. If new methods can be devised to express valid principles, an important aspect of vernacular housing can become a stylistic base, which will be a useful contribution to current residential architecture.

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8. **Modular, Module:** A convenient unit upon which all dimensions of building and components are to be based, with a consequent economy in the time and efficiency of construction, by facilitating standardization and prefabrication.

We want to make

The building industry in Jamaica is assuming newer and more exciting dimensions with the passage of time. Bold new concepts and ideas are reflected in the modern buildings that are mushrooming all over the country. Tropicair is closely associated with Jamaica's architects and builders, and we are indeed honoured that we're so often called upon to provide building products that highlight and complement an architect's work. Whether it be a fashionable housing scheme or a magnificent new hotel, an elegant apartment complex or a modern shopping plaza, a multi-story office building, a private home, or whatever, Tropicair is always there, helping to transform Jamaica into an even more beautiful place.

We have never believed that because a product is designed to be rugged and reliable, it need'nt also be pleasing to the eye. True, an unattractive product may function just as well, but we think that Tropicair would be doing the architects and builders of Jamaica a great disservice if our products fell short of their own exacting requirements of beauty and good taste.

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Jamaica more beautiful.

vill always remain high.

On every hand, there is evidence of progress. Modern apartment complexes are replacing bushlands. Shacks and delapidated buildings are giving way to towering high-rise buildings and hotels. Attractive housing estates abound where slums, swamps and wide open spaces used to be as this dynamic pace of change and improvement continues, we are seeing a more beautiful Jamaica unfolding.

We at Tropicair are proud to be playing a part in this development, and of the privilege of working so closely with those who are responsible for planning and construction.

We pledge that the standards of design, manufacture and beauty of every Tropicair product will never be lowered; that our products will always be made with extra care. This means a lot to us, because we want to make Jamaica more beautiful.

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Always made with extra care.

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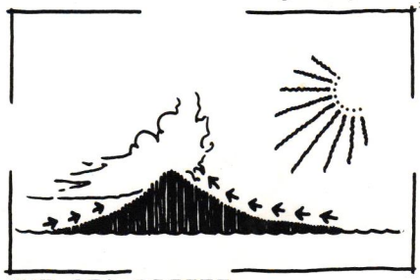
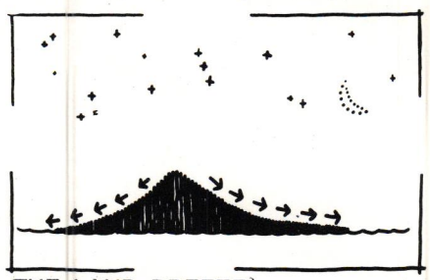
ARCHITECTURE SHOULD

Illustrations and text **by K. (Tommy) Von-Troil, S.A.F.A. (Finland)**

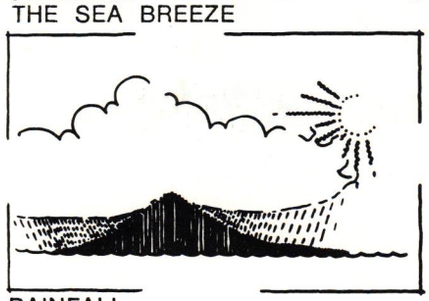
. . . ADAPT TO THE CLIMATE and the environment, and take advantage of their characteristics



THE SEA BREEZE



THE LAND BREEZE

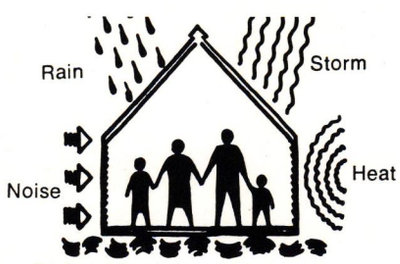


RAINFALL

HURRICANE & EARTHQUAKE

. . . SERVE MAN, who is a part of nature; and should express man's identity, attitudes and longing

. . . MATERIALIZE IN BUILDINGS designed to protect man from heat, rain, storm, noise and earthhquakes

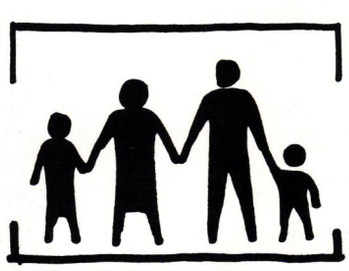


EARTHQUAKE

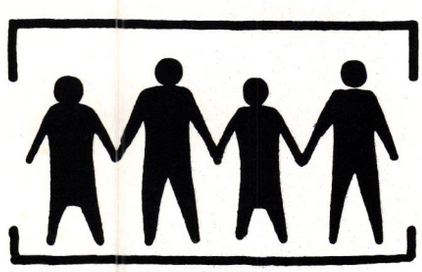
. . . act as a FRAMEWORK and environment for individuals and groups

THE INDIVIDUAL

MATRIARCH FAMILY



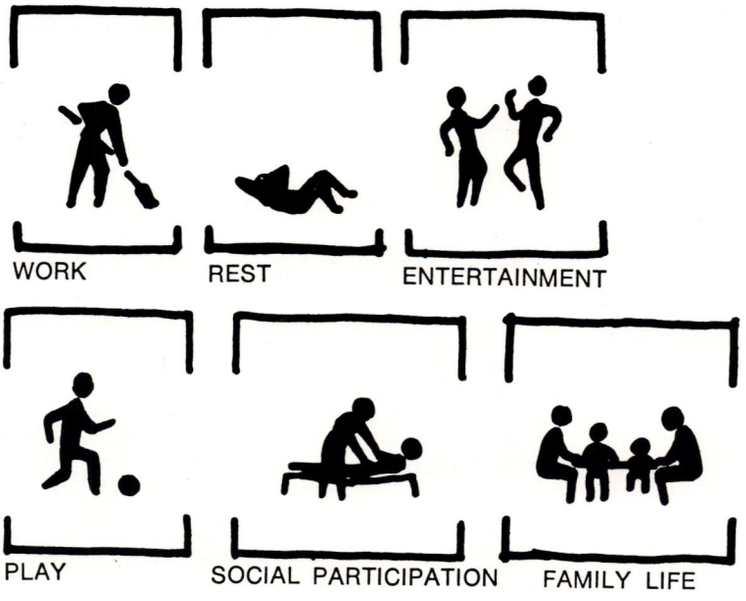
PATRIARCH FAMILY



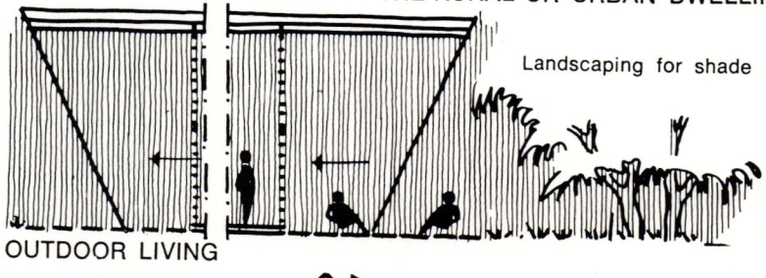
THE SOCIAL GROUP

ARCHITECTURE SHOULD

. . . act as a FRAMEWORK and environment for human activities

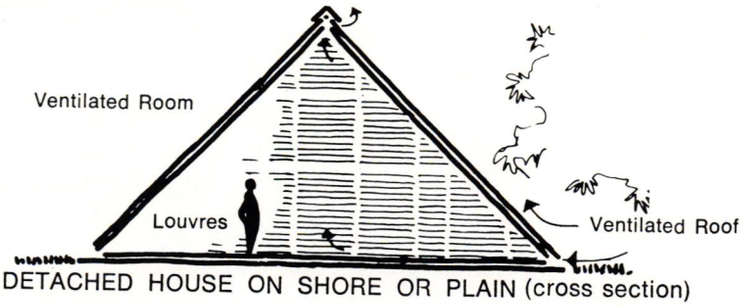


IN THE DETACHED HOUSE . . . THE RURAL OR URBAN DWELLING

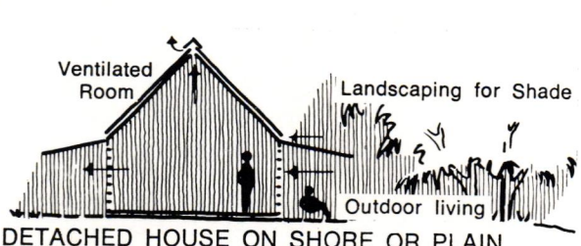


OUTDOOR LIVING

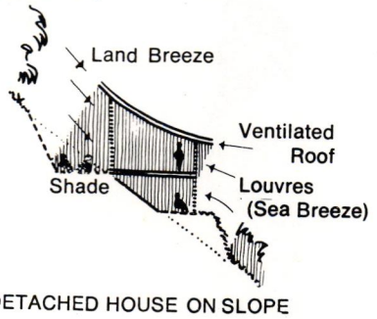
. . . PROVIDE a variety of HUMAN HABITAT, under pleasant conditions



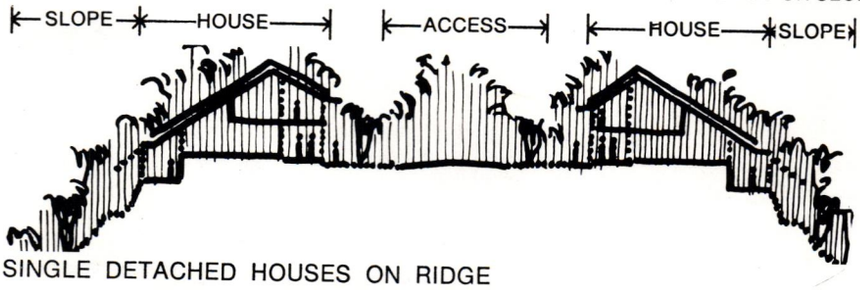
DETACHED HOUSE ON SHORE OR PLAIN (cross section)



DETACHED HOUSE ON SHORE OR PLAIN
(Cross Section)



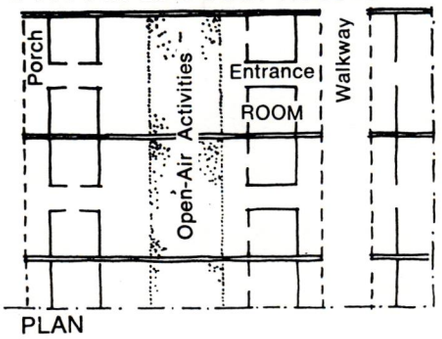
DETACHED HOUSE ON SLOPE



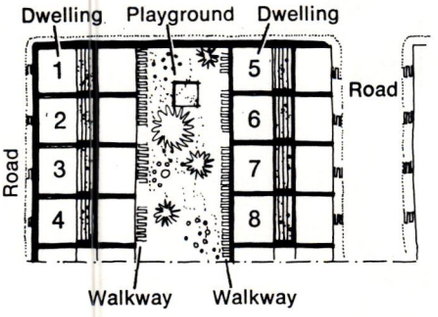
SINGLE DETACHED HOUSES ON RIDGE

ARCHITECTURE SHOULD

IN THE URBAN AREA . . . . . .
. . . . . IN LOW-COST HOUSES

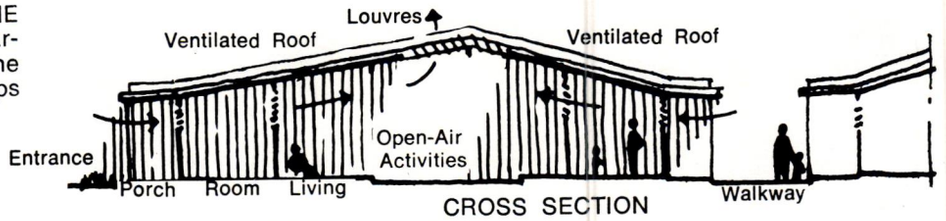


PLAN

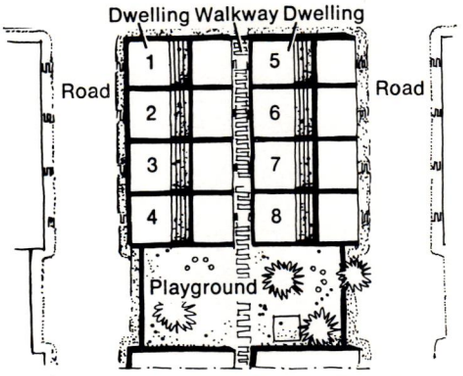


8-DWELLING UNIT (Alternative 2.)

. . . CONTRIBUTE TO THE IMPROVEMENT OF THE ENVIRONMENT, particularly for the low-income groups

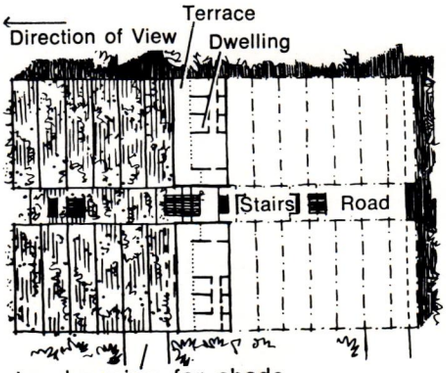


CROSS SECTION

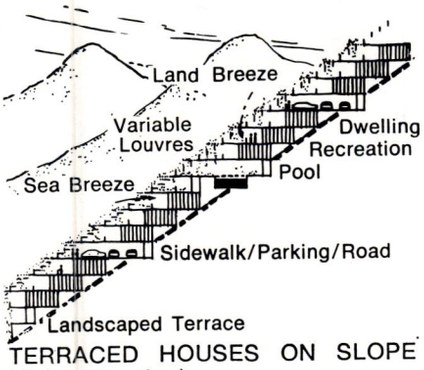


8-DWELLING UNIT (Alternative 1.)

. . . ENABLE THE EFFICIENT USE OF URBAN AREAS HITHERTO CONSIDERED "DIFFICULT"



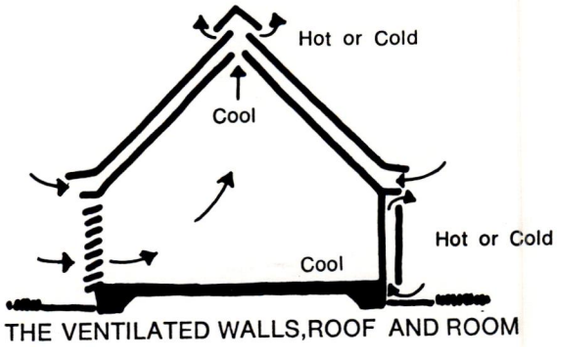
Landscaping for shade
(See cross-section and roofs)
TERRACED HOUSES ON SLOPE
(Plan)



TERRACED HOUSES ON SLOPE
(Cross Section)

. . . MATERIALIZE EVEN IN THE CONSTRUCTIONAL DETAILS . . . .

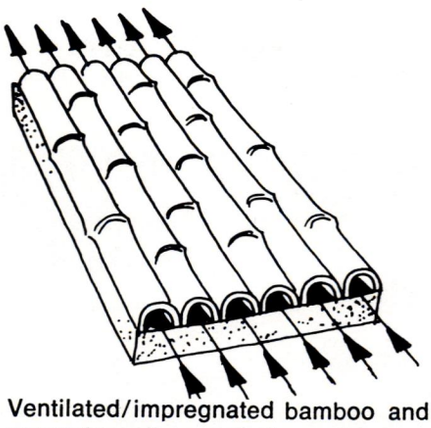
. . . and ENSURE FULFILLMENT OF IT'S PURPOSE



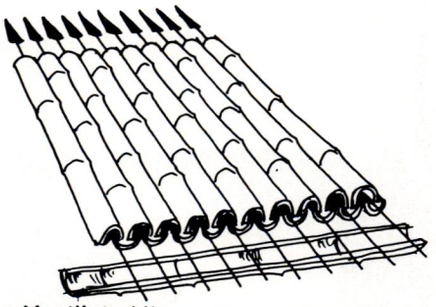
THE VENTILATED WALLS,ROOF AND ROOM

ARCHITECTURE SHOULD

. . . nature and technology hand in hand

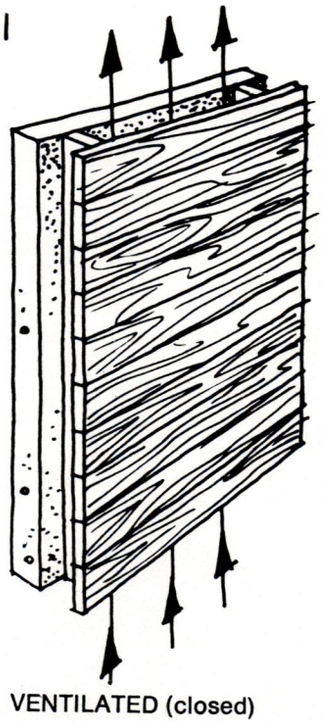


Ventilated/impregnated bamboo and concrete wall or roof element

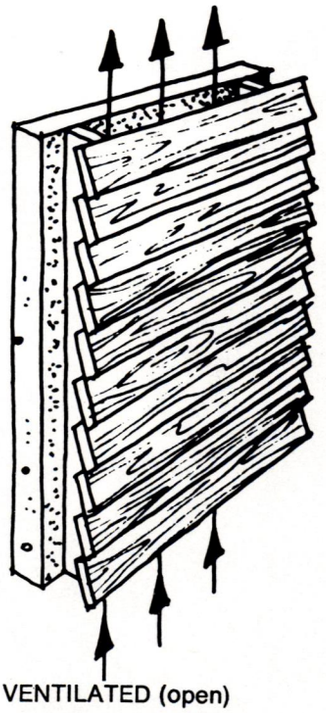


Ventilated/impregnated bamboo wall or roof and gutter

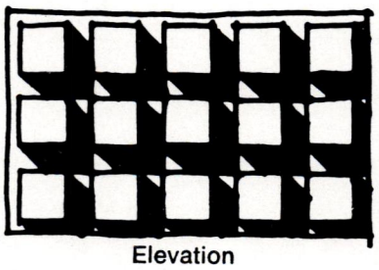
. . . IN THE SHAPE OF both 'old', traditional and new MATERIALS



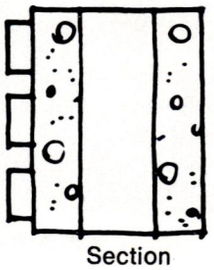
VENTILATED (closed)



VENTILATED (open)

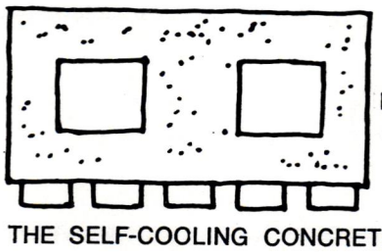


Elevation



Section

These principles — as represented by sketches, are mainly related to the basic shelter and low-cost facilities; but, considering the environmental analysis and suggestions as to the use of materials, etc., the question could be asked . . . . . DOES THIS STUDY FORM A BASIS FOR FURTHER STUDY RELEVANT TO THE NEED FOR A NEW APPROACH TO ARCHITECTURE IN JAMAICA?



Plan

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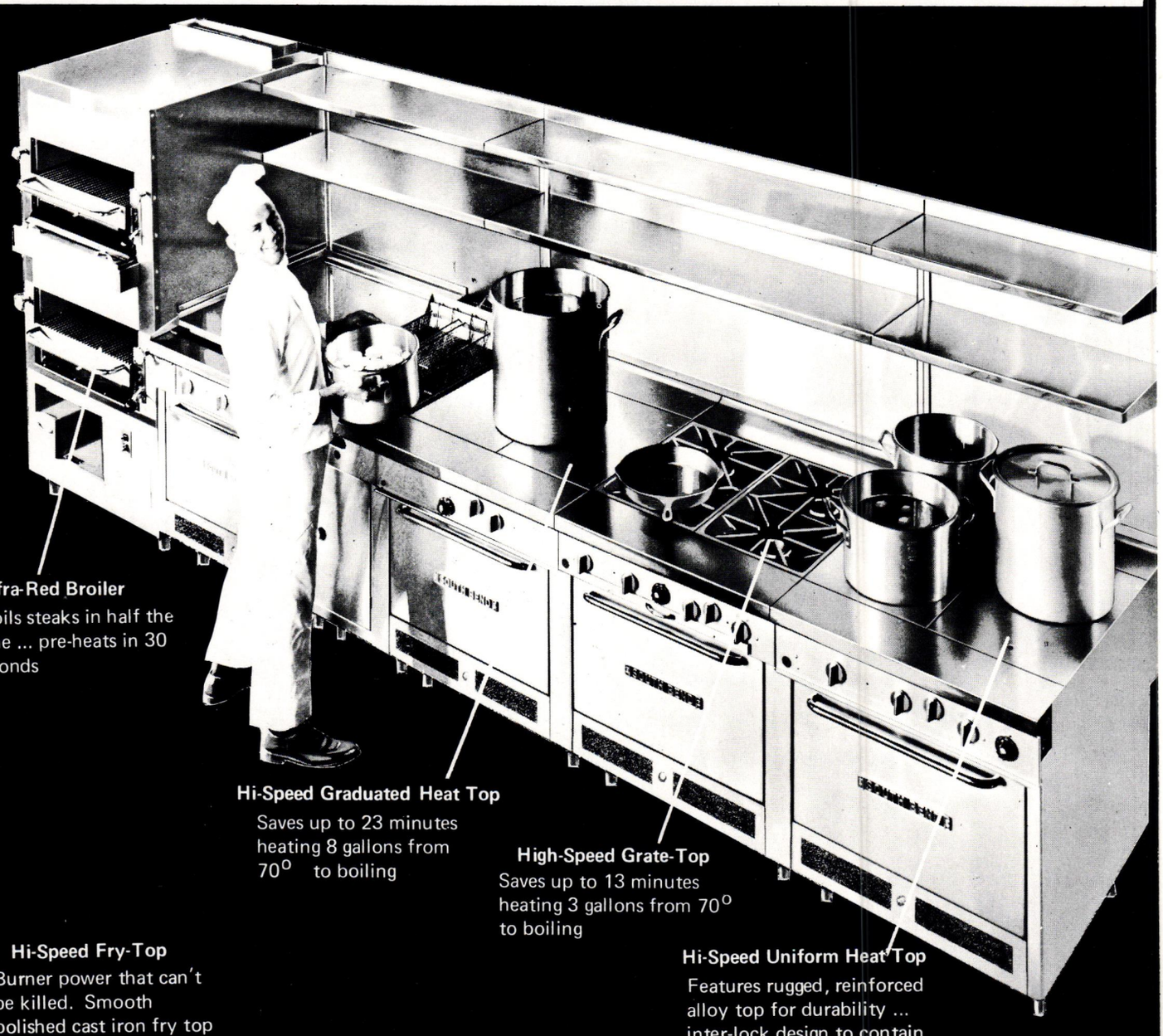

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Alex Gradussov, Editor, "Jamaica Journal".

*Ogun** *by Edward Brathwaite*

My uncle made chairs, tables balanced doors on, dug out
coffins, smoothing the white wood out

with plane and quick sandpaper until
it shone like his short-sighted glasses.

The knucles of his hands were sil-
vered knobs of nails hit, hurt and flat-

tened out with blast of heavy hammer. He was knock-
knee'd, flat-footed and his clip clop sandals slapped across
the concrete

flooring of his little shop where canefield mulemen and a
fleet
of Bedford lorry drivers dropped in to scratch them-
selves and talk.

There was no shock of wood, no beam
of light mahogany his saw teeth couldn't handle.

When shaping squares for locks, a key hole
care tapped rat tat tat upon the handle

of his humpbacked chisel. Cold
world of wood caught fire as he whittled: rectangle

window frames, the intersecting x of fold-
ing chairs, triangle

trellises, the donkey
box-cart in its squeaking square.

But he was poor and most days he was hungry.
Imported cabinets with mirrors, formica table

tops- spine-curving chairs made up of tubes, with hollow
steel-like bird bones that sat on rubber ploughs,

thin beds, stetched not on boards, but blue high-tensioned
cables,

were what the world preferred.
And yet he had a block of wood that would have baffled
them.

With knife and gimlet care he worked away at this on
Sundays,

explored its knotted hurts, cutting his way
along its yellow whorls until his hands could feel

how it had swelled and shivered, breathing air,
its weathered green burning to rings of time,

its contoured grain still tuned to roots and water.
And as he cut, he heard the creaks of forests:

green lizard faces gulped, grey memories with moth
eyes watched him from their shadows, soft

liquid tendrils leaked among the flowers
and a black rigid thunder he had never heard within
his hammer

came stomping up the trunks. And as he worked within his
shattered
Sunday shop, the wood took shape: dry shuttered

eyes, slack anciently everted lips, flat
ruined face, eaten by pox, ravaged by rat

and woodworm, dry cistern mouth, cracked
gullet crying for the desert, the heavy black

enduring jaw; lost pain, lost iron;
emerging woodwork image of his anger.

Ogun: "Yoruba and Afro-Caribbean Creator God, seen here in his aspect of divine craftsman". Ref: "Islands", by Edward Brathwaite (pg. 85)

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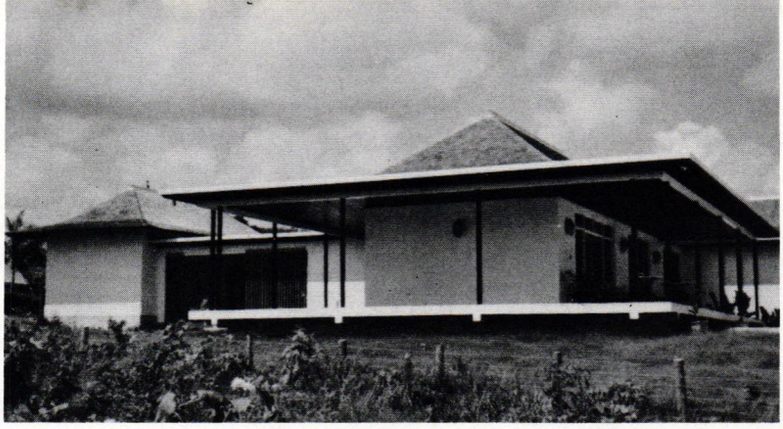
Residence for Mr I. R. CHEN Cardiff Hall Runaway Bay



Lot 508 Edwards Avenue, Cardiff Hall, St. Ann

Clients requirements were to provide a three bedroom vacation house, to accommodate 6 persons.

The house was required to be "somewhat gracious", and, if possible, "to reflect the charm and character of many of our older dwelling houses."

The site slopes from the entrance on Edwards Avenue, towards the golf course on the western boundary. There was one tree of merit — the "lignum vitae" (the National tree), and clusters of "yellow elder", which were retained for landscaping purposes.

The house was sited to take advantage of the magnificent views afforded by two golf courses and the sea.

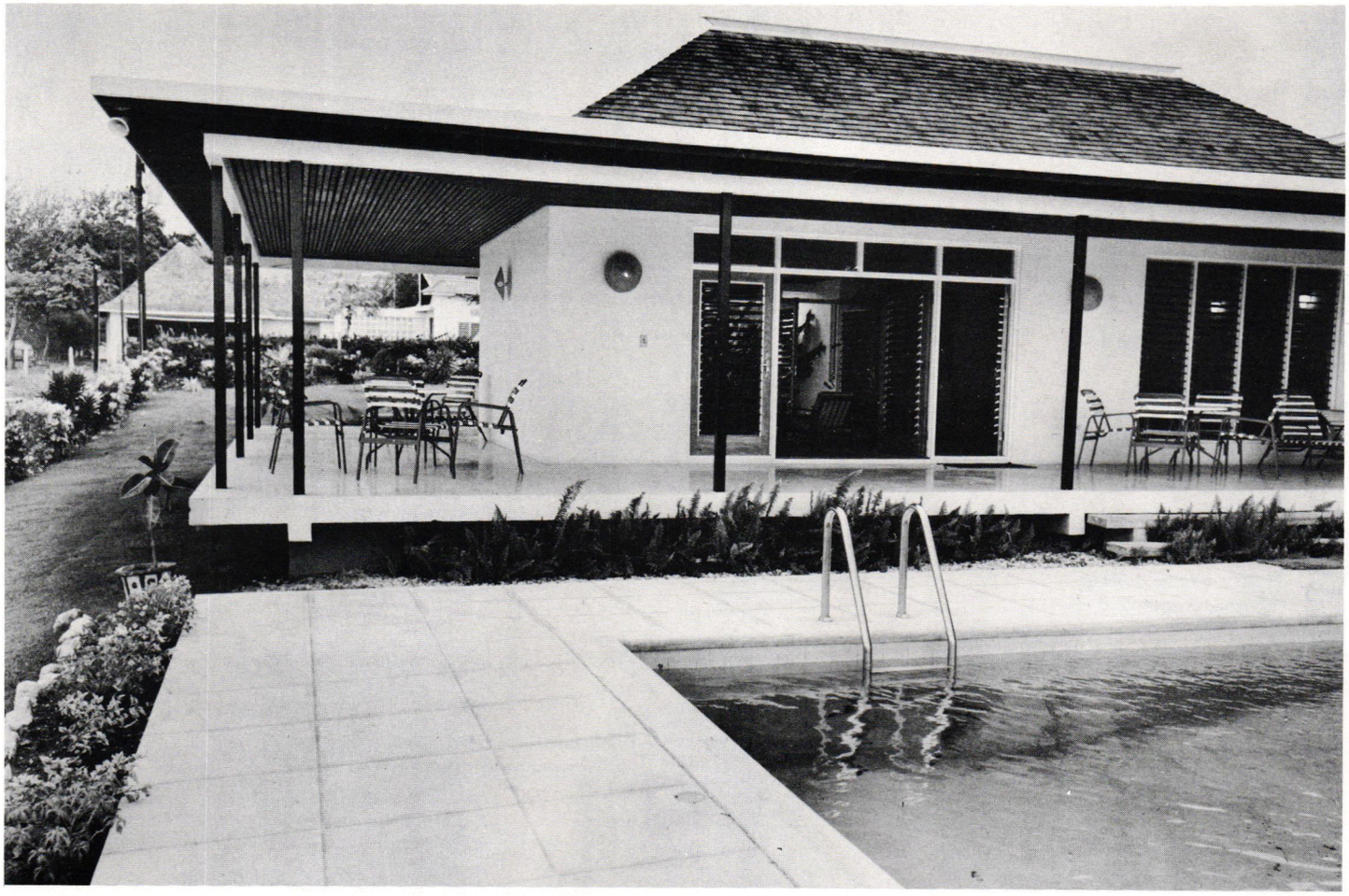
The prevailing wind is from the north-east and adjustable louvred windows and doors provide adequate natural ventilation, and serve as an option to air-conditioning.

The architect decided to induce a unified housing cluster by physically relating the new residence to adjacent houses. No fences were erected between adjoining lots. Social contact was enhanced and the opportunity was provided for guests to meet each other, informally.

Semi-private spaces such as the living-dining areas, patios, terraces and the pool, allow several activities to occur simultaneously, without conflict.

Windows were not provided on side-walls, so as to maintain privacy from adjoining lots.

ARCHITECT:	**CARL C. CHEN**
Contractor:	**Alfred Chen**
Floor tiles:	**Gore Bros. Ltd.**
Blocks:	**St. Jago Block Factory**
Windows:	**Builders Aluminium Ltd.**
Paints:	**Berger**
Sanitary Equipment:	**Facey Commodity Ltd.**
Shingles & timber:	**Hardware & Lumber Ltd.**

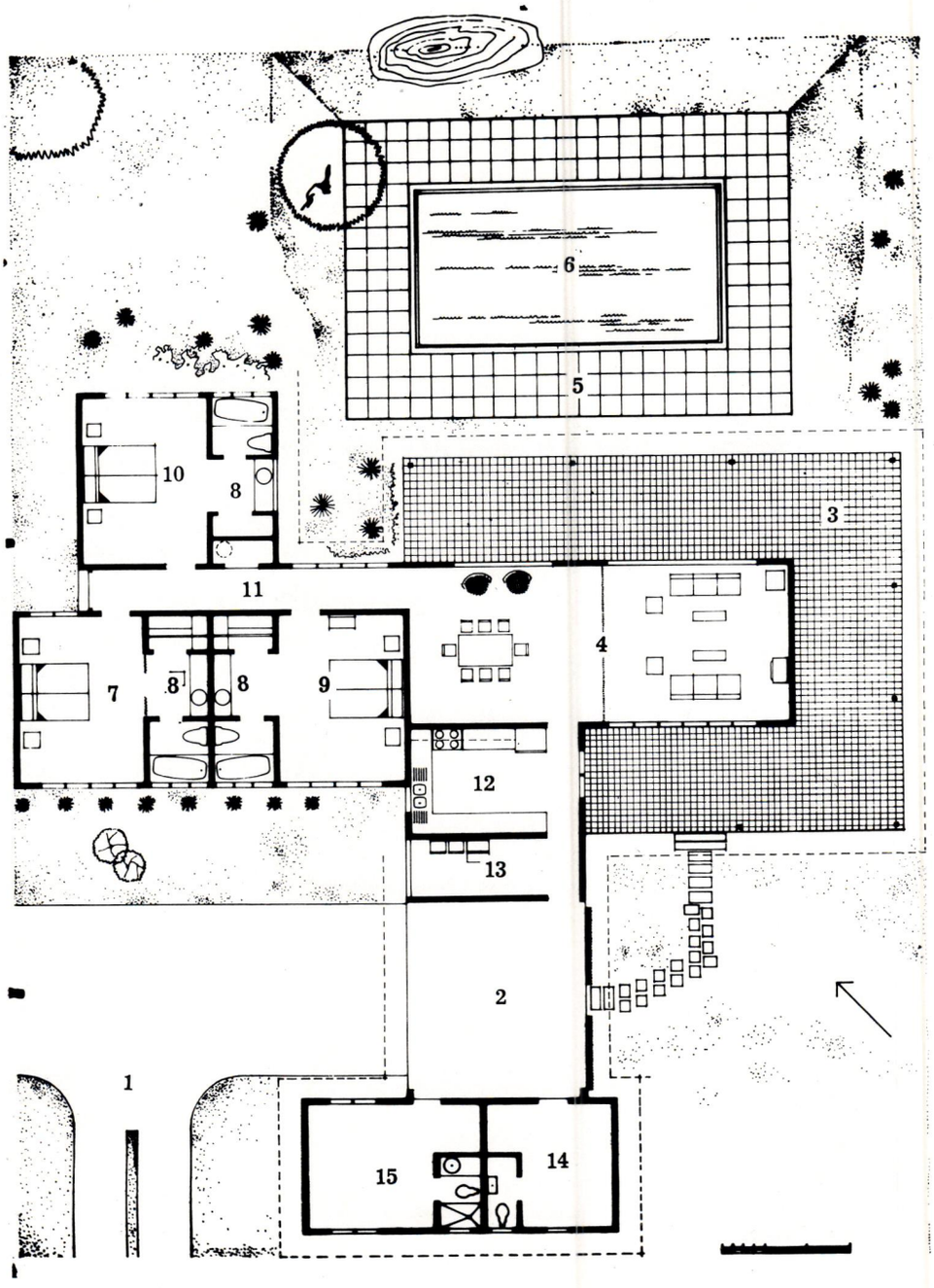


The wide, covered patio surrounds three sides of the Living-Dining area.

The feeling of spaciousness is retained on the other side of the house by the absence of fences between adjoining lots.

KEY TO FLOOR PLAN

1. Driveway
2. Garage
3. Patio
4. Living-Dining Room
5. Pool Terrace
6. Swimming Pool
7. Bedroom (1)
8. Bath & Dressing Room
9. Bedroom (2)
10. Bedroom (3)
11. Passage
12. Kitchen
13. Laundry
14. Maid's Room & Bath
15. Visitors Room & Bath



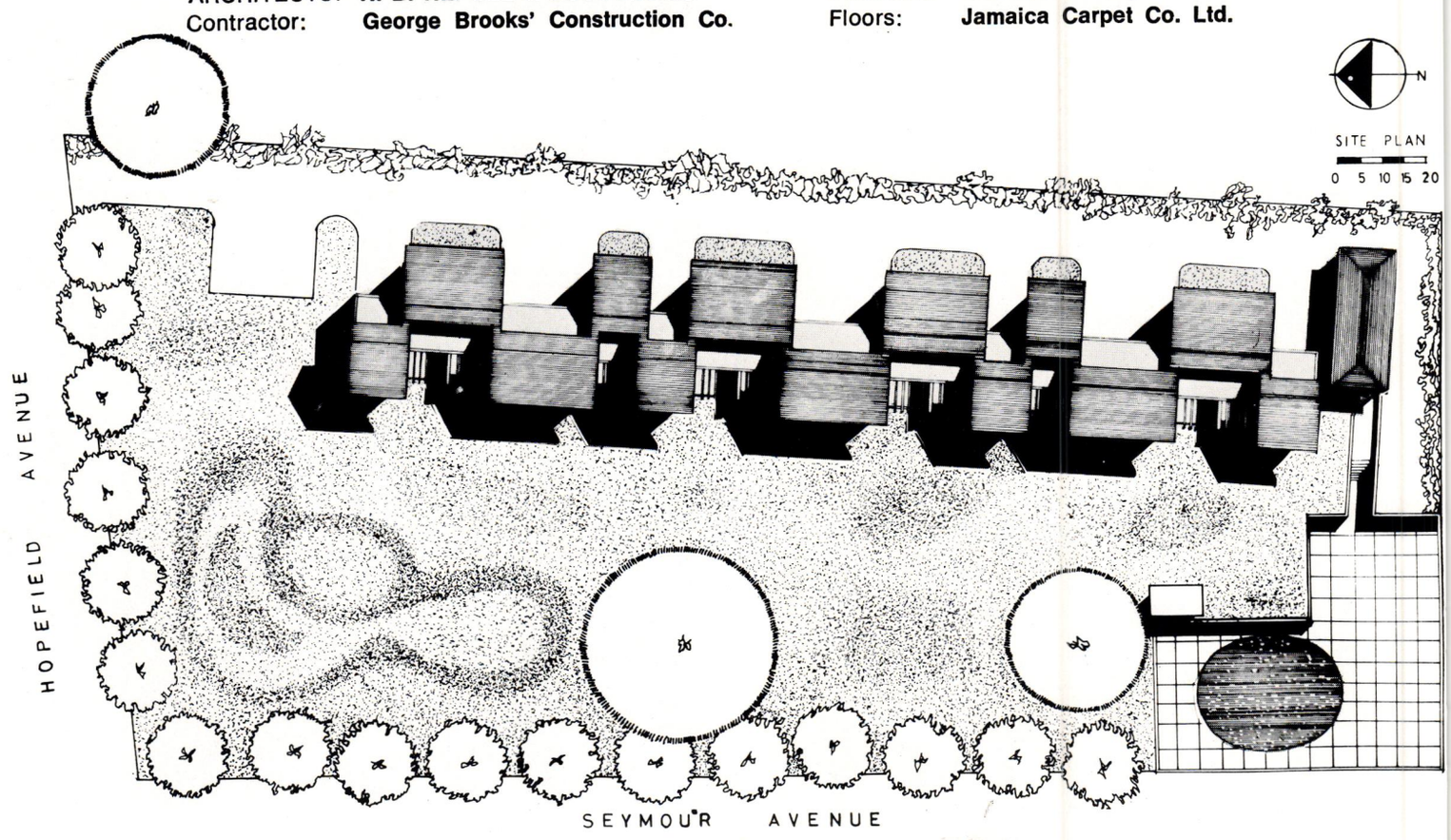
The Living-Dining area is spacious and cool. Beyond the pool, the existing Lignum Vitae tree has been attractively incorporated into the landscaping.

From the living room area, the well kept golf course provides a seemingly endless vista of lawn and trees.

THE TEN AMBASSADORS APARTMENTS

ARCHITECTS: **H. D. REPOLE & ASSOCIATES**
Contractor: **George Brooks' Construction Co.**

Furniture: **Jamaica Heritage**
Floors: **Jamaica Carpet Co. Ltd.**



Main entrances and parking areas at rear are attractively landscaped. Wooden sun shades cut down on glare.

photos by Neville Hylton

The pool site, below the level of the lawn and placed at the far end of the property, affords privacy to bathers and protects residents from the sometimes noisy activity around a pool.

Close-up of the units, showing the attractive pergolas which add shade, interesting patterns and great charm to these apartments.

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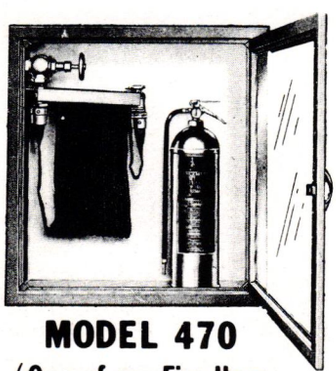

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Residence for Mr. & Mrs. A. G. LOWE St. Andrew

DESIGN PROGRAMME

A three bedroom residence with maximum entertainment areas to fit the site and to take advantage of the gully course that runs through the site.

DESIGN SOLUTION

It was decided to use the house as a bridge over the gully between the two portions of the land. The public entrance of the carporte and service court would be located in that portion of the land adjacent to the access road, whereas the bedroom block would be located across the gully away from the public areas for maximum privacy. A breeze-way and covered patio was placed over the gully to take advantage of the day breeze that blows up the gully and the night breeze that blows down the gully.

Since the approach to the house is slightly higher than the actual location of the house, it was decided to use shingles to roof the house as this is much more attractive to look down upon than other types of roofing. Natural split blocks left unpainted were used for the majority of the exterior walls. This was done primarily to reduce maintenance cost to a minimum since extraordinarily high scaffolding would be required when painting those walls that are located over the gully.

ARCHITECTS & ENGINEERS:	**A. G. LOWE & ASSOCIATES**
Contractors:	**Scott Brown & Associates**
Electrical Contractor:	**L. A. Brown Ltd.**
Floor Tiles:	**Philip Gore**
Carpets:	**Jamaica Carpet & Drapery Ltd.**
Glass Doors & Windows:	**Kawneer Jamaica Ltd.**
Kitchen Cabinets:	**Nation's Manufacturing Ltd.**
Steel Works:	**Gregory Welding Engin. Ltd.**
Wrought Iron Grills:	**Vincent Moosie**
Concrete Blocks:	**Stephen Vibrapac Ltd.**

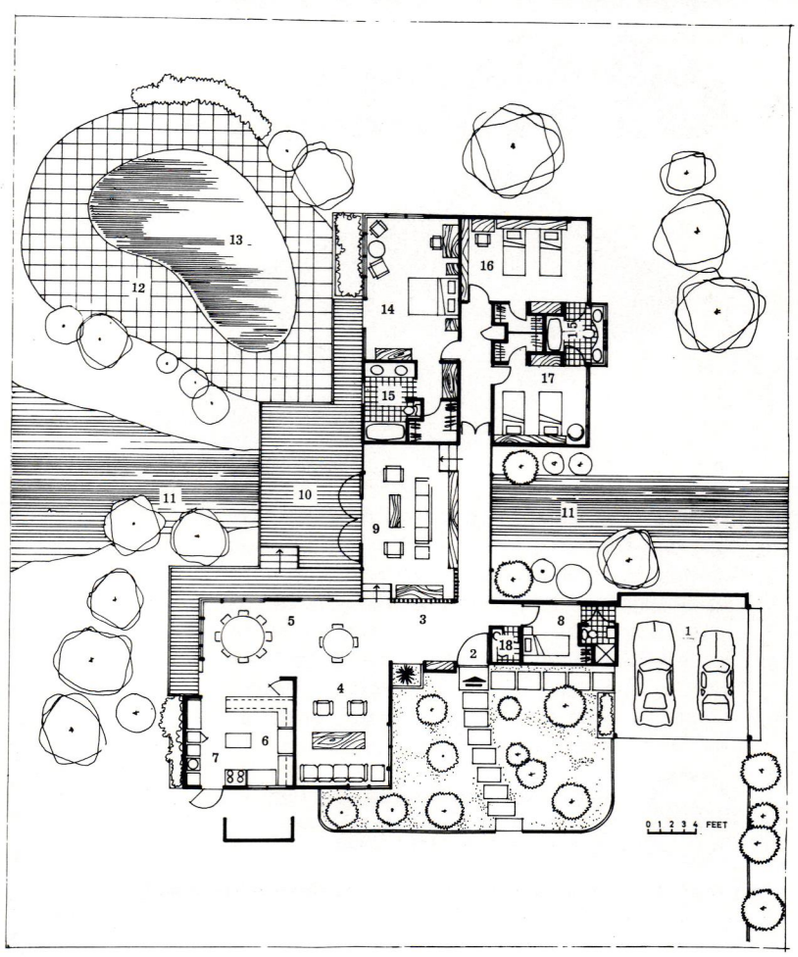
Family Room and Sun-Deck which are over the gully; the Living Room is also visible.

This view of the house emphasises the unusual feature of the "gully" passing under the Sun Deck & Family Ro

The "Bridge" over the gully is seen here from the Car Port railing. The natural split blocks never need painting.

KEY TO FLOOR PLAN

1. Carport
2. Entrance
3. Gallery
4. Living Area
5. Dining Area
6. Kitchen
7. Laundry
8. Maid's Room & Bath
9. Family Area
10. Sun Deck
11. Gully
12. Pool Terrace
13. Swimming Pool
14. Master Bedroom
15. Bath & Dressing Room
16. Bedroom (2)
17. Bedroom (3)
18. Powder Room



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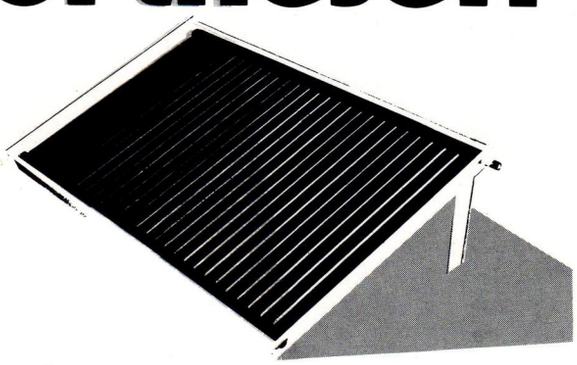

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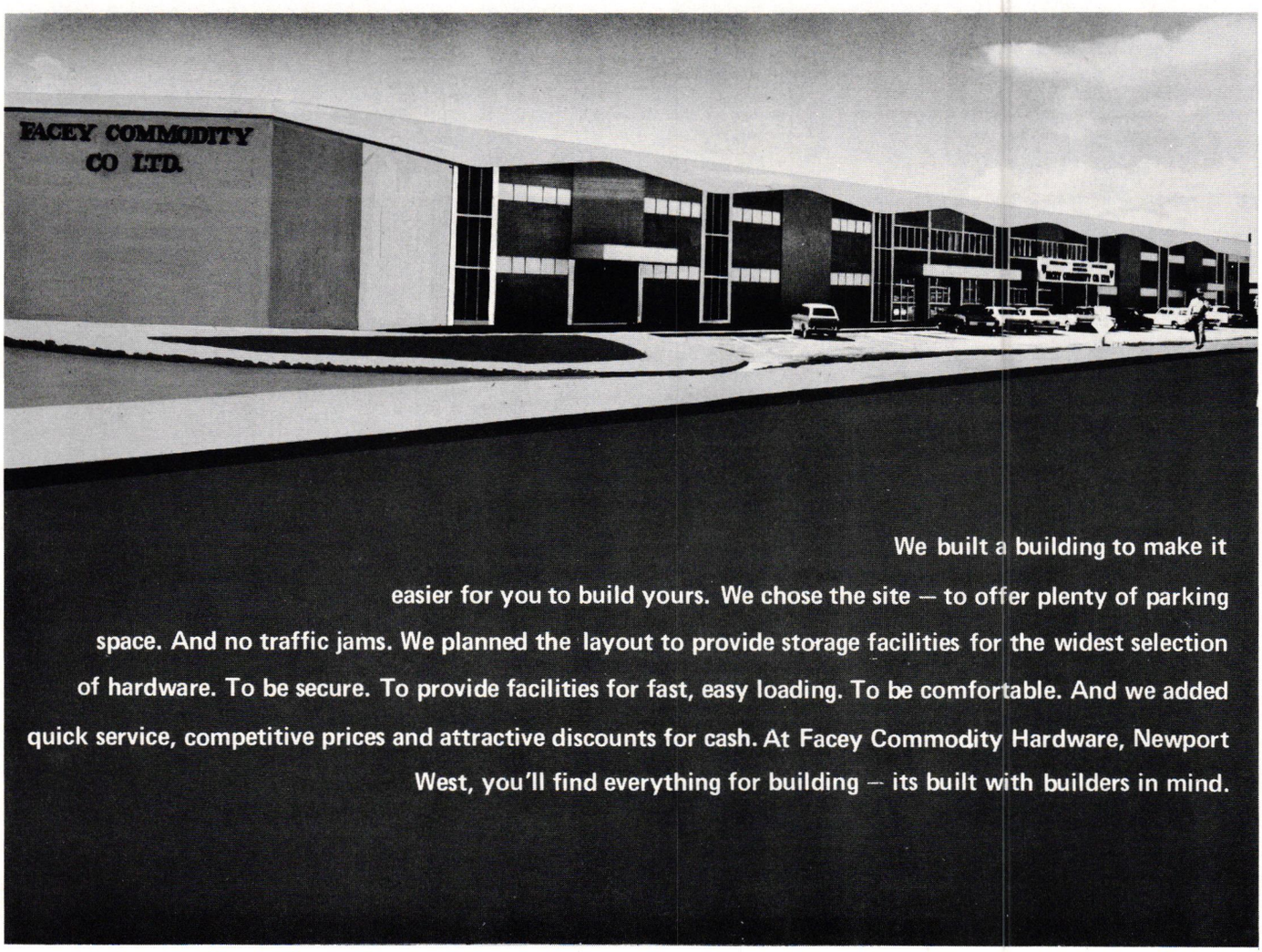

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HOUSING ASPIRATIONS AND CHANGING LIFE-STYLES IN JAMAICA

by Margaret Willis, B.A.

The author, Margaret Willis, is a Sociologist attached to the United Nations Development Programme Physical Planning team, Kingston, Jamaica, and a Senior Research Officer, Ministry of Environment, London, England.

A number of her articles have been published giving the results of various social surveys conducted among residents on housing estates in London. Her most recent publication is the "Sociological Content of Structure Planning", Journal of the Town Planning Institute, November 1970.

Introduction: With increasing urbanisation, man's ability to provide for his shelter has depended less on his own resources and more on his ability to pay. The migrant into the city finds land is already staked out into lots which he has to buy or rent. As he is often without skills or income he can seldom provide housing to meet his needs. The large numbers of such people coming into the city has resulted in slums, overcrowding and squatting and a heightened competition for wages to pay for homes. At the same time urbanisation and economic development are associated with a growing middle class who see a dwelling not only as a means of obtaining shelter but of expressing their status in the process of upward mobility. (Houses and property are also important for investment purposes when the stock market is small and erratic and inflation is occurring).

The home becomes an opportunity to express a 'life style' and this is also reinforced by the furniture and fittings. It is not surprising that as Jamaica moves to higher levels of affluence the structure of personal consumption expenditure changes so that less is spent on food and more proportionately spent on furniture, furnishings and household equipment, and miscellaneous services.[1] That expenditure on housing has not risen equally fast is probably more indicative of the shortage of housing at present than of any reluctance to spend on this commodity.[2]

The provision of housing is generally regarded as an aid to economic development and a means of attracting savings. There are important social benefits too, family life can be strengthened by improvements in housing conditions and employers are increasingly concerned about the housing of their workers (Daily Gleaner 19/1/71). A better house is not only of concern, therefore, to the individual family, but such aspirations are reinforced by the values of society. The strength and type of the aspirations held, and the life styles associated with different types of accommodation are of importance in the devising of a housing programme and in the physical development of urban and rural areas. This paper has made an attempt to see how these aspirations vary for different sections of Jamaican society and the life styles that are evolving with greater affluence.

Housing Aspirations and Present Housing Conditions: Housing aspirations are determined partly by present living conditions and partly by the extent to which they can be realised. Among the lowest socio-economic groups there are many who although living in extremely poor housing appear to see little hope of improving on their present circumstances. Their housing aspirations, therefore appear to be minimal. In rural Jamaica, where studies[3] have shown that over half the houses are in poor or unfit condition, 115 farmers in East Hanover[4] put better housing as seventh in a list of priorities and only 10 farmers mentioned it. It would seem as if the farmers could see little incentive in having a better house when basic environmental facilities were lacking. Response to improvements in farming methods and equipment can also be affected by the living conditions of the farmer. Modern accommodation for his animals is not going to be regarded as important when that for himself and his family is so poor.

Self-help schemes can fail for the same reason, i.e. apathy resulting from extreme poverty. Where a rough shelter had been provided in rural Jamaica, in the hopes that the farmer would build more, nothing much was done to the house which was left in its rough state.

Aspirations can also be stifled by extremely bad physical conditions such as overcrowding. The one-room houses at Majesty Pen are an example where little movement out has occurred (the rents are very cheap and rent debts are common) but the conditions seem to have led to more than the average number of mental breakdowns particularly among the mothers. Some people have to live in slums because they cannot find anywhere else at the very low rent they can afford — the aged, mothers supporting families alone, the unemployed for example. The characteristics of such living environments can be one of despair, its inhabitants are depressed and passive, and through lacking the capacity to move out there develops a 'fear' of the outside. At the same time there is little feeling of neighbourhood or community.[5]

Some migrants to the city fail to adapt to urban society. In parts of West Kingston there are those people who have remained there a long time and whose life style reflects more the country districts from which they originally came than the urban area in which they are living. They have a little piece of enclosed ground where animals are kept and common spaces are used by them for grazing. Their piece of land basically provides them with some kind of economic security in a situation where they find jobs difficult to get. These people may well have minimal housing aspiration because in some ways they have become divorced from the rest of society.

Movement from the Slum: Many migrants and newcomers to the city start by renting some sort of accommo-

1. *Department of Statistics — National Income and Product 1968.*
2. *For example, the number of new mortgages in 1969 was only 7% more than in 1963, although the amount of dollars involved increased by 160%. Ownership of dwellings has shown an annual average growth of 2.6% (1959-68, constant prices) but since 1964 the rate has declined and was only 1.9% in 1967-68. Rents too have increased less than that of personal consumption expenditure as a whole although this could conceal differences between different sectors of the housing market.*
3. *Ministry of Housing, Sociological Section.*
4. *B. Von Heck and C. McCulloch — "Small Hill Farmers in Jamaica," U.N. FAO Report — June 1969.*
5. *Juan A. Casasco — "The Social Function of the Slum in Latin America: Some Positive Aspects."*

dation in the slum but because they have both a positive psychological response to better themselves and greater economic opportunities they are more likely to move out after a short period than those people described above Movement from the slum is likely to be to the shanty towns; an opportunity arises because a relative knows of a vacant room or an addition is built in a rent yard. The admittedly few who were moving from the communal housing at Trench Town were, it seems, going to the squatter area in McGregor Gully or the rent yards at Cockburn Pen. These areas are still poor but there are not the youth gangs and the same amount of violence. This concern with the increasing amount of violence and the bad name of their area, which residents say makes it difficult for them to get work when they give their address, are the main incentives for moving away from this part of Trench Town.

Privacy: To improve their housing conditions so that they can have relatively more privacy is a major aspiration. The Government communal housing at Trench Town[6] can have up to 60-75 people sharing the same facilities. This generates squabbles and fighting amongst the inhabitants, particularly the women. The communal kitchens are rarely used, the women preferring to set up their coal stoves outside their own doors. The yards in the shanty towns are smaller and people, by electing to go there, feel they have some choice of neighbours. Even so, the Shankland Cox survey of Trench Town found that people in both squatter and older government housing, where kitchen and lavatory facilities were shared, have an overwhelming desire for more privacy. People in newer Government housing when asked what they liked about it expressed most satisfaction 'with the self-containment', 'with everything under the same roof'. Those who owned their houses and had their own facilities frequently expressed a need for more privacy **within** the dwelling, desiring more separation between living, dining, cooking and sleeping areas. A number of them coped with this by erecting their own partitions or by building additional make-shift rooms. This same desire seems to occur among some middle income families who prefer a larger number of separate rooms, although they are smaller, which they can 'properly' furnish.

Frustrated Aspirations: The dominant aspiration of people in shanty towns is security. Eyre[7] suggests that often the squalor and insanitary conditions that arise reflect the residents' present insecurity. When there is security many of the people in shanty towns do in fact invest a considerable amount in the home and its furniture and sometimes a concrete house may eventually replace the hand-made wooden shack. At the present time few people seem to be moving out of West Kingston. There is some evidence that these type of people prefer to remain there[8] and most of the movement that does take place is **within** the area.[9] Status is achieved by getting a Government house, particularly if it is bought rather than rented, and ambitions then are to furnish it — usually on credit — and to maintain the payments on the house and furniture.

It is at this point of limited opportunities to improve status and a reluctance to go to areas away from their work, markets and recreation that frustration may develop. Eyre[7] has pointed out that 'most shanty town dwellers are upwardly mobile. They are savers, not prodigal spenders as are most slum dwellers'. But amongst these people employment is often casual, seasonal and irregular and even taking into account household incomes and an improvement in earnings from say J$10 to J$18 to J$20 a week there is still no chance of their entering the housing market provided by private development. Nor is it likely that there is much in the way of filtration upwards into houses vacated by the middle class. Abrams says 'building new houses for a higher income group does not release many second hand dwellings for lower income families. A few houses may enter the lower rent market, but the demand is so great that this does little to enlarge the low-cost housing supply'.[10] In Kingston it is apparent that there are pressures to take over older housing for commercial purposes and developers are buying up larger lots to build apartments, etc., so that opportunities for the lower income market could well be limited.

At the same time rising costs of living undermine any gains in income. In such circumstances life styles and aspirations will be differently oriented from those who get the opportunity of a better house. For example, greater expenditure will be more likely on clothes and entertainment, and aspirations centred on acquiring a Honda.

Home Ownership: To own rather than rent a house is a major aspiration for people in all socio-economic groups. Those who owned rather than rented houses in Trench Town were more likely to wish to stay in the area, while the conditions of their houses were somewhat better than those rented out. Government houses in Trench Town which are bought on a mortgage often have new additions and there is greater individuality than among rented property. At Elletson Flats 'a great deal of rivalry and competition centred on the provision of ornate fences and gates. Concrete breeze-blocks, plastic coated wire mesh and wrought-iron grilles appeared almost overnight'.

The possession of a house has always been an important goal for the Jamaican farmer, although probably taking second place to the ownership of a piece of land. A house gives the farmer a certain degree of security. A man who is able to take his wife to a house of his own is in a position to marry legally which gives him a higher status than people on estates with which house a person possesses is a determinant of social status; a good house is usually a concrete one, the Jamaican farmer having adopted urban middle class values.

Many families frequently have to rent because they have not the capital for the down payment to buy a house. Even amongst the cheapest privately built estates the down payments effectively eliminate those earning much less than J$30 a week. The lowest down payment at Duhaney Park is about $400. At Independence City $546 is required for a 2 bedroom house and $890 for a 3 bedroom. At Elletson Flats, built by Government, where in 1967 the down payment was only J$360, those moving in were predominantly in low grade white collar jobs, skilled workmen and service workers like drivers, policemen, etc., who were

6. *Shankland Cox Overseas — Jamaica: "Trench Town. The Renewal of An Urban Community." Also see "Housing Development for Trench Town" this issue.*

7. *L. A. Eyre — "The Shanty Town, A Reappraisal," 1970.*

8. *In Trench Town, 1967, 85.2% said they wished to remain in the area (Department of Statistics — "A Survey of Housing Conditions in Trench Town," 1967.*

9. *N. H. Gentles — "A Case Study of Jones Town." An Analysis of Population Movements within the Kingston Metropolitan Area (Thesis in Geography Department, U.W.I.).*

10. *Charles Abrams — "Man's Struggle for Shelter in an Urbanising World," p. 220.*

upwardly mobile. The author of the study of Elletson Flats[11] found that although the residents were less sophisticated, less educated and of a lower status than people on estates with which they compared themselves, yet their aspirations for themselves and for their community were of much the same kind.

Life Styles and Life Chances: The life styles of these people appear to be similar to those in new housing estates in other parts of the western world where people are in a similar position economically and owning their first home. In this situation the residents are interested in building fences and additions, landscaping their lots, and developing friendships with next door neighbours. Community Associations are often formed to maintain good standards on the estate.

It would seem, therefore, that as life chances and expectations of household members become similar, their life styles also become more similar. The pattern of priorities of prospective house purchasers seems to reflect their different economic levels and would probably be similar to those expressed in the States, although perhaps less so in England. For example, those people without cars are concerned about nearness of schools, public transport, shopping centres and other civic amenities. Developers of Portmore are emphasizing the amenity aspects in their advertising, at Harbour View a new shopping centre has been built. However, those higher up the socio-economic scale, who own cars, on purchasing a house are more likely to ask about the surrounding properties and the neighbours than enquire where the school is, i.e., the location of the neighbourhood is of primary importance. Up in the hills the life style is heavily dependent on a high degree of affluence where two cars are owned and the wife is able to transport the children and the maids.

Jamaican Middle Class: In some respects the Jamaican middle class way of life is different from its counterpart in the U.S. and England, although the tendency is probably to reduce rather than to increase the dissimilarities. For example, the middle class families are larger in Jamaica and ties with kin are recognised to a wider extent. Mobility both vertical and horizontal is limited and probably the smallness of their numbers and their concentration in Kingston makes status more rigidly determined. Emphasis on the nuclear rather than the extended family is usually associated with increased opportunities for upward mobility. The consequences of this trend would be the increasing demand for smaller accommodation, with old and young people particularly desirous of living independently. The growth in the number of apartments and smaller town houses could well be the start of such a trend in Kingston.

The large number of people who have been available to act as servants has had an influence on the provision of accommodation in the houses. The separate maid's room and facilities, the lack of modern equipment in the kitchen, it's not being used as a dining-kitchen are all examples of the effects of employing servants. With increasing difficulties in getting suitable staff and the rising costs of labour in maintaining the house and garden, there could well be a change in type of accommodation preferred. Already it seems as if some older people, whose children have grown up and left, are preferring to sell their houses, because of the problem of maintenance and upkeep, and take an apartment or town house. The additional consideration of greater safety could also be directing these people's preferences away from the detached, one-storey house.

Another factor linked to that above is the lack of do-it-yourself activities in home-making. Because no white collar person likes to do or be seen to do manual work he would always prefer to employ labour. It is perhaps difficult to judge the effects of this but it could well have an influence on the attitude of the men to the home. They would not see the home — or the maintenance of the car — as a hobby and so this could well lessen the time they spend at home. Another consequence could be the lack of interest in design in interior decoration, furniture and furnishings. The furniture industry has had no occasion to develop interest in anything other than what is already selling and with few 'handyman' products there would not be the promotional compaigns of things to do in the home. Against such a background, ideas from abroad, in magazines or visits, would have little influence.

The Future: The larger developers in all levels of the private market have tended to keep the same criteria of house design as they have done in the last 10 years or so and are using the same production methods. With a sellers' market and the rising costs of building and land, financial considerations seem to have been dominant. The pressures have all been on reducing space, first in the home and more recently in lot size. Perhaps there is less resistance to the latter as Jamaicans have never been keen on outdoor living. Increasingly in recent times the verandah has been enclosed with grilling.

The immediate future indicates rising building costs, probably rising faster than salaries, and upward pressure from those who have been excluded from the private market. This would tend to limit aspirations to that of owning a house so that conventional designs determined by the developer rather than the consumer will continue. There is also likely to be a continuing concern for the 'best' neighbourhood their incomes can buy. The middle class is probably too small, the class division too wide and their own status too insecure for them readily to innovate. Financial stringencies can also operate against innovation, mortgages are easier to get on new houses, for example, and sub-letting is common. Concern with maintenance and modernising costs deters most people from moving into older houses and it is partly for this economic reason that indigenous materials are not favourably regarded. However, as Neil Richards has pointed out in his article,[12] the association these materials have with conditions of poverty makes them socially unacceptable at present.

There is little likelihood, therefore, that the consumer will demand changes in the current styles; it is, however, probably rare that this occurs although some changes result for reasons of practicality. It is usually necessary for the interest to be stimulated by 'leaders who are sufficiently ahead of the public — and yet not too divorced from them — to suggest new ideas which then get support, perhaps in a filtered form, by a process of advertising, the use of mass media and personal recommendation. Private business knows that it often has to create a need or demand in the public. In design matters the public usually needs a guide as to the tastes and standards it should adopt. It is, therefore, up to the architects, including landscape architects, furniture designers and manufacturers, fabric printers, paint producers and so on to bring about changes in the Jamaican urban scene.

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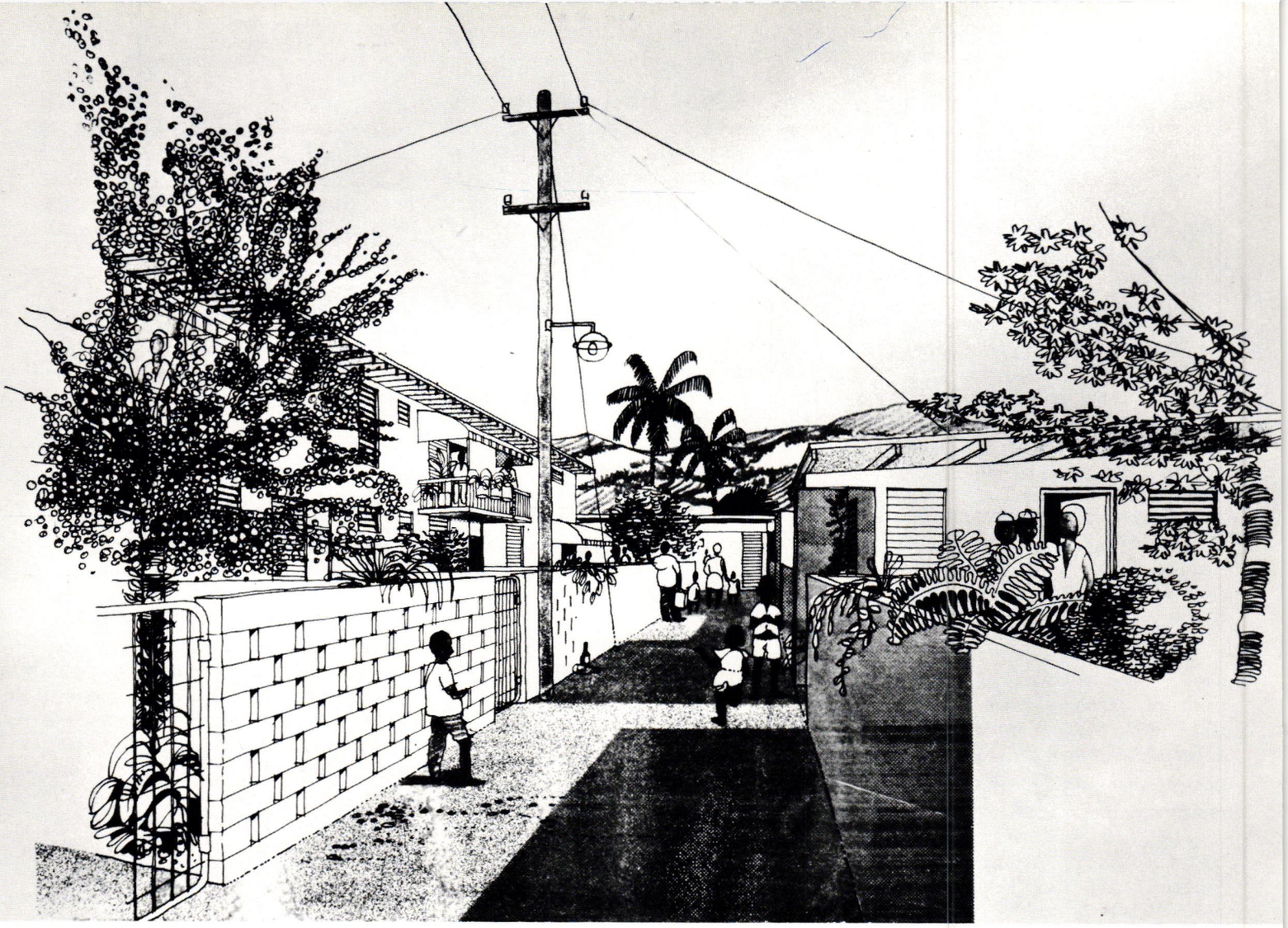
11. *E. M. K. Douglas — "Continuity and Change in a Jamaican Suburban Housing Estate" (Draft Report).*

12. *"Vernacular Housing — A Stylistic Base" — by Neil Richards, this Issue.*



Housing Development for Trench Town

In January 1969, Shankland Cox Overseas were commissioned by the Hon. Wilton Hill, Minister of Housing and Public Utilities, to prepare a housing development plan for Trench Town. In briefing the Consultants, Mr. Hill emphasized that he was interested in building "Not just houses, but communities." "By building only houses", he said, "we sometimes perpetuate the very things we seek to destroy. We convert board and cardboard slums into concrete slums."

The Interim Progress Report, setting out the principles behind the planning approach, the principles recommended for housing design and layout, and financial appraisal recommending a range of contract costs, was submitted in February 1969. On the basis of this Progress Report and in collaboration with Caribbean Planning Associates and M. J. Stoppi and Associates (now Stoppi, Carney, Bloomfield), the Consultants were instructed to prepare contract documents for the first housing sector, together with essential engineering work. Work on the matter started on site in August 1969. The first housing sector to the east of Ghost Town is currently nearing completion. The final development plan for Trench Town was presented to the Minister in February 1970.

The plan reflects the Minister's wish to develop a community rather than just build houses. The Trench Town Comprehensive School, the Primary School and the Hyacinth Lightbourne Creche clustered round the intersection of West Road and Seventh Street, already form an embryonic neighbourhood centre. This will be consolidated into a proper Trench Town Centre with supermarket, small

produce market, a few shops, a post office and police station. The main Youth and Community Centre (the plan allows for four youth clubs in all, as well as a Trade School) will be sited in the Centre and the plan allows for a large district library with adjoining park.

There are approximately 3,500 new dwellings in the areas proposed for re-development and the plan contains phasing proposals aimed at minimizing the need to disperse householders during construction period. The first neighbourhood is presently under construction on a site that has allowed roughly 250 houses to be built with very few demolitions.

The first neighbourhood contains a mixture of dwellings ranging from $2,400 to $4,000 inclusive of land and site development costs. In addition, 15% of the dwellings are provided, in small groups of 8 rooms each, with a community yard and shared sanitary facilities, for aged or indigent people. There are three very small local corner shops and provision has been made for a Basic School.

The housing design and layout has been strongly influenced by the Social Survey carried out in 1965 by the Department of Sociology at the University of the West Indies and also by an extensive programme of visits and interviews carried out by the Consultants themselves. This has led to a plan in which high-rise development is confined to a small area at the Centre. The first neighbourhood consists entirely of one and two-storey development in which all the dwellings, apart from the old people's dwellings referred to above, have their own private yard and are self-contained with their own bathroom and kitchen space.

Approach to Dwelling Design

As always in the construction of low cost housing, there is a conflict between rising social aspirations on one side and strict cost limits on the other. In the Consultants' opinion, good low cost housing should give the greatest possible improvement in people's living conditions consistent with a restricted price.

This means that money should not be wasted on irrelevant complexities in planning, construction or services. Within the basic drive for economy, therefore, certain essential requirements are regarded by the Consultants as sacrosanct, not to be sacrificed under any conditions.

These are:

(1) Each house, however small, should be self-contained with its own bathroom and kitchen space.

(2) All rooms should be simple in shape and their dimensions should accommodate without undue difficulty the furniture which people are likely to own.

(3) All houses should be designed to allow for at least two separate sleeping spaces and ideally for three. These spaces may either be achieved by the house-owner's use of curtaining, etc. or else, in the larger units, by permanent partitioning. In the smallest units where privacy will depend on curtaining, etc. it must be possible for all the compartmented spaces to have natural light and ventilation.

(4) All roofs should be designed for reasonable comfort: we would not regard this as being achieved with uninsulated concrete roofs.

(5) All dwellings should have natural cross ventilation.

(6) All dwellings should have a verandah, providing a shaded space for doing the laundry. etc. and the verandah should, wherever possible, overlook the private yard.

(7) All dwellings should have their own private yard. Wherever possible this should allow the household to create an attractive and individual "public face" for his house in addition to the more basically functional part of the yard where children play, the animals will live, the clothes will be dried and, possibly, vegetables and fruit may be grown.

(8) Dwellings should give opportunity for additions.

Proposed House Types

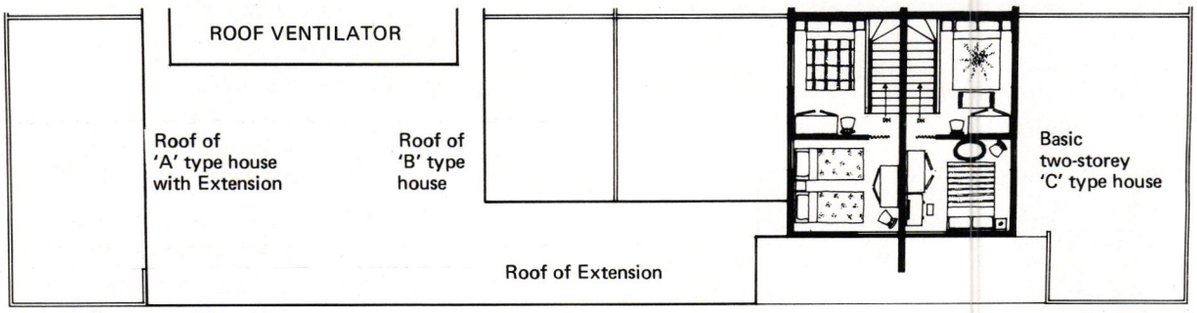
All the house types being used in the first neighbourhood at Trench Town have their own private walled yards. Apart from the 'minimum' dwellings described above, no house has a lot of less than about 750 sq. ft. The relationship of the enclosed space of the dwelling to the open space of the yard is, in fact, the key feature of all the designs.

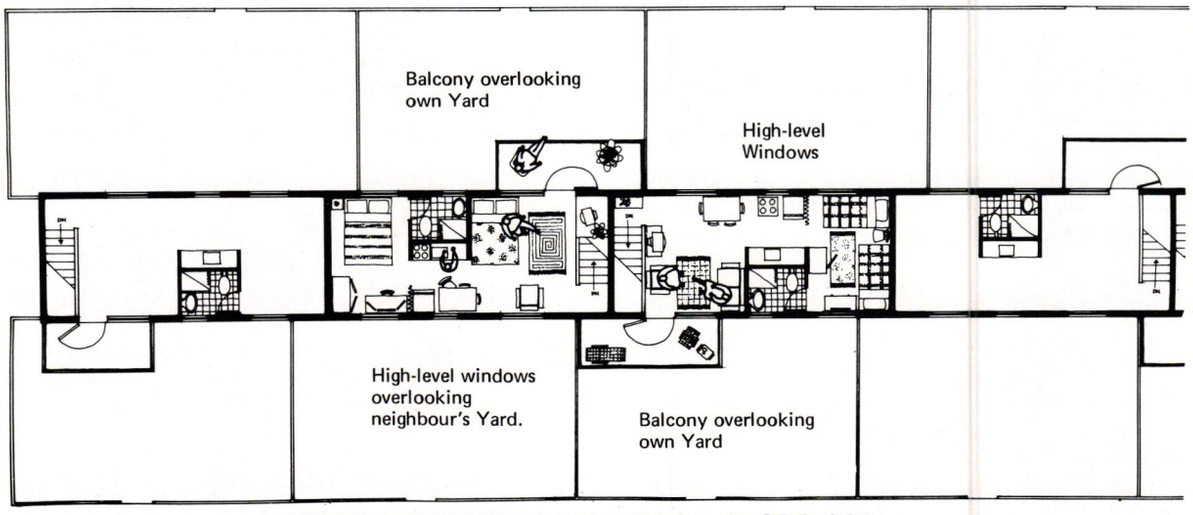
This relationship is important for two reasons. First, because the yard (together with the verandah) will function as an integral part of the living space, it is important that the functional relationships work properly. For instance, bearing in mind that many meals are likely to be taken in the open and that most of the cooking is likely to be on 'coal' stoves in the yard, it is necessary to design the kitchen with its sink, worktop and storage shelving, in close relationship with the yard if it is to be of much use to the house owner.

Second, because any extension to the dwelling must take place in the yard, it is necessary to ensure that the relationship between the dwelling and the yard is such that this expansion can take place conveniently. For instance, it would obviously not be desirable to design a house in such a way that extensions inevitably blocked the light or ventilation of existing rooms.

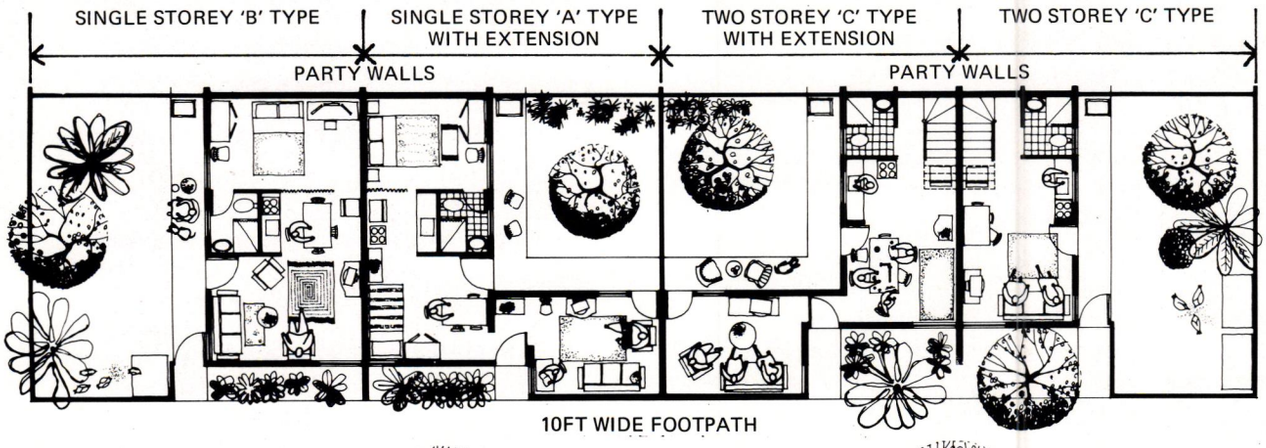
The A-Type houses, the smallest and cheapest being built, are constructed back-to-back with allowance made for cross ventilation through roof ventilators. Each house is rectangular, about 12' x 24', with its long side giving on to the walled yard which is about 15' wide. The yards are about 3' longer than the houses, the additional 3' allowing for a small area of decorative 'front garden' type planting by the front door. These very small dwellings are really no more than single rooms. However, by careful placing of the bathroom and kitchen 'cove', it has been possible to define recesses so as to create separate sleeping spaces which can be curtained off if need be. It will be noted that all the natural bed recesses in these houses have good ventilation of their own through windows or roof ventilators.

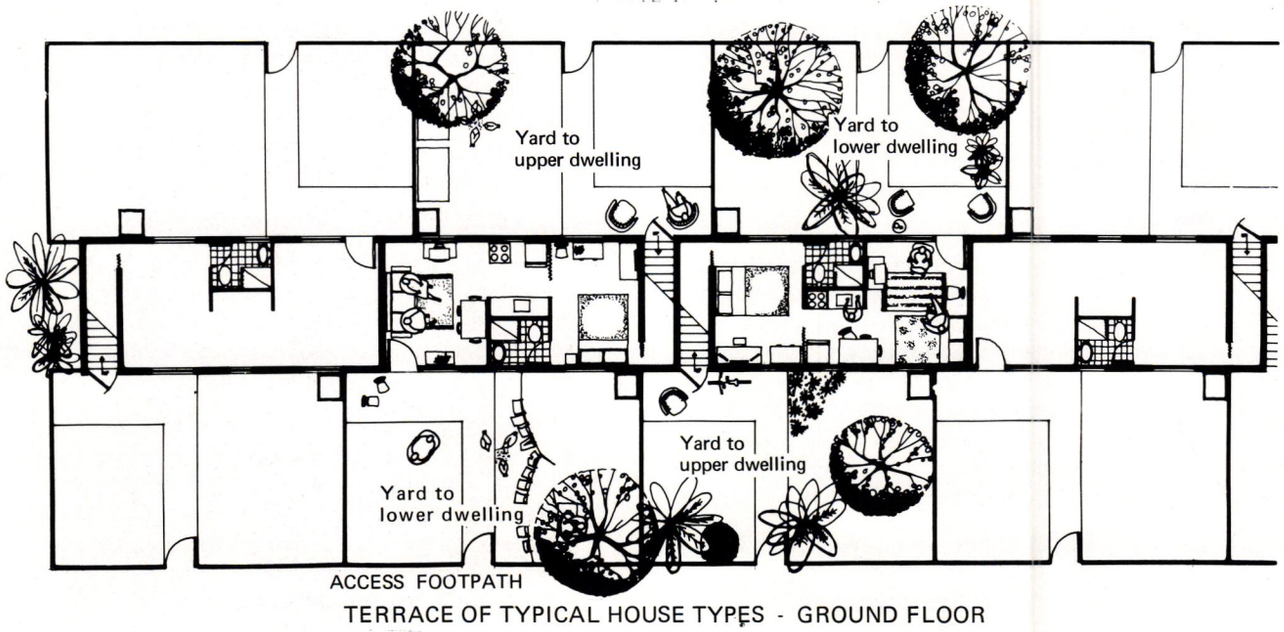
The 'basic' house is designed to allow for its extension to form an L-shaped dwelling round its central patio. A number of houses will be built with this extension already constructed to show people what can be done. Thus, even the smallest units can eventually be extended to become modern, self-contained, three room houses. It will be noted that these extensions can be built without block-



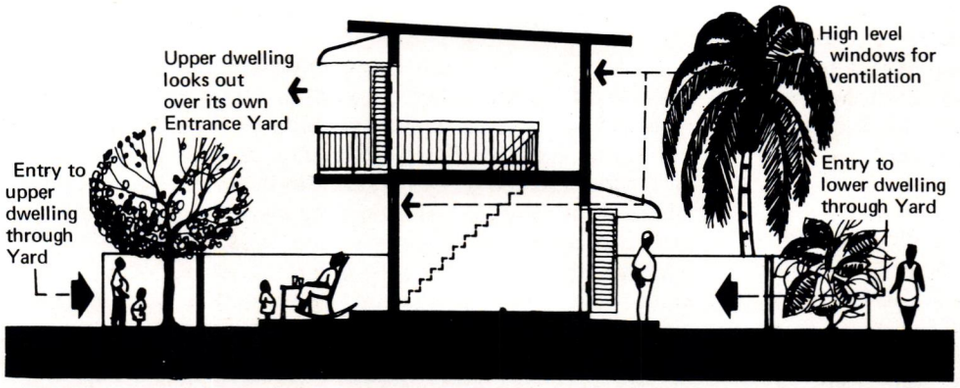


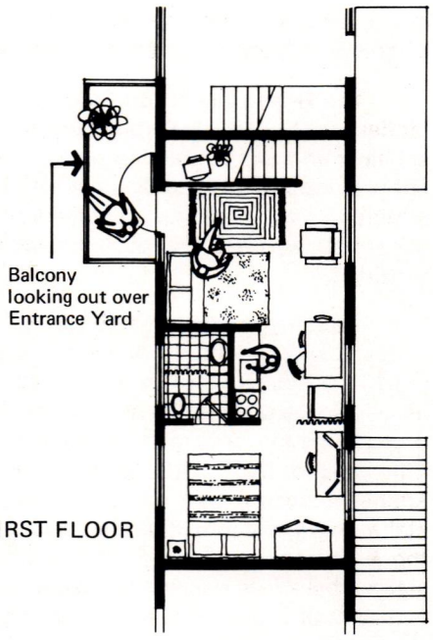
TERRACE OF TYPICAL HOUSE TYPES - FIRST FLOOR



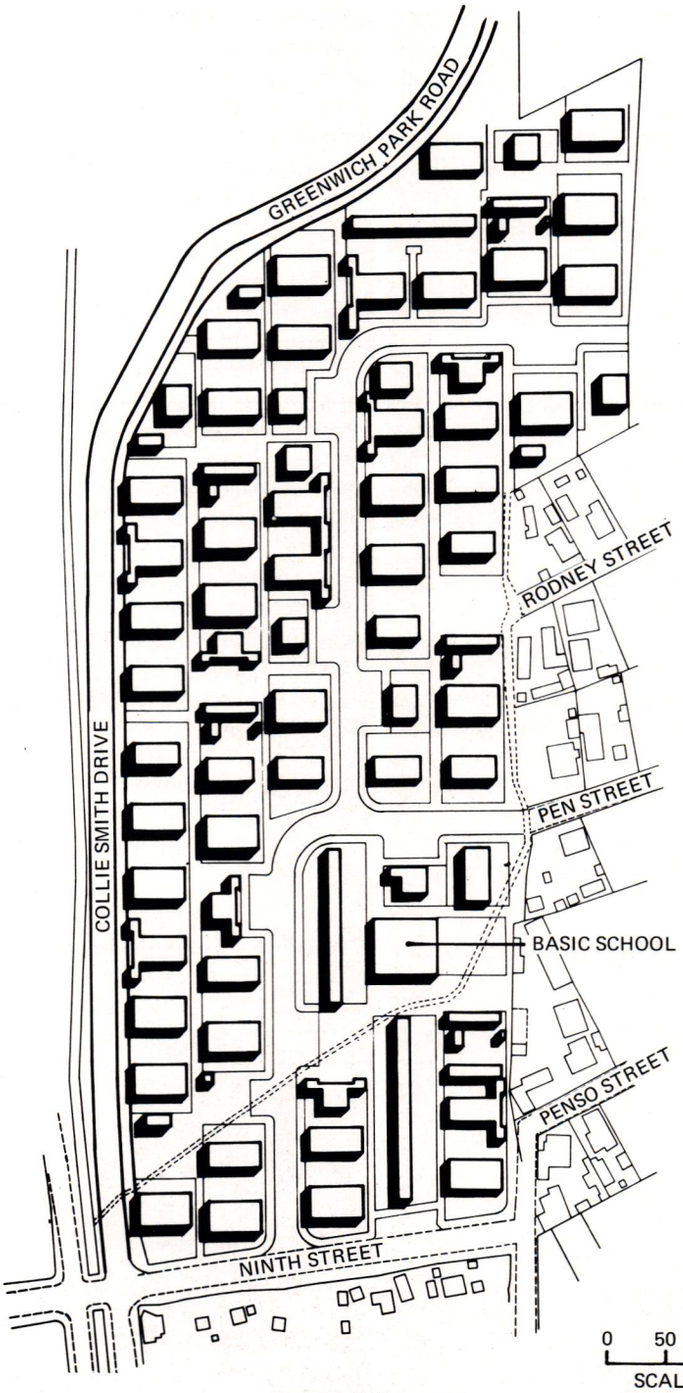


TERRACE OF TYPICAL HOUSE TYPES - GROUND FLOOR

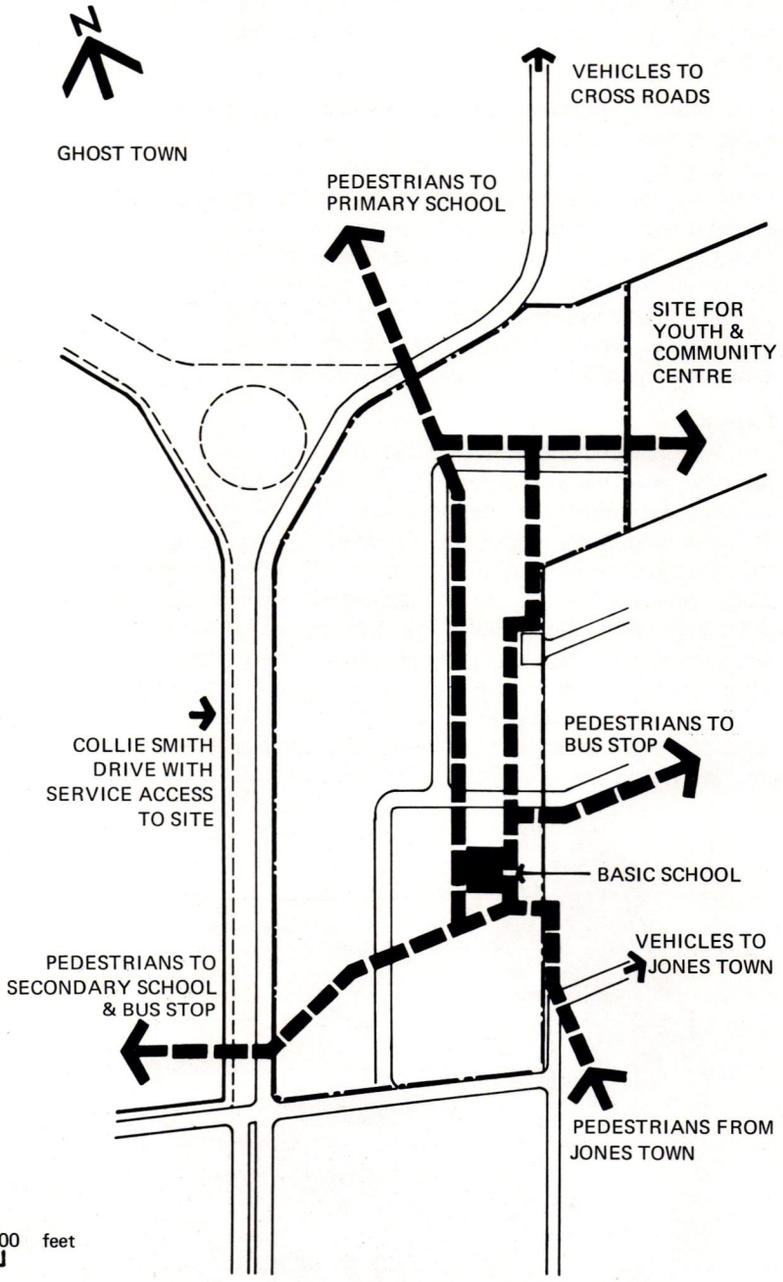




D - TYPE HOUSE : FIRST FLOOR



SITE PLAN



DIAGRAMATIC SITE PLAN

ing up the light or ventilation to any existing room and without any 'party wall' problems with the neighbours.

The B-type house, the next dwelling up the 'housing ladder', is 325 sq. ft. as opposed to the 260 sq. ft. of the smallest unit and is planned on exactly the same principles, but with more generous dimensions. It will be noted that the additional width makes a considerable difference to the ease with which three separate sleeping spaces can be provided.

The C-type house, 400 sq. ft., is the senior in the range. It is a two-storey dwelling, usually used in groups of four. As in the smaller dwellings, its long side faces on to its private yard while the short front 'face' of the house has a small garden separating it from the adjoining walk way. The ground floor contains a single large room, with a kitchen recess facing on to the yard. There are two up-stairs bedrooms (one is in the form of an open gallery) and the bathroom is planned conveniently at the foot of the stairs where it is easily accessible from both levels. There is a central roof-vent over the staircase which should help in achieving a good cooling flow of air through the house. As in the single-storey units, the C-Type is designed for easy expansion into a four-room unit by building out into the yard.

The D-Type units can be described as two of the basic A-Types set one on top of the other. But they are not conventional flats and will retain the quality of houses, being approached through private yards on opposite sides of the building. Each has its main windows facing on to its own yard, although there are subsidiary high level windows for ventilation on the other side as well. The upper level dwelling has an up-stairs verandah in addition to the down-stairs yard, which it overlooks. Both dwellings can be extended by additional ground floor rooms.

Layout

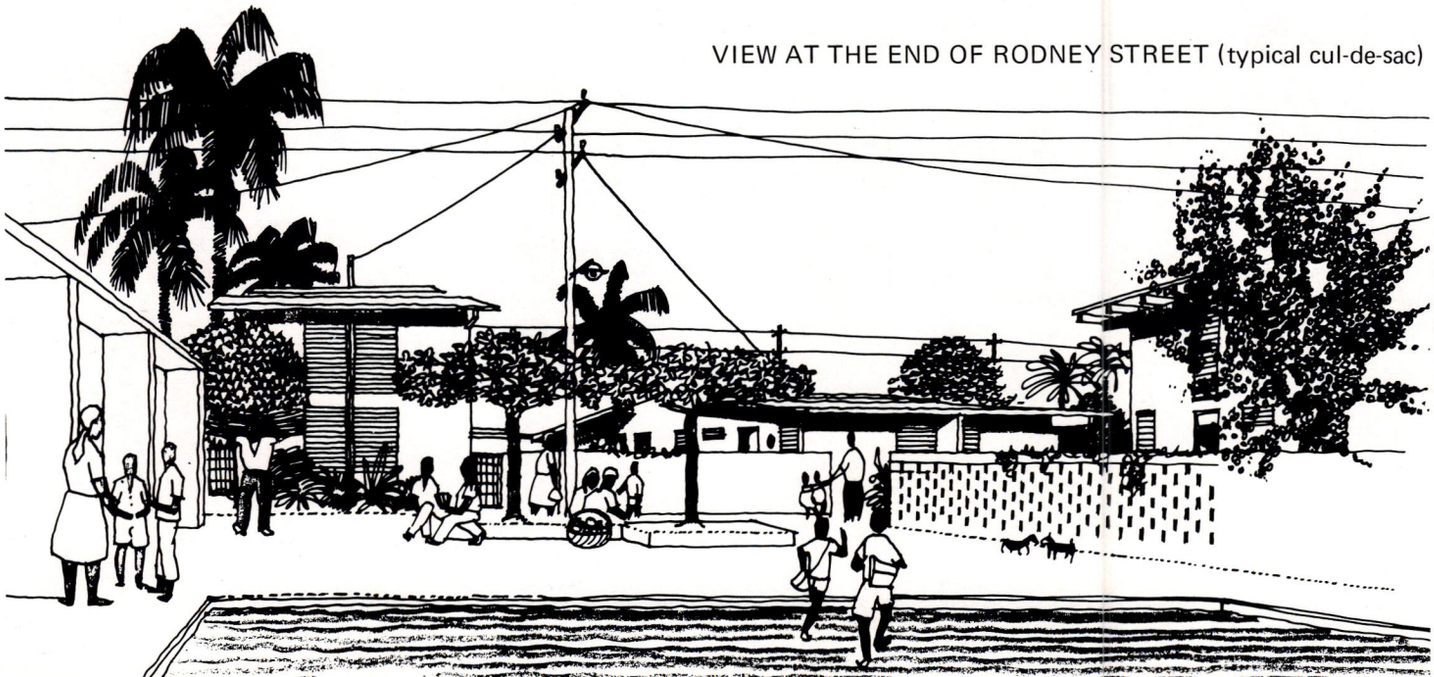
' The site of the first housing sector is roughly rectangular with its long side in a north-east to south-west axis. It is bounded on the north-west by the Collie Smith Drive extension, from which it is divided by a retaining wall. The northernmost corner of the site is cut off by the round-about which allows for the connection of Collie Smith Drive with Greenwich Park Road. The bare bones of the layout are very simple. There is a single central road, linked by a short branch to Penn Street in Admiral Town, and terminating at the main access to the new Youth Club which occupies most of the old cemetery site. Laybys for parking and servicing are distributed along the central spine road. Access to most of the houses is from a system of walkways, running parallel to the central road. These long walkways are linked with the laybys by a series of irregularly spaced short cross routes.

At two points these cross routes link up, in an informal way, to act as the major pedestrian routes across the site. The northernmost of these two routes links Rodney Street Street in Admiral Town with the central of the three pedestrian crossings over Collie Smith Drive. The southern-most cross route, which winds its way through a series of play-spaces and little planted squares along the line of the old Trench Town gully (now piped-in), is part of a natural pedestrian route leading from Penn Street, through the new housing, to the major Youth and Community Centre at Ninth Street and West Road and on to the Trench Town Centre itself. It will be noted that the Basic School, the two shops, and the four groups of old people's rooms are located on these cross routes.

The impression, as you walk along these footpaths lined by walled gardens and single-storey houses with deeply overhanging eaves, should be friendly and familiar to people moving in from the surrounding squatter areas. The Consultants have tried to rescue the positive qualities of the environment which the squatters have created for themselves, and to reinterpret it in a modern development. The success or failure of this objective will depend in large measure on the extent to which trees are planted. In this, as in any Jamaican housing layout, landscaping is a most important and essential part of the environment for human life. It is intended that, in accordance with the strongly expressed wishes of the Minister, the main walkways, the squares and playspaces of the nightbourhood shall be generously planted with shade trees. In addition, it is hoped that home owners can be encouraged to plant as many trees as possible in their own yards — possibly by the provision of saplings free or at a subsidized price.

Large areas of single-storey houses can appear monotonous and congested. The introduction of a few taller units can create variety and release a little more space on the ground for public and private space. It is partly for this reason that a sizeable minority of the dwellings are planned as two storey houses: some (C-types) are in compact blocks of four units each; some (D-types) are in terraces of 'up-and-over' maisonettes: These taller houses are carefully placed to help give a sense of shape to the neighbourhood. They tend to mark the main entry, the centre and the important central pedestrian cross route.

VIEW AT THE END OF RODNEY STREET (typical cul-de-sac)



The Housing Crisis

A Constructive Plea

by Brian William Tokar, B. Arch.

Brian William Tokar received his Bachelor of Architecture Degree from the University of Manitoba, and is presently employed by the Architectural firm of H. D. Repole & Associates.

As one looks down upon the city from the hills above, a number of grave issues facing the future growth and expansion of Kingston materialize.

Kingston, Jamaica, a developing city, inhabited by over 500,000 residents, seventy-five percent of whom are under the age of 25 years, and the majority of whom are financially deprived.

Kingston, Jamaica is on the verge of exploding! The ramifications of a population explosion upon any country or city are many and widespread, embracing nutrition, education, employment and finally, shelter. Each of these areas suffers from the universal condidition ie: Limited supply vs. unlimited demand.

A housing crisis in Kingston within the next ten to twenty years is inevitable when one realizes just how many housing units will have to be provided for that impoverished sector of the population presentyl in adolescence. The problem will be compounded by the inadequacies already existing in the housing market today.

In this technological age it is a simple matter, quantitatively, to calculate the necessary amount of concrete, steel, lumber and glass to facilitate the needs of the building industry, in order to cope with the demanding situation. Although it does become increasingly difficult for the Government to subsidize the required housing, considering the usually tight financial condition within the Government structure, the real problem, the area of greatest concern, does not stem from the physical or the monetary. The real problem hinges instead on the nature of the quality of the living environment inherent within any specific housing scheme, Government subsidized, or otherwise.

It is most unfortunate that our society is structured in such a manner as to apathetically postpone, continually, the most urgent and pressing issues to the point of crisis when something must be done — anything! The 'anything' is usually characterized by a deterioration of thought and an acceleration of aimless action. Housing, specifically low income housing, is certainly no exception to that rule. There are numeruos case histories in many cities of the world to demonstrate the point in question, and generally speaking the related results are all too similar.

Areas slated for slum clearance and redevelopment are redeveloped, yes, but too often the new housing is financially out of the reach of those tenants who originally resided in the area. Conversely, the absolute minimum of accommodation is provided: ie: bleak cells, sadly lacking those amenities which reflect a healthy, invigorating environment. Identical rows of identical housing units do nothing to stimulate individuality and identity. It is inhuman to design lifeless concrete monuments for the living, where short-sighted appraisal is measured by the quantity of mass and volume alone. This type of redevelopment is flushed with the stigma of a future slum before the last nail is hammered in place.

It is unfortunately, not even unusual to find enormous tracks of virgin land which are being developed for housing programmes, literally cleared to the last stick or shrub, with little or no plan for relocation or replacement of the natural growth.

High density, low income, mass housing in Kingston, Jamaica, will become a reality in the not too distant future. A sensitive and thorough understanding of the situation is essential in establishing a criteria to be developed and applied in a manner which expresses the qualities of a meaningful living environment.

The design criteria of large scale high density housing schemes must be based on the individual rather than the masses collectively, for it is of individuals that the housing environment is composed. It is imperative that the individual be able to identify with his housing unit visually and psychologically, in order to establish his sense of place within the context of the environment around him. A variety of unit designs, or varying the juxtapositioning of similar units attempts to achieve this essential awareness. Residents could be given the opportunity to modulate and define their own interior spatial makeup within the housing units. This could be accomplished by providing tenants with various free standing floor to ceiling storage cabinets, which would in effect serve as partition walls, separating kitchen, sleeping or living functions. Vertically or horizontally offsetting housing units not only articulates the unit, but allows part of the roofs of units below or alongside to function as terraces. Locating laundry rooms and drying areas on the roofs of housing complexes, if designed with no pitch, demonstrates an efficient utilization of an area commonly neglected. The additional ground space realized can then be planned as desirable recreational or garden areas for children and adults alike. No design can be considered complete without an extensive investigation and subsequent spatial allowance for exterior recreational functions in order to complement the interior housing environment.

Although one can never dismiss the absolute necessity of privacy regarding particular functions, the development of communal facilities and living rooms within different groups of units would certainly modify the rental payments involved, or at least substantiate the more valuable ground levels of tions to the housing scheme. Renting the more valubale ground levels of housing schemes for the development of a variety of commercial facilities would reduce the total Government investment, in addition to providing immediate shopping areas for the residents.

The various points mentioned may seem somewhat fragmented, but it is a practical attempt to initiate a basic line of thought to a possibly neglected direction. Although no one answer will solve the physical and environmental setbacks concerning the residents of public housing schemes, one should not remain in the context of large scale planning problems without stepping down, occasionally, to the singular level of man, the individual.

Kingston, Jamaica, will face a critical phase of building in the years to come, a phase involving basic needs of a specific people in an unique environment. Now is the time to dispense with ill-conceived traditional ambiquities and attempt to humanize the housing environment in the hope of formulating a truly indigenous architecture respecting a quality of life in Jamaica, as it should be.

THE ADDITIVE PATTERN OF JAMAICAN HOUSING

by Peter Soares, Dip. Arch.

Many countries have, over the years established patterns of building which are easily traceable to their social, economic and technical advancement. Jamaica is no exception, and the aim of this article is to discuss our own techniques of building and to form projections from this study.

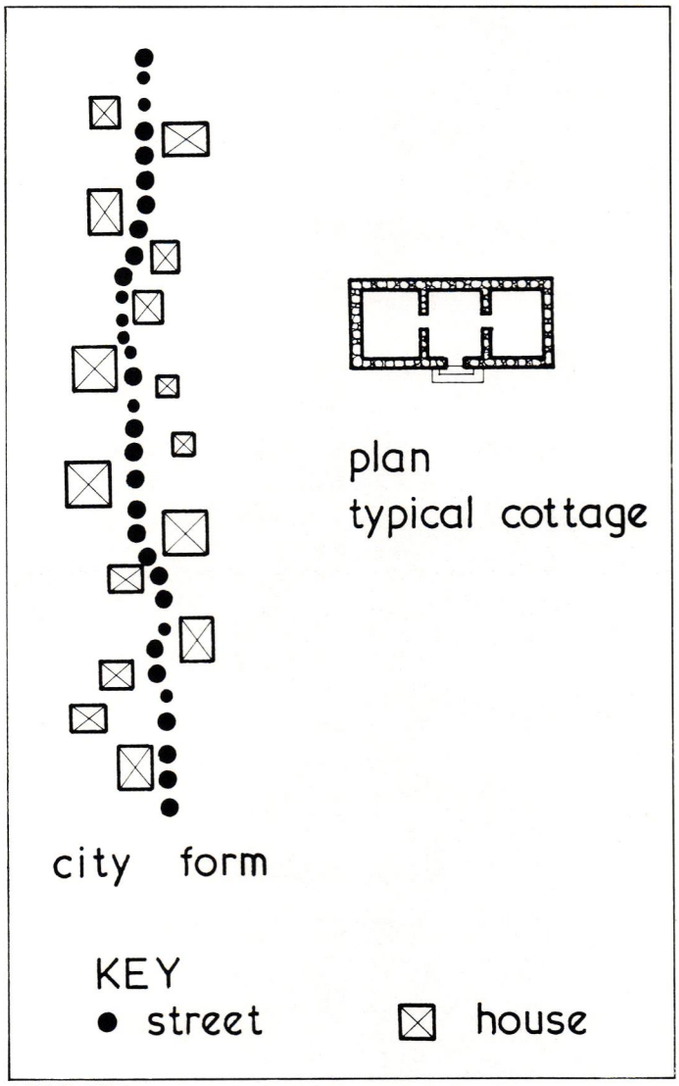
In order to provide an historical background, let us explore four separate developments of house building as they evolved in England, Japan, Africa and the United States.

ENGLAND: The Pattern of residential buildings in England evolved from the concept that "a house is a castle", the unconscious symbol of security. They used stone, and in latter years, brick, as their main building material. The English house has remained 'compact' in terms of spatial planning, and the rectangular plan-form with limited surface areas became a convenient shape for retaining warmth in the interior of the dwelling. Middle class housing developments were miniature versions of dwellings designed for the upper-ruling classes, and detached houses were and still are the perogative of the more affluent groups. Street and village patterns began as isolated groups of dwelling, but limited urban space and higher construction costs resulted in more compact development, and the terrace-housing concept came into being. Monotonous row-housing was a nineteenth century feature of the industrial cities. Now, proper environmental criteria are adopted for modern, comprehensive housing development. At present, very few housing projects are designed to be additive ie: to cater for extension because of an increase in family size) since mobility has been the trend over the years. However, there are several advocates for new housing to be designed as additive units.

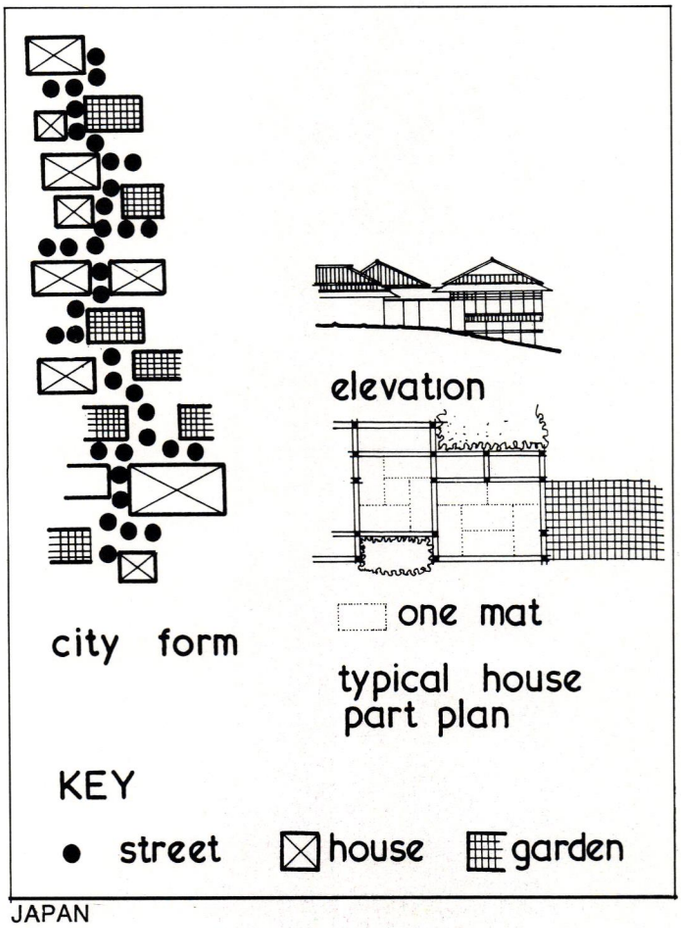
JAPAN: A totally different pattern of house-building developed in Japan. A house was planned as a building element which could, out of necessity, be moved; and in case of earthquakes, be rebuilt in its original form. Perhaps the most important concept was the use of a modular discipline of room sizes and heights based on the unit-size of the tamati or room-mat. Rooms were built to a multiple of one basic unit (i.e.: six mats, etc.). All Japanese houses were built on the same modular principle and timber components were cut to standard sizes. The use of lightweight materials such as timber and paper, and the exploitation of one basic construction technique developed into one of the most consistent yet highly sophisticated architectural expressions. Thus, almost four centuries ago, Japan had developed a vernacular system of building, using standardized components and a system of spatial planning that could permit spatial changes according to personal inclination or social and economic necessity. The development of industrialized building techniques and modular co-ordination has become the priority issue in the modern Building Industry of many countries.

AFRICA: The pattern of building for habitation in Africa, developed according to natural physical and cultural circumstances. Topography, climate and social patterns influenced the form and character of buildings that developed. The Moslem culture and the hot, dry climate of North Africa generated a housing pattern in which thick 'adobe-type' walls — painted white externally, small window-openings, and courtyards, were peculiar features. South of the Sahara, the physical constraints that influenced housing were impenetrable tropical foliage, extremely long communication routes, and the need for survival from both man and beast. In many areas, an entire community was protected by an encircling wall, e.g.: the fortified town of Gbande (Bande) in Northern Liberia, or the walled City of Benin in Nigeria.

Dwellings were predominantly circular in shape — the natural shape of the micro-protective enclosure or room unit. Homesteads were multiples of the basic habitable cell, and villages consisted of integrated clusters of circular dwellings generally grouped around a central



ENGLAND



JAPAN

space. Jungle paths acted as communication routes, linking separate villages.

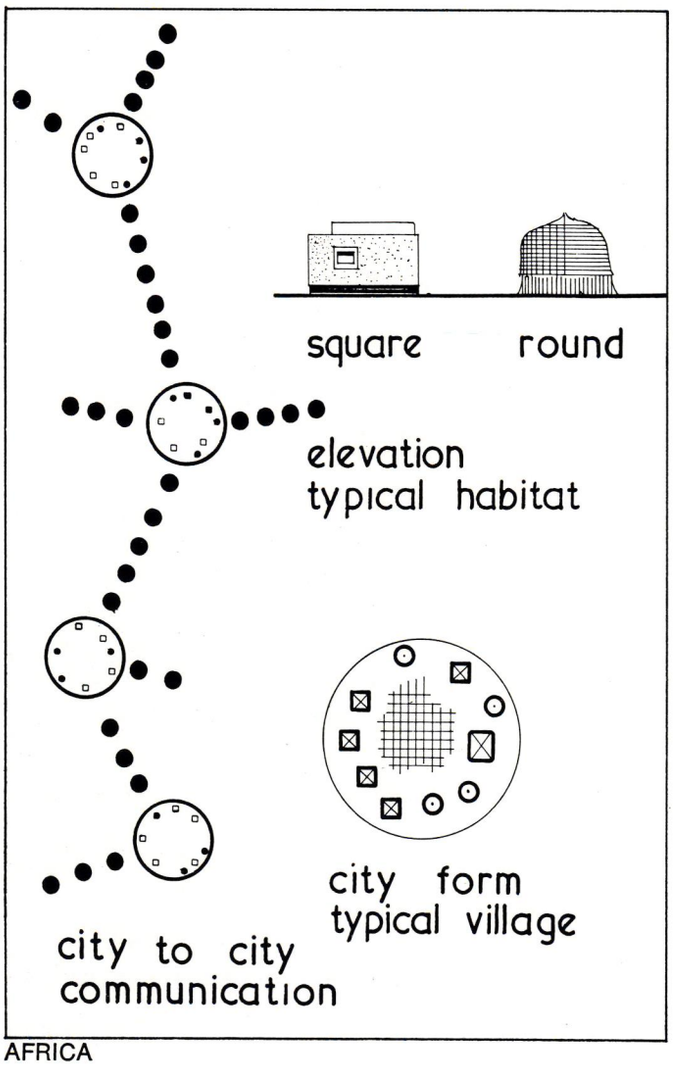
Cities like Kano, in Northern Nigeria, represented an interesting matrix of square and circular forms, comprising irregular blocks and cylinders of dried mud, mud walls sloping inward from base to top, mud domes on the houses, and for those who could'nt afford mud, thatch.

THE UNITED STATES: At first, there were the shelters of the American Indians who, for the most part, were 'forced' to lead a nomadic existence because of the rigours of winter and the quest for food. Their houses were tents which could be easily dismantled, transported and re-assembled. When the European and English settlers arrived, the vast natural forests provided the basic permanent building material. The "Log Cabin" became synonimous with the development of the early frontiers. In some instances, the need for security resulted in the construction of the "Stockade", or log wall around the villages. Although built of timber, which was abundant, the houses reflected the European heritage. A system of timber-frame construction was developed. Later, machinery reduced construction time, resulting in the production of large numbers of houses. A modular system however, was never instituted, until recent concern about the increasing cost of buildings initiated the introduction of standardized building components in certain sectors of the Construction Industry.

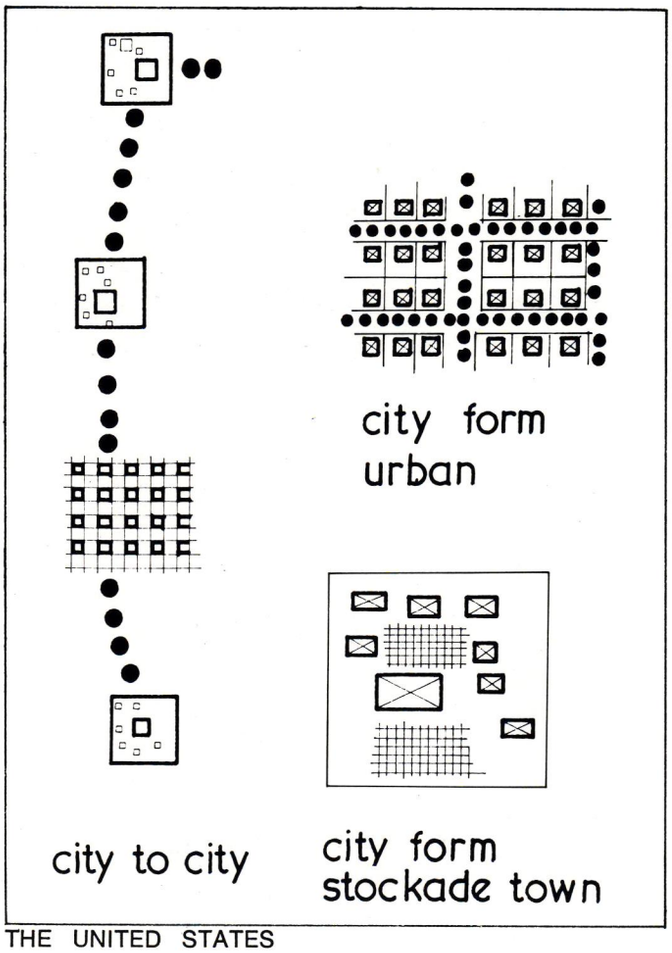
At present, the development of scattered townships around the nucleus of an urban centre creates two patterns of community structure, i.e., the city and the suburbs. Sporadic growth of residential areas away from the traditional urban core, is symtomatic of spontaneous provision of houses demanded by middle-class commuters. Such a settlement pattern has far-reaching social and physical consequences.

JAMAICA: Historically, buildings in Jamaica developed according to influences from diverse cultural sources. On the one hand, the ruling Colonial class developed houses which were basically European in 'spirit', but 'conditioned' for climatic comfort. On the other hand, a vernacular pattern which reflected the African heritage had also developed. The circular homestead pattern and the now unnecessary security-wall were discarded. The simple one-room dwellings were based on the rectangle. The most significant aspect of the housing pattern that evolved in Jamaica, is the natural system of adding rooms to the basic house-unit in response to an increase in family size, and/or additional space required because of better economic and social circumstances. Instead of being abandoned, the single cell was added to and often embellished beyond being simply an enlarged dwelling, — to become a "Great House". This principle is evident primarily in the 'tenement' areas, where individual huts are spaced apart, leaving room for additions.

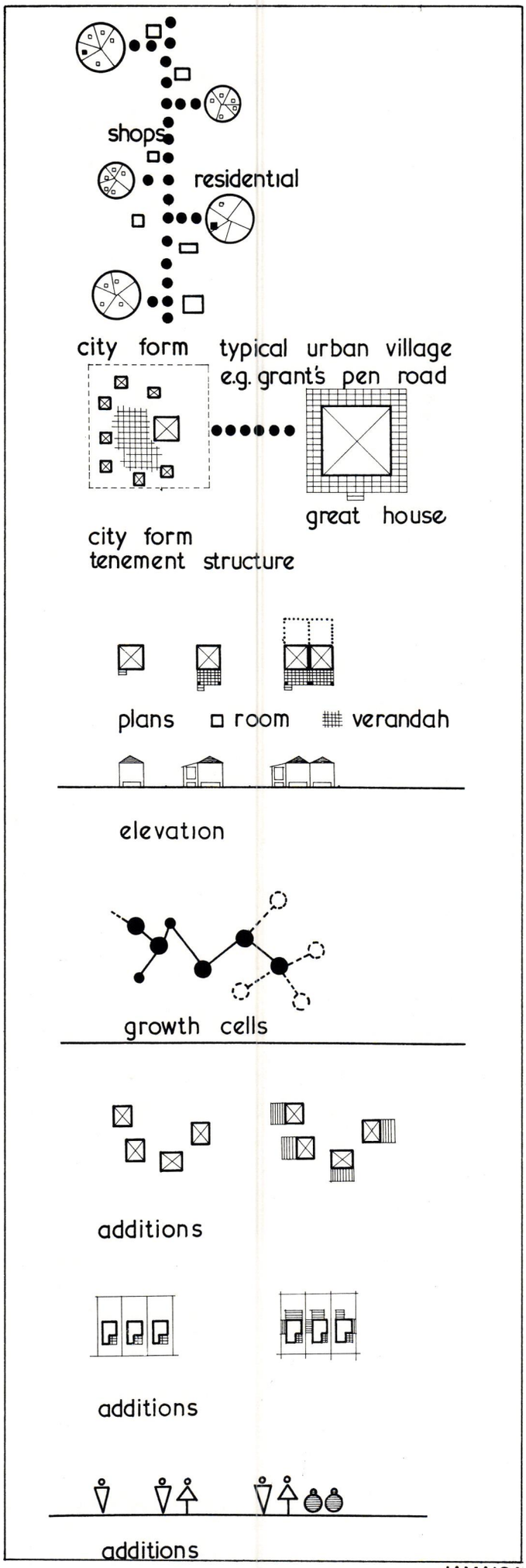
In contrast to this, the new homes being built for the striving "lower middle-class", do not follow this traditional pattern. These new houses, which cannot be added to conveniently, create one of the most 'distressing patterns of human existence, — i.e. the family removing from their home because their house does not allow for change or expansion. The pattern of additive building fosters stability and security because it establishes a permanent family dwelling. On the one hand, some individuals, in an effort to anticipate future needs, start by building houses that are too large for the existing size of their families, and they



AFRICA



THE UNITED STATES



JAMAICA

either fail to complete them because of lack of funds, or have to convert' them into inadequate multi-family dwellings. Transient occupants do not take care of property, and these new houses soon deteriorate into slums. The resources of this country are not sufficient to permit this. The fault lies in trying to impose a pattern of building which is unsuitable for this country.

The system of 'additive units' could turn the tide, in a new approach to building in Jamaica. A relevant analogy is the unit-by-unit growth of biological cells, which is only a more dynamic form of the additive pattern. Many natural processes, if interpreted by architects, could be studied as a possible potential system that could be developed into basic form of human settlement patterns.

The additive system would also re-establish the possibility of a permanent family home. It would encourage ownership by ambitious young people with modest incomes, and stimulate incentive and pride in the maintenance and improvement of their property over the years. A small dwelling could, for instance, be built for J$1500, and be expanded as needed — to a full-sized house. From the initial stage to the final stage, proper planning and phasing could ensure architectural merit, and create an asset to the physical environment — in an urban or rural setting.

The fabric of a country is born out of the 'culture' of its residential buildings. If this additive concept of building is renewed and interpreted with close adherence to our tropical pattern of living, a truly indigenous spatial pattern of physical development could emerge to stimulate and enhance an indigenous type of architecture.

This Graham Heights residence illustrates the additive concept. Architects: Peter C. Soares

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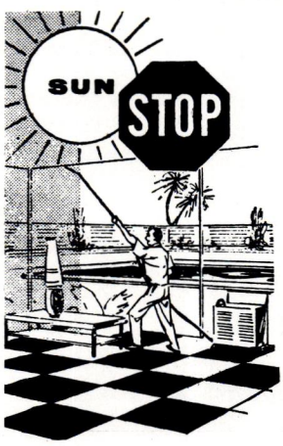

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THE 10TH INTERNATIONAL CONGRESS OF THE UNION OF INTERNATIONAL ARCHITECTS

. . . SOME OBSERVATIONS

by Louise McLeod,
B. Arch., T.P. (Technion, Israel)

In October 1969, the 10th International Congress of the U.I.A. was held in Buenos Aires. The official theme of the Congress was "Housing of Social Interest", and a few countries were previously selected to present their work to the Assembly.

I had the opportunity to be in Buenos Aires at that time, and the Jamaican Society of Architects nominated me as their representative to the Congress.

First, I woud like to point out the importance of such Congresses, not only for the interest in the chosen subject, but also because they provide an opportunity for architects to see what is built in other parts of the world, particularly in countries where conditions are similar to theirs. They are able to see and compare solutions to their own problems.

It also gives Architects from different countries a chance to meet between sessions and in the social gatherings organized (and also the ones not organized). They exchange personal experiences and establish personal contacts and friendships.

I was the only representative of Jamaica, and with one representative from Trinidad, we comprised the entire representation for the Caribbean region. I would like to stress the need to pay more attention to such meetings. We should try to take advantage of these opportunities to meet on an International level.

The subject of the Congress, "Housing of Social Interest", is indeed an explosive one for most countries, especially the developing ones, where there is a tremendous shortage of housing, where the income level is not enough to allow people to buy a house or flat, and where the Governments are usually too busy in other areas to give this matter the interest that is needed.

All of these conditions do happen to exist in Argentina and a large group of Argentinian architects tried to use the Congress as their forum to voice their opinions and grievances. Because of this, the opening session was rather disorganized. As a result, the president was forced to limit the sessions to merely a rigid presentation of papers by the different countries, eliminating the possibility of any debate or discussion. On the other hand, to give satisfaction to a large number of delegates, mostly Argentinian and other South American representatives, commissions were set up to consider policies and conditions of housing. These commissions were functioning simultaneously with the Assembly sessions, but because of the highly political and regional involvement of the majority of delegates, I chose to stay in the sessions, and look at and listen to the different projects presented. I also felt that that was the main purpose of the Congress. After becoming aware of what can be done, and what is done elsewhere, it is each national section's business to adopt whatever measures it considers necessary to help its own country to solve its problems. There was, nevertheless, a *resolution passed at the Congress that all members impress upon their respective governments the need to do their utmost to help solve the housing problems of their countries.

It is interesting to compare the standards of the different countries by seeing what each one considers of social interest. In this respect, countries like the U.S.A., U.K., or U.S.S.R. differ so much from other countries like Argentina, Spain or Mauritania. Their standards are so much higher and so completely out of context for developing countries, that the gulf separating them was very evident.

Two Interesting Projects:

The city of Corrientes is the capital of an Argentinian province. It is situated in the north of the country and the resources of the province are mainly agricultural. The objective of the project was to settle within the city limits, many families who were drifting from the villages, toward the city, and settling as squatters in the outskirts of the city.

Most of these people were people without skills, most of them without permanent employment, and, since they were coming from small villages, and very poor conditions, they were not accustomed to modern facilities such as kitchens and indoor plumbing.

The sponsors of the project had two tasks:

1. To provide a decent, permanent housing to replace the shacks.
2. To teach the people to appreciate modern facilities.

For that purpose the project was organized in two phases. In the first one, a basic housing unit was built on a subdivided piece of land. In the corner of four units, a latrine was built, and shared between four families. At the same time, a community centre was also built, and included in the facilities there were showers and w.c's. A social service was also provided to serve this community.

It must also be said that this was a self-help project. The Government provided the land and the materials. In addition, the provincial government also provided the know-how and technical guidance. The people provided the labour, for their own house, and also for the community centre, thus giving to this community a sense of belonging and achievement which, I think, is lacking in the usual schemes.

In the second phase of this development, another room, kitchen and bathroom were added to the basic dwelling unit. ,

The second project I found interesting was done in Madrid, Spain. There too, the main problem is to settle in the city, people that come from the country who are not used to the ways of city-living.

This project aimed to provide a temporary dwelling for these people, as a first step towards settling in the city For this transition period, the design had to provide a mixture of country living, with people knowing each other, and sharing communal facilities, and city living, every one having his own private flat.

In this project a large verandah was provided, as a communal meeting ground, with access to individual flats. One of the important characteristics of this housing was that it was strictly, to be rented and could not be bought. It was temporary, for a transition period only and families were not encouraged to settle there. Building materials were carefully selected to provide a familiar environment.

I think that these two projects, although briefly described, are of particular interest to Jamaica, because the same problems exist here as in those two countries. We have people who are drifting to town, most of them from very low income groups, and we are facing two problems.

1) To provide decent housing for them.
2) To introduce modern concepts of living, i.e. living in apartments or flats, use of indoor plumbing, etc.

This should be a controlled process, in which help and guidance should be provided along with the housing itself.

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* DRAFT COPY OF RESOLUTION COMMITTEES' PROPOSAL U.I.A. x/Doc. 35; 24 October 1969, Original: Spanish

WHEREAS PROPER HOUSING IS AS IMPORTANT TO ALL MANKIND AS IS THEIR RIGHT TO HAVE PROPER FOOD, HEALTH AND EDUCATION.

AND WHEREAS the Architects of the world recognize the necessity for proper Housing in their respective Countries and the inequities which exist in their social, economic and cultural development and the Varying Degrees of Advanced Planning, as well as the need to establish a legal definition of minimum standards of habitability.

AND WHEREAS there is also deep concern about the gap between incomes on the one hand and the cost of housing on the other hand, as well as the need to remove the impediments to the availability of land for housing.

AND WHEREAS there is a vital interest of the United Nations in the field of housing, building and planning (as expressed in the opening session of this congress by Mr. Cibrowski, the personal representative of the United Nations inviting all National Sections of U.I.A.), to cooperate in providing essential information on low cost housing projects designed in their respective countries.

AND WHEREAS the need for the fullest technical collaboration and exchange of information on scientific research and the education of architects is recognized.

THEREFORE BE IT RESOLVED that the U.I.A. urge the architects, who are members of its national sections, to do everything in their power to join with other professional disciplines to assist their respective national and regional governments to adopt the strongest possible housing policy of high priority which can produce the greatest number of dwelling units, in the shortest possible time, in accordance with the best principles of planning of the total environment including their social and financial aspects.

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DESIGN CONCEPTS

To achieve its objective, the design of the new 200 room extension had to be a balance of many factors. Prime consideration was given to the following three factors — guest accommodation, environment and economy.

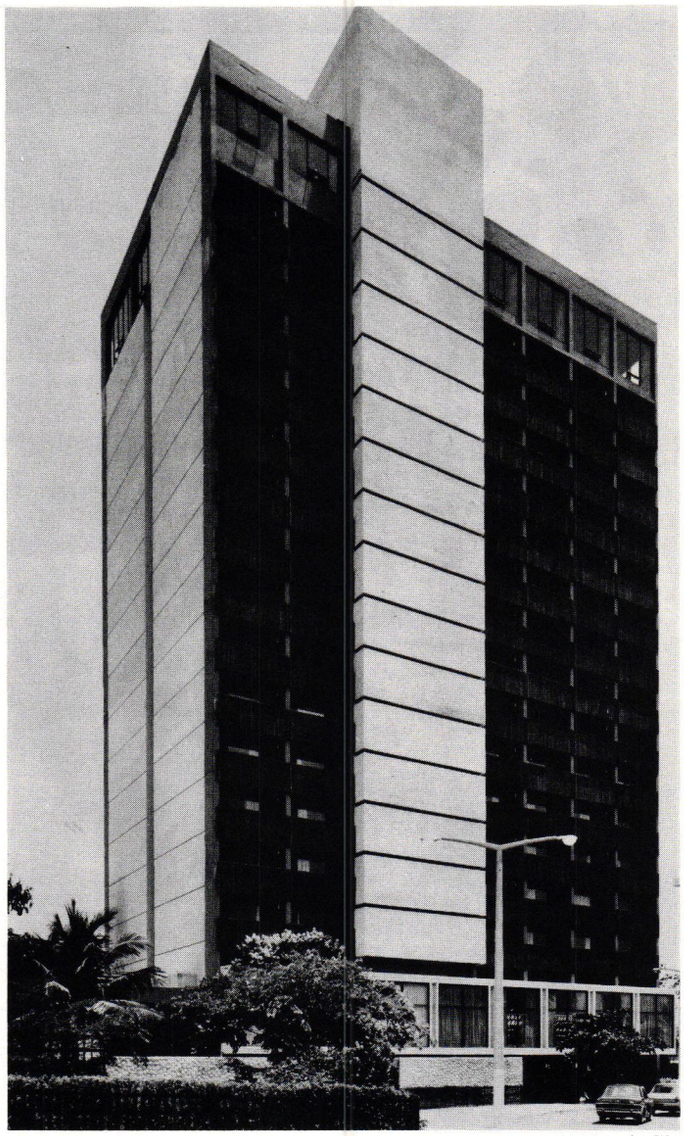
GUEST ACCOMMODATION

The original cluster of 2-storey buildings comprised 200 rooms. So in order that the Sheraton Kingston Hotel could accommodate "the convention group" another 200 rooms had to be provided. With the addition of 200 rooms, most of the existing service facilities had to be upgraded and some had to be added.

In addition to the 200 rooms, the new 18-storey block also houses new administrative offices, a large telephone equipment room, staff changing rooms, new function rooms and a roof-top restaurant and night club.

The main reception area had to be on the same level as that of the existing main building and the entrance level is one floor lower.

Therefore, to facilitate the arrival and ensure efficient movement of convention groups and their baggage, an escalator and two high-speed electronic elevators were installed.



photos by Quito Bryan

ENVIRONMENT

Land space was limited and the existing rooms, shops, administrative areas, service areas and pool area could not be disturbed. The only solution was to rise vertically. All rooms have large private balconies. The top floor has a commanding 360 degree view of sea and mountains and integration is achieved by the judicious use of materials similar to those in the original buildings.

ECONOMY

The building embodies many of the established criteria in construction cost controls. Chief among these are

(1) compactness, (2) use of the double loaded corridor, and (3) repetitive units in structure.

STRUCTURAL DETAILS

The building is supported on spread foundations taking economic advantage of the favourable soil conditions in the area.

The structure consists of flat slabs supported by columns with a core for stairs and elevators and a few shear walls, all reinforced concrete. It was designed to resist the high seismic and hurricane loading normally applicable in Jamaica.

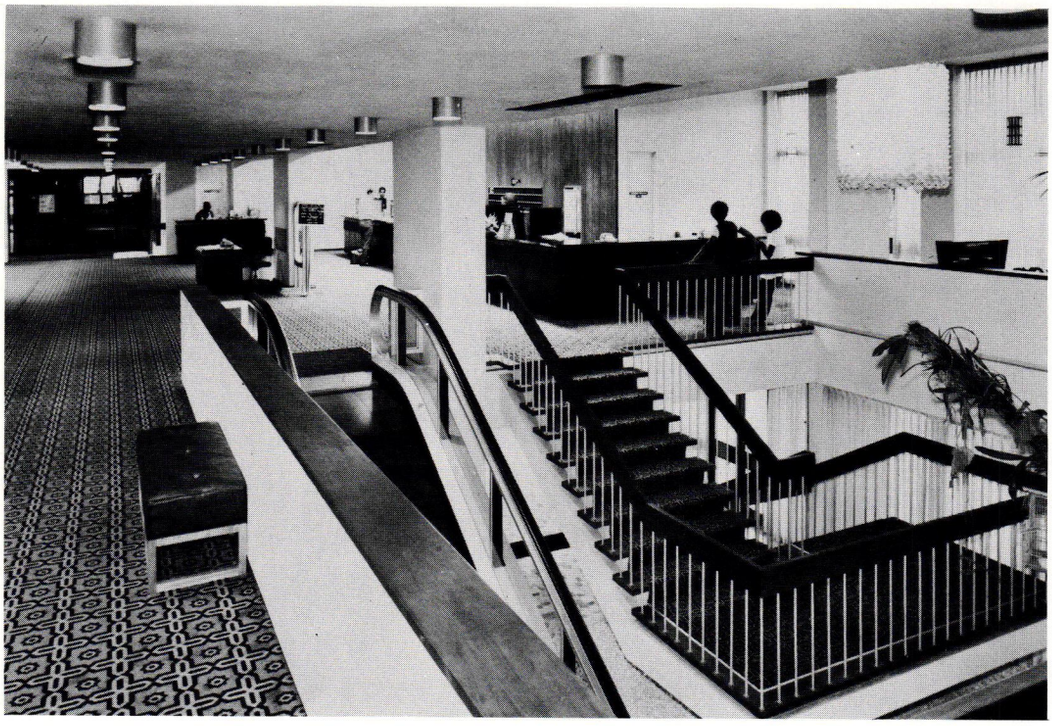
Television reception and radio reception for all rooms and suites are provided through a master antenna system.

The electric power supply consists of a 208 volt, 3-phase star system and a 300 KVA transformer.

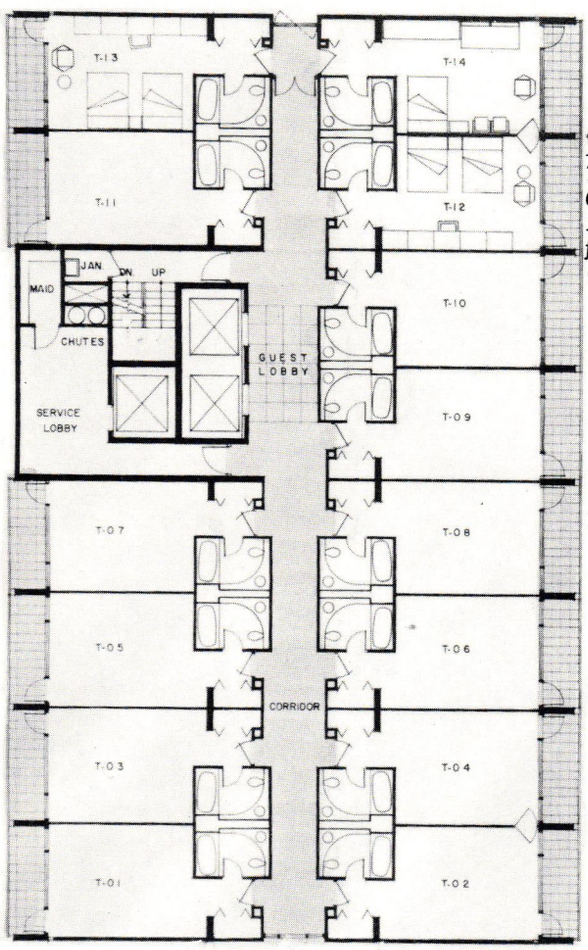
The airconditioning system comprises a 350 ton centrifugal chiller, fan coil units for the guest rooms and air-handling units for the other areas.

Left: From Knutsford Boulevard the off centre 'core' containing stairs, elevators and service facilities adds interest to the design.

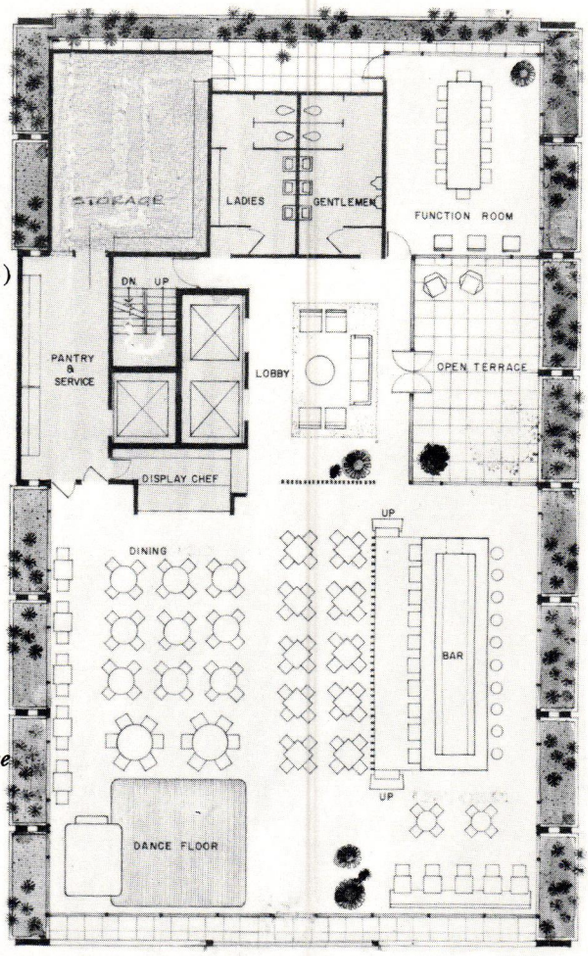
Right: As seen from the pool & patio area, the new high rise extension relates to the older two storey structure through use of similar wooden balcony railings. Effective landscaping softens the contrast in height.



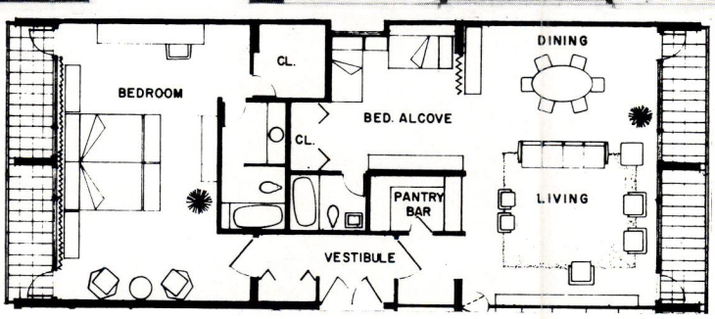
This spacious reception area is one floor above the main entrance foyer. The registration desk, shops, lounge and main access to the rest of the hotel facilities are at this level.



Left: Typical Guest Room floor (2nd to 14th)



Right: Penthouse floor



Typical Right: Luxury Suite (15th floor)

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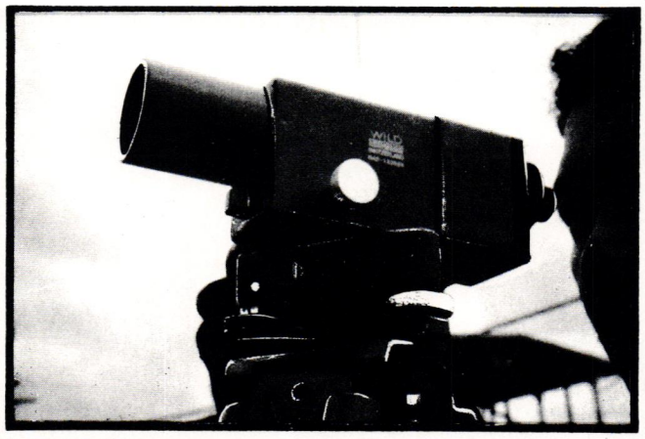

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		T2	Universal Theodolite
		T3	Precision Theodolite
		T4	Universal Instrument
		RK1	Autoreducing Alidade
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Editor's Note:

This new section in our magazine is primarily aimed at young students who have ambitions of becoming Architects. It is hoped that this column will give them some insight into the profession as a whole, an explanation of some architectural terms, introduce them to the work of world renowned Architects, provide information that prospective students of Architecture need to have regarding requirements for entering the profession, schools that they may attend and areas of specialization within the profession.

THE ARCHITECT AND ARCHITECTURE

by Aubrey U. Grant, Jnr. A.A.S. (Bldg. Constr.) B. Arch.

Let me begin by saying that if you are going to enter the profession to make a fortune, then don't. Very few men do. The successful architect acquires another type of wealth which will mean much more to him than all the money he will ever have. The structure an architect creates can last for centuries. Take the pyramid of Sachara in Egypt as an example. This was designed by Imhotep over 600 years ago. It still stands and the architect's name lives on with it.

Architecture offers wonderful opportunities to the potential Architect. In recent years the field has expanded immensely, and in addition to housing projects, school buildings and shopping centres, architects are now involved in Environmental and Urban Planning. This development gives the architect satisfaction in knowing that he is helping people to live, work and play together better.

Does the architect ever become bored with his work? The answer is no. Each assignment is different and challenging and requires individual thought and planning. I must warn you though that the architect's job is not only to draw pretty pictures of buildings. This is the "Face Card" architect. Today's architect must be a combination of a business man, organizer, technician, planner, economist, sociologist, surveyor, landscapist, engineer, artist and finally a keen psychologist if he is to understand what his client really requires.

Architecture is an Art, a Science and a Profession. It is the wedding of Form, Function and Structure. Some call it the amalgam of beauty, function and engineering. To be architecture, the building must meet these three requirements. It must satisfy the social purpose or function for which it was designed, it must be soundly built and safe for the occupants and it must have beauty.

The practice of architecture is no magical short-cut to riches but the competent architect can live comfortably on the compensation he receives from his clients, the building owners. As in the case of the doctor or lawyer, his income will depend on his talent and how he uses it after graduation.

How can you tell if you are suited to be an architect? Ask yourself these questions:

1. Can you draw? You don't have to be a Rubens or or Picasso but you should be able to sketch neatly.
2. Can you visualize? You should be able to describe in words and sketches what you see.
3. Do you have a grasp for dimension? An architect must know his engineering.
5. Can you work under pressure? An architect's work comes in spurts and he may have to work 16 to 18 hours per day to meet deadlines. (These hours may increase during your 5 years at architectural school).
6. Can you synthesize? An architect must be able to cope with a wide variety of information and come to the correct solution.

* In the next Issue I shall deal with selection of schools. Remember not all art and science is architecture but all architecture involves art and science.

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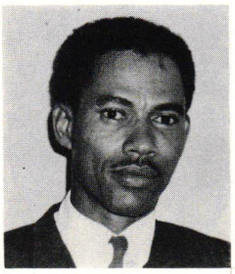

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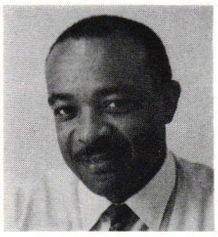

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