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the clerestory windows at the light scoops on the roofs of the galleries and the auditorium. These are pivoted and can be controlled by cables hanging parallel to the corner columns, with counterweights in the form of brass floating balls to cisterns of water closets filled with sand and polished (Fig 14),



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inspired by the spherical light fittings of Unity Temple.

Of course the airflow can be enhanced by leaving ajar the large pivot entrance doors of the narthex as well as the two doors at the rear of the nave. But, as the mass of the exterior will absorb heat continuously during the day, the environmental performance of the auditorium is sure to be uncomfortable at the height of summer and equally so during winter when no sun can penetrate the space. Interestingly, however, while ceiling fans have been installed on the soffits of the beams to the galleries, no air conditioning condensers could be spotted except at the parish office.

ACOUSTICAL TREATMENT OF THE AUDITORIUM

Despite construction progress, dissent persisted, the most contentious being the direct use of materials. The Kahn or Brutalist predilection for exposed concrete and brickwork as the permanent finish to both exterior and interior was an extremely bold step for a conservative congregation to whose sensibilities any

bare material would not appeal. Now Uytendogaardt himself had to become active, he reached for a typewriter and drafted an impassioned motivation.

The undated missive to the *kerkraad* is formal in tone and addressed to *Weleerwaaarde Heer en Broeders* (Reverend Sir and brethren). It reiterates that there were no preconceived ideas for the design of the church, “merely the desire to create a noble space for the individual and the congregation” (*daar was slegs die begeerte om 'n ruimte te skep waartesⁱⁱⁱ [sic] [waardig] van die enkeling en van die hele gemeente*).

“Lighting, building materials and structure all aim at realising the original ideal in concert. The ways in which materials are used stands in direct relationship with the function to be performed. This happens in such a way that every part is indispensable for the whole”.

The intention was “not to force the building to be what we [presumably anyone] would like it to be, but rather to allow the space to take on its own form”. Consistently, “if an interior space

12 Taliesin Fellowship Drafting Room, Spring Green, Wisconsin, 1932 (McCarter, 2005: 276)

13 NGK Welkom-Wes. Ventilating the galleries: fresh air access by way of the *embouchure* band modelled on the beam and the internal hinged shutter.

14 NGK Welkom-Wes. Ventilating the auditorium: stale air egress through the pivoting clerestory windows controlled by cables with counterweights of brass floating balls as used in water cisterns, filled with sand and polished, a detail inspired by the light fittings of Unity Temple.

15 NGK Welkom-Wes. Details of the perforated internal wall in stack-bond (Uytendogaardt Papers).

