Contents
On the far side or beyond a limit, the term ‘ultra’ invokes an intensity of experience or conviction that falls outside the usual, the ordinary or the moderate; an attitude, stance, or position that may arise as much from emotion as it is informed by reason, particularly in moments of crisis when normality ceases to hold.

In the writing of architectural history extreme positions tend to suspend or stand outside the critical norms of the discipline in which, arguably, the cautious discerning of significance is the default practice. Positive can become ultra-positive as careful empirical observation and critical argumentation are transcended by the rhetoric of celebration. Commemoration, on the other hand, can evoke comparable rhetorical excess where the end of a golden era, for example, or the loss of a distinctive regional architecture or construction tradition become the focus of ultra-sad lamentation, or ultra-critical claims of abject failure where once dominant narratives no longer appear to sustain belief or explanatory power.

Operating as both a polemic and a call for insightful new inquiry into the discipline through which we think, Ultra invites participants to reflect upon the polarities of architectural discourse as well as the spectrum of positions between these. What are the implications of crises, past and present, in framing (or re-framing) the critical perspectives that architectural historiography may offer beyond such moments of confusion and/or extraordinary conviction? The conference seeks broad ranging responses to this question and its theme that will reflect on-going work in several established and developing areas of current SAHANZ scholarship.

What was ‘ultra’, for example, in the design and discursive promotion of Local and Regional Modernisms, and when, if ever, did they become normal? Ultra invites papers in this stream that explore different narratives of modernity in different localities of Australasia, Asia and the Pacific. In the light of a rapidly globalising world and its culture wars, uncritical celebration of regionalisms and their architectures can become problematic, while their disappearance may be lamented. A topical context for such discussion will be a parallel exhibition on the photographs of Adelaide architect John Chappel and his critical advocacy in the 1950s and 60s for the now little-remembered buildings and designers of South Australia’s post-war modernist movement.

In the stream of Construction History Ultra solicits empirically, critically and/or historiographically oriented papers that interpret architectural production as part of the larger political economy and cultural field of construction. Proposals could reflect the theme from a variety of different positions and perspectives ranging, for example, from the celebration of novel construction techniques, to the melancholy that may attend the loss of a building tradition. Aligning with another parallel exhibition event that will explore the integral role of post-war Italian
migration on the South Australian concrete industry, proposals to examine other narratives of the impact of global crises on local Australasian construction trades and industries and/or their patronage in new classes of home-buyers, property developers and design-builders will be particularly welcome.

Reflecting further upon the value and the agency of our intellectual labour and our design discipline in the context of the present pandemic, and concurrent environmental, political and social crises, the conference aspires to bring together academics and practitioners to explore the tensions between opposing positions, emotional states and modes of thought, along with approaches outside these implied polarities. In a third thematic sub-stream focusing broadly on Design Practice and Education Ultra therefore solicits submissions exploring perspectives and positions where Architectural History elides with design research and other sub-fields such as creative practice, sustainable architecture, technology and urban design. Papers may, for example, address the agency of historical research in architectural practice, or focus on questions of authorship or histories of practitioners that challenge established power relationships and hierarchies. Contributions might also re-visit the crisis of Theory a generation ago and its impact on Architectural History with the critical turn away from celebratory modes of teaching; or its parallel impact on developments in architectural conservation theory and practice.

Anticipating a return to a convivial conclave in real space and time, the Adelaide 2021 SAHANZ conference also invites fresh reflection upon the conventions and untapped potentialities of the institution of our annual academic conference itself. In addition to abstracts directed at the theme and sub-streams outlined above, proposals are also invited for open session papers as well as roundtables, webinars, and other novel modes of engagement that may challenge and enhance the established conference format.

38th Annual Conference of the Society of Architectural Historians Australia and New Zealand (SAHANZ)
10-13 November 2021
Hosted by the University of Adelaide, School of Architecture and Built Environment, Faculty of Engineering, Computer and Mathematical Sciences
Convenors:
David Kroll (U.Adeelaide),
James Curry (U.Adeelaide)

Academic Committee:
Kate Hislop (UWA)
Julia Gatley (U.Auckland)
Paul Walker (U.Melbourne)
Peter Scriver (U.Adeelaide)
Amit Srivastava (U.Adeelaide)
Katharine Bartsch (U.Adeelaide)
John Ting (U.Canberra)
Macarena de la Vega de Leon (U.Melbourne)
Maryam Gusheh (Monash)
Program

DAY 1: WEDNESDAY 10TH NOV

ARRIVAL

5:00pm Dickson and Platten Exhibition and Conference Registration
Location: The Office for Design and Architecture South Australia (ODASA)

6:30pm Conference Opening
Location: The Office for Design and Architecture South Australia (ODASA) / ONLINE
Public Lecture: Barnabas Calder

DAY 2: THURSDAY 11TH NOV

10:00-12:00PM SESSION 1

Room 1 Barr Smith South 2032 / ONLINE
Local and Regional Modernisms
Room 2 Barr Smith South 2040 / ONLINE
Construction History
Room 3 Barr Smith South 2060 / ONLINE
Design Education and Practice

12:00pm -1:00pm Lunch break

1:00PM - 3:00PM SESSIONS 2

Room 1 Barr Smith South 2032 / ONLINE
Local and Regional Modernisms
Room 2 Barr Smith South 2040 / ONLINE
Construction History
Room 3 Barr Smith South 2060 / ONLINE
Design Education and Practice

3:00pm - 3:30pm Tea break

Room 1 Barr Smith South 2032 / ONLINE
Room 2 Barr Smith South 2040 / ONLINE
3:30-5:00pm Round tables

Room 1 Barr Smith South 2032 / ONLINE
5:00-6:00pm New Life / Honorary SAHANZ Members

Location: Darling West Lecture Theatre (G14) / ONLINE
6:30pm Book Launch Presentation
DAY 3: FRIDAY 12TH NOV

10AM-12PM SESSION 3
Room 1 Barr Smith South 2032 / ONLINE
Local and Regional Modernisms
Room 2 Barr Smith South 2040 / ONLINE
Construction History
Room 3 Barr Smith South 2060 / ONLINE
Theory and Criticism

12:00pm - 1:00pm Lunch break

1:00PM-3:00PM SESSIONS 4
Room 1 Barr Smith South 2032 / ONLINE
Local and Regional Modernisms
Room 2 Barr Smith South 2040 / ONLINE
Local and Urban Contexts
Room 3 Barr Smith South 2060 / ONLINE
Theory and Criticism

3:00-3:30pm Tea break
Room 1 Barr Smith South 2032 / ONLINE
Room 2 Barr Smith South 2040 / ONLINE

3:30-5:00pm Round tables
Location: 76 Pirie St, Adelaide SA 5000

7:00pm Conference Dinner at Osteria Oggi

DAY 4: SATURDAY 13TH NOV

Location: Walkley House, 26 Palmer Place, North Adelaide.
10:00am-12:00pm Offsite Event: Guided tour of Walkley House by Robin Boyd

12:00-1:00pm Lunch break

1:00PM-3:00PM SESSIONS 5
Room 1 Barr Smith South 2032 / ONLINE
Local and Regional Modernisms
Room 2 Barr Smith South 2040 / ONLINE
Local and Urban Contexts
Room 3 Barr Smith South 2060 / ONLINE
Theory and Criticism

3:00pm-3:30pm Tea break
Location: ONLINE

3:30-5:00pm AGM Meeting
Location: TBC

6:30pm Closing Drinks

Program
Acknowledgement of Country

As hosts for the 39th annual conference of the Society of Architectural Historians Australia and New Zealand (SAHANZ) the convenors wish consciously to acknowledge that the campus and facilities of the University of Adelaide on or through which we have invited the Society to meet were built upon the unceded lands of the Kaurna Miyurna of the Adelaide Plains, South Australia. We pay our respects to their elders, past, present and emerging. We also wish to acknowledge any other indigenous persons visiting Kaurna country on this occasion.

The Kaurna people have provided a name in their language for our scholarly Society, ‘Wangkalangkalarna Wardlirnaitya’, which means Talkers of Buildings. Since there is no pan-Australian indigenous language, this name is only used by the Society when it meets in the Adelaide region (where the Society was originally formed), and then in consultation with Kaurna Warra Pintyandi. We thank them and Dr Rob Amery of the University of Adelaide for their advice and support for this initiative.
1: For those attending in person, all paper sessions will take place at the University of Adelaide in Barr Smith South Room 2032, Room 2040 and Room 2060, at the North Terrace campus. The three session rooms are located near the Adelaide University Central Hub.

2: Book Launch Venue: Darling West Lecture Theatre (G14)
Day 1
Wednesday

Evening
Exhibition
DAY 1: WEDNESDAY 5PM

ABOUT THE EXHIBITION:

An exhibition of original previously unseen hand drawn sketches by Dickson and Platten Architects 1950s-1970s. Presented by the Architecture Museum, UniSA Creative, University of South Australia, Phillips Pilkington Architects and ODASA.

ODASA GALLERY, 28 LEIGH STREET, ADELAIDE

OPEN MONDAY TO FRIDAY 9AM - 5PM (PLEASE RING THE BELL FOR ADMITTANCE)

ON DISPLAY 3RD NOVEMBER - 12TH NOVEMBER 2021
Keynote Speaker

ODASA
Architectural history can – and must – take a leading position in confronting the climate crisis. Construction and operation of buildings are together responsible for 39% of anthropogenic carbon emissions, and the world of architecture and engineering remains catastrophically dependent on carbon-intense materials, particularly concrete and steel.

Technical research has provided many viable options for radically decreasing our architecture’s carbon-intensity, but cultural ties bind us painfully to business-as-usual. History has long been fundamental to architectural teaching and discussion; we as architectural historians can make a critical contribution to the immense cultural shift that is required to avoid climate catastrophe.

Placing the history of energy at the centre of our understanding of the built environment makes inescapably clear the scale of the challenge we face. Thanks to fossil fuels, we are the most energy-rich generation of humans ever: the average citizen of today’s richer countries is comparably wealthy in energy terms to the most powerful rulers of the ancient world. Today’s architecture faithfully reflects our energy wealth and would be unthinkable without fossil fuels; to supply the power demands of our cement industry through sustainable charcoal would require all the output of a coppiced woodland larger than Australia.

Energy history complicates architectural culture’s lionisation of Modernism, and gives new urgency to the study of non-Western architectural traditions, low-energy vernaculars, and pre-1600 architecture in Europe, all of which produced effective buildings with vastly lower heat inputs than we have come (through cheap fossil fuels) to regard as fundamental to architectural production. We, as architectural historians, have an opportunity and an obligation to take a leading position in understanding, communicating and combatting the climate crisis.

Barnabas Calder is head of the Architectural and Urban History Research Group at the University of Liverpool, author of Architecture: From Prehistory to Climate Emergency (Pelican, 2021) and co-author with G. A. Bremner of ‘Buildings and energy: Architectural history in the climate emergency’ (Journal of Architecture, 2021).
Day 2
Thursday

Morning
Session 1
Local and Regional Modernisms

Room 1
Barr Smith
South 2032
The paper examines the reorientations of the appreciation of ugliness within different national contexts in a comparative or relational frame, juxtaposing the British, Italian, and Australian milieus, and to relate them to the ways in which the transformation of the urban fabric and the effect of suburbanization were perceived in the aforementioned national contexts. Special attention is paid to the production and dissemination of the ways the city’s uglification was conceptualized between the 1950s and 1970s. Pivotal for the issues that this paper addresses are Ian Nairn’s Outrage: On the Disfigurement of Town and Countryside (1956) Robin Boyd’s Australian Ugliness (1960), Donald Gazzard’s Australian Outrage: The Decay of a Visual Environment (1966), and the way the phenomenon of urban expansion is treated in these books in comparison with other books from the four national contexts under study, such as Ludovico Quaroni’s La torre di Babele (1967) and Reyner Banham’s The New Brutalism: Ethic Or Aesthetic? (1966). Special attention is also be paid to Boyd’s contributions to The Architectural Review from 1951 to 1970 and to the recently published book entitled After The Australian Ugliness (2021) and edited by Naomi Stead.

Keywords:
Subtopia / Featurism / Austerica / Arboraphobia / Outrage / Ugliness / Australia / Italy / UK / Architectural Review.
This paper looks at the mid-1950s in Adelaide, when contemporary architecture and art briefly shared a developmental pathway in which the interior was deeply imbricated. The main focus is on three interiors in residences designed by Brian Claridge (1924-1979). These three interiors were notable - and noted at the time - for the particular mood environments they created.

To achieve these affective mis-en-scene, Claridge, worked closely with two artist friends recently arrived from war-torn Poland, Wlad Dutkiewicz and Stan Ostoja-Kotkowski. The early art training these two had in Europe; broad, studio-focused, spanning between the fine arts, and all forms of design, was years ahead of what was on offer in Adelaide, and it equipped them to understand the modern interior as a point of convergence for a range of experimental practices.

In exploring the choice, spatial arrangement and display of Wlad Dutkiewicz and Stan Ostoja-Kotkowski’s contemporary paintings and sculpture, industrially designed objects, and artfully placed ornamental plants within the Claridge interiors, I draw on Beatriz Colomina’s search for partnerships, rather than singular genius, to better unveil the ‘secret life’ of architecture. I also draw on Reyner Banham’s notion of ‘design by choice’ particularly as it has been applied by Sylvia Lavin to the work of Richard Neutra.

These interiors reflect the ‘new domesticity’ that emerged during the post-war economic boom, which reflected a reorientation of the modernist project, wherein which formal purity began to accommodate shifts such as the impact of consumer culture on design and an increasingly ‘psychologised’ society. Claridge himself, frustrated with Australian architecture’s ‘stagnant’ and ‘imitative’ adherance to earlier models, was both aware of, and interested in, newer forms of modern living.

**Keywords:**
Modernism in Adelaide / Residential architecture / interiors and visual art.
In his article series “Modern Homes of Newcastle”, published in the Newcastle Morning Herald between 1961 and 1964, journalist Alan Farrelly wrote about the contemporary domestic architecture of Newcastle and its surrounds and in doing so brought public attention to the work of a generation of the city’s younger architects. Prominent amongst these was Sydney Charles Morton who had four houses of his own design featured in the series. These houses stand out for their bold modernist appearance involving stark rectilinear forms, lightweight construction, flat roofs and large amounts of glazing. For readers of the newspaper, they were an illustration of how far residential design had come in their region.

This paper looks at the pre-history of these houses in the early domestic work of Morton which included the design of ‘Orana’, or what locally became known as “the chicken coup”. In the context of early 1950s Newcastle, where pitched roof, brick and tile homes were standard, ‘Orana’ certainly represented a radical departure and rethinking of the modern house. Like that of many of his generation, Morton’s work, and in particular his breakthrough project in ‘Orana’, occupies a position of ‘ultra’ defiance against convention. The aim of this paper is to understand how this position developed and grew in strength within his time as a student at Sydney Technical College and within his early practice.

Keywords:
Architectural Modernism / Domestic Architecture / Post-war / Newcastle.
This paper investigates immigrant architecture in Australia and argues that the reception of the “architecture of the other” is mediated by the visual appearance of this architecture. The image mediates the political relationship because it is the interface between identity and culture contextualised by mainstream narratives of national identity and what it represents about the content and inhabitants within the architecture. To examine this, the paper looks into the politics of multiculturalism and migration in Melbourne, Australia, and more specifically its representations in tourist brochures of Melbourne and some of its most diverse suburbs. For example, Melbourne’s ethnic streets and the variety of restaurants and food displayed forms what anthropologist Ghassan Hage (1997) has called cosmopolitan multiculturalism, which differs from the home-made multiculturalism linked directly to migrant lives. We argue that this corresponds with the collision of the two different images of Australia as a nation – the first being the image of Australian as hegemonic and related to white, Anglo-Celtic culture, and the second as image of Australian culture as multicultural, diverse and in flux. By investigating the role of the visual of architecture as represented in brochures, the paper aims to expand the understanding of immigrant architecture in Australia and to expand the perception of Australian cultural identity.

Keywords:
Architecture / Migrant / Image / Melbourne / Representation / Diversity.
Session 1
Construction History

Room 2
Barr Smith
South 2040
Modern concrete silos and grain elevators are a persistent source of interest and fascination for architects, industrial archaeologists, painters, photographers, and mural artists. The legacy of the Australian examples of the early 1900s is appreciated primarily by a popular culture that allocates value to these structures on aesthetic grounds. Several aspects of construction history associated with this early modern form of civil engineering have been less explored.

In the 1920s and 1930s, concrete grain elevator stations blossomed along the railway networks of the Australian Wheat Belts, marking with their vertical presence the landscapes of many rural towns in New South Wales, Queensland, Victoria, and Western Australia. The Australian reception of this industrial building type of American origin reflects the modern nation-building aspirations of State Governments of the early 1900s, and the associated development of fast-tracked, self-climbing methods for constructing concrete silos, a technology also imported from America, illustrates the critical role of concrete in that effort of nation-building.

The rural and urban proliferation of concrete silos in Australia also helped establish a confident local concrete industry that began thriving with automatic systems of movable formwork, mastering and ultimately transferring these construction methods to multi-storey buildings after WWII. Although there is an evident historiographical link between grain elevators and the historiographical propaganda of heroic modernism, that nexus should not induce to interpret old concrete silos as a blank canvas in need of rectification with mural art. As catalysts of technical and economic development in Australia, Australian wheat silos also bear significance due to the technological repercussions of their fast-tracked concrete construction methods.

Keywords:
Grain Elevators / Concrete / Slip forming / Technology Transfer / Australia / North America
Saul Deane

The Sandstone Granaries of Macarthur: The Ultra Vires Blockhouses of Sydney Basin’s Dispossession

To go south of Campbelltown in the early 1810s, was to go beyond the power or authority of colonial Sydney - a physically delineated ultra vires, beyond the colonial frontier. Nevertheless land grants attracted people out into the frontier. As settlers moved into this contested land, how did they secure life and property when colonial law was absent?

The suggestion is put forward that the small sandstone “granary”, often overlooked as part of the homestead aggregation of out buildings, was the first building built, it not only notified possession of the land, its physical structure enabled it to act as a physical foothold within Aboriginal land, from which life and property could be secured and physical force projected over the range of a flintlock. One of the first privatised acts of dispossession.

These ‘granaries’ date from the mid 1810s, some built during the height of Sydney’s frontier wars, before the Appin Massacre of 1816 that wiped out the local aboriginal tribe - Dharawal, and expanded colonial control over Greater Macarthur and indeed the whole of the Sydney Basin.

These smaller ‘granaries’ or more correctly squarehouses are archaeologically intriguing as they are square not large and they have thick sandstone walls, and ‘slot openings’. If these openings were built with a defensive premise in mind such as ‘gunloops’ for a flintlock rather than just as ventilation shafts, we would have perhaps the first architectural evidence of the frontier wars. The placement of these granaries and the aspect of their slots, and the surveillance isovists they create over creeks and valleys would provide historical insight into the development and consolidation of these new colonial landscapes.

Blockhouses existed right across the British settler empire, with common standards constructed for defence in frontier areas from South Africa to New Zealand, Canada and the United States. So it should be no surprise to find them at the beginning of colonial NSW yet it is, and this raises questions as to why this distinctive colonial structure is missing in Australia.

Keywords:
Macquarie / Sydney / Macarthur / Blockhouses / Frontier / Fortifications
In the decades following the war, the spread of international luxury chain hotels was instrumental in shaping the global image of modernity. It was not simply the export of modernist architecture as a style, but rather a process which brought about an overall transformation of the industry and culture surrounding modern domesticity. For Adelaide, well before the arrival of large brand hotel chains like Hilton and Hyatt, this process was initiated by the construction of its first international style hotel in 1960 – Australia Hotel. The proposed paper traces the history of this structure and its impact not only on local design and construction industries but also on domestic culture and lifestyle after the shadow period of recovery after the war.

This paper looks at three specific enduring legacies of this structure that went well beyond the modernist aesthetics employed by its original designers, the local firm of Lucas, Parker and Partners. The hotel was one of the first to employ the new technology of lift-slab construction and was recognised by the Head of Architecture at the University of Adelaide, Professor Jensen, as the outstanding building of 1960. It is argued that it was the engagement with such technological and process innovations that has allowed the building to endure through several renovation attempts. In her study of Hilton International hotels, Annabelle Wharton argues how architecture was used for America’s expansion to global economic and political power. Following on from her arguments, this paper explores the implications of the acquisition of the Australia Hotel by the Indian hotel chain Oberoi Hotels in the late 1970s when it became Oberoi Adelaide. The patronage of Indian hotelier Mohan Singh Oberoi came alongside the parallel acquisition of Hotel Windsor in Melbourne, heralding a new era of engagement with Asia. Finally, the paper also uses oral history techniques to capture the broader impact of this hotel, as a leisure venue for the burgeoning middle class, on the evolving domestic culture of Adelaide.

Keywords:
Lift Slab / Oberoi / Adelaide modern / Concrete / Adaptive Reuse / Luxury Hotels.
Established during the Second World War, the Commonwealth Experimental Building Station (CEBS) researched new building technologies with an emphasis on housing construction. The CEBS experimented with materials and design prototypes in collaboration with both industry and the Council for Scientific and Industrial Research (CSIR), which later became the Commonwealth Scientific and Industrial Research Organisation (CSIRO). Based in North Ryde, Sydney, the CEBS was associated with the Department of Post-War Reconstruction during the Second World War and then moved to the Department of Works and Housing. The paper introduces the CEBS’s initial aims through its housing research and design experimentation with built prototypes in Sydney during the 1940s. This research into house design, positioned at the edge of innovation, is situated in the wider political context of the period. The CEBS’s implementation was predicated by the Commonwealth of Australia’s housing shortage during and extending beyond the Second World War. Due to a lack of traditional housing materials such as bricks and timber from the war effort, the CEBS trialled developing low-cost, prefabricated concrete and steel houses. The paper situates these housing experiments in the government discourse of the time and considers the designs in connection to the cultural understandings of home and its physicality in circulation. After Second World War, the detached suburban house gains momentum in the political and cultural vernacular as the ideal house for ownership. The paper investigates how these framings of house and home surround and influence innovation in housing construction and by doing so raises questions about how the nation-state collides with the everyday domestic sphere.

Keywords:
Commonwealth Experimental Building Station / Housing / Building Technology / Domestic Design / Nation-State.
In 1979 Peter Corrigan conceived the idea for the ‘Four Melbourne Architects’ exhibition to be held at South Yarra’s Powell Street Gallery. Corrigan led the charge to draw a line between a new generation of architectural practitioners with a fresh design agenda which would offer an alternative to the conservative practices represented by the Royal Australian Institute of Architects (RAIA). Where in the previous year an unofficial challenge to the authority of the RAIA had evaporated when an enraged and sloused Corrigan threw a carafe of wine across the room at the Last Laugh—the discussion and theoretical debate surrounding this new architecture was alive and unstoppable. This exhibition, along with the establishment of Half Time Club and the launch of Transition Magazine, provided platforms for a lively and vigorous profession.

The ‘Four Melbourne Architects’—Greg Burgess, Peter Crone, Norman Day and Edmond and Corrigan—were diverse in their approach to architectural design yet shared common concerns of a Post-Whitlam generation. The research for this paper presents the documentation between the four architects as they prepared their exhibition and records and lists the projects exhibited in each of the exhibition rooms, along with critical reviews of the exhibition. Interviews have been undertaken with the surviving architects involved and people who attended the exhibition.

Four Melbourne Architects was the first of many exhibitions that followed during that period, which became one of many vehicles for public engagement with this new architecture and those creating it, where collaboration, inclusion, and connectivity informed designers. In that process there developed a specific and vigorous Australian identity leading to the development of the ‘Melbourne School’: which survives.
The core premise of the paper focuses on approaching a specific case study as the subject and the object of an architectural research heritage course, in this case, the UQ Union complex (UQU). During the summer semester 2020 – 2021, thirteen students in the M. Arch program at the University of Queensland (UQ) studied and interpreted the tangible and intangible heritages of the UQU. Once an award-winning project back in the 1960s, the entire complex faced the threat of demolition by the university’s proposed master plan in 2017. There is no doubt that the demolition proposal was an ‘Ultra’ decision. The process followed an ‘Ultra’ reaction in the form of a campaign for saving UQU, supported by hundreds of activists, UQ staff, students, and alumni. Therefore, an ‘Ultra’ synthesis emerged from this dialectic. Besides the pedagogical approaches of the course, the site’s rich history shaped an important section of the paper. Given the spirit of the recent period, the ‘ultra-temporal’ and uncertain times caused by the COVID-19 pandemic created an ambiguous situation, and there is a major pause for the demolition proposal. The new response from the UQ administration was also briefly discussed at the end of the paper.

Within the course, the curiosity to have an in-depth understanding of a built environment transformed and evolved. Thus, the outcome was two exhibitions titled ‘re-Presented’ as a result of this collective work. The course created the opportunity for students to think critically about the role of the UQU Complex within the new master plan and re-image its position in the university’s future by their provocative proposals. These innovative and creative exhibition pieces went beyond conventional methods of documentation. The paper focuses on the students’ journey and how they unpacked the site’s history. It explains how their ideas re-presented a daily built environment that has dispatched from its past and alienated among its users. In summary, an ‘Ultra’ perspective, such as the one exemplified by the described course, comes back in a full circle.

Keywords: Architectural Education/ Pedagogy / Heritage / UQU Complex.
Students are a necessary part of the architecture profession. Their training and preparation have long been key to maintaining the business and culture of architecture, and in doing so perpetuating traditional territories that control the institutionalisation of a profession. Students have also created their own associations, often mirroring and at the instigation of their parent organizations. More often than not though, in addition to acting as social binders and playing out the role of disciplinary ‘club’, these associations have developed a critical voice, urging change and injecting critique: in short, setting the basis for the framing of a local discourse.

Using its publications as primary source material, this paper explores the critical activities of the Victorian Architectural Students Society (VASS), which developed under the auspices of the Royal Victorian Institute of Architects (RVIA). VASS published its annual from 1908, which evolved by 1932 to become Lines and, then additionally in 1939, students Robin Boyd and Roy Simpson expanded VASS’s publishing remit, producing the oft-controversial fold-away pamphlet Smudges that infamously gave ‘blots’ and ‘bouquets’ to new buildings. In 1947, VASS published Victorian Modern, Australia’s first polemical history of modern architecture and in 1952, it was the first publisher of the influential journal, Architecture and Arts. This paper examines the shifting ambitions of VASS, its chief protagonists, the role of graphics and the deft blending of the social, satirical and the critical that eventually framed and shaped Victoria’s architecture culture after World War II.

KEYWORDS:
Architecture Students / Criticism / Design / Little Magazines / Australia.
This research contributes to the influential work of Melbourne-based Architect, Gregory Burgess. Awarded the RAIA Gold Medal in 2004, Burgess is best known for celebrating human values through design and for his spiritual methodologies, organic aesthetic, and work with Indigenous landowners. While very little writing has been initiated by Burgess, his work has been the focus of numerous articles published within a variety of journals, newsletters, magazines, and books including those often overlooked from the construction industry. This paper investigates the discussion of architectural projects in publications through the range of outlets, audiences, and medium, which ultimately develop narratives and form perceived relationships between an architectural project, an architect, and reader.

Conducted as archival research within Gregory Burgess’s anthology of saved publications, the examination and cataloguing of over 230 publications that mention him and his work date from 1971-2013. The breadth of the collection provides publications which range from local timber fabrication companies to Russian journals reviewing organic architecture, the majority in which the architect and the work was discussed without consultation. As a robust collection was maintained by the architect himself, issues of discovering and accessing publications which fall within the digital dark age can be accessed and provide a historical perception of the built work.

The discussions of and narratives formed portray Burgess and his work in specific manners through the written word for specific audiences, the construction industry, the trained architect, and members of the general public. Often, rather than contributing to architectural journalism or critique in a meaningful way, prominent projects and their broader themes become a vehicle for the author to promote their own voice and ideas. The findings argue that the different relationships an author has experiencing an architectural space demonstrates a broader picture of the architectural industry and the ways that historical publications can generate a perception of a designer and their designs.

**KEYWORDS:**
Media / Greg Burgess / Architecture Journals / Architectural Archiving.
Day 2
Thursday

Afternoon
Session 2
Local and Regional Modernisms

Room 1
Barr Smith South 2032
'What I maintain is, that architecture is public health in its broadest and possibly its best sense'. With these words stated in 1900, British architect Banister F. Fletcher imagined himself into the future, 'looking fifty years hence', in an address to the Royal Institute of Public Health. He spoke on the extermination of slums and the importance of sunshine and ventilation, foreseeing a time when garden cities and houses with flat roofs would become common with people taking 'afternoon tea on the roof'. Fletcher was not alone in his thinking. His address reflected the concerns of many architects, health professionals and reformers. What was novel was his vision of the architectural manifestation of this healthier future.

This paper will explore some of the ideas presented in Fletcher’s address before examining examples of the building types mentioned by him. This paper will utilise a historical interpretive method to examine three case studies in light of Fletcher’s ideas. These will be drawn from the South Australia in the mid twentieth century, specifically buildings designed in the new hygienic 'modern' style. The cases are a hospital ward – at the Repatriation General Hospital, Daw Park, 1941, by architects Stephenson & Turner and Woods, Bagot, Laybourne Smith and Irwin; an apartment building complex, Retten, Glenelg, 1938, by Harold T. Griggs; and a house, the Hardy residence, Netherby 1938, by Russell S. Ellis. Primary archival material has been drawn from the collections of the Architecture Museum at the University of South Australia, the State Library of South Australia, the National Archives of Australia and State Records of South Australia.

Keywords:
Modernism / Brazilian Architecture / Tropical building / Brise-soleil / Barrie Biermann / Identity.
'What I maintain is, that architecture is public health in its broadest and possibly its best sense'. With these words stated in 1900, British architect Banister F. Fletcher imagined himself into the future, ‘looking fifty years hence’, in an address to the Royal Institute of Public Health. He spoke on the extermination of slums and the importance of sunshine and ventilation, foreseeing a time when garden cities and houses with flat roofs would become common with people taking ‘afternoon tea on the roof’. Fletcher was not alone in his thinking. His address reflected the concerns of many architects, health professionals and reformers. What was novel was his vision of the architectural manifestation of this healthier future.

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Keywords:
Health / Modern / History / Architecture / Hospitals / Housing.
A Transformation of Leisure in The Architectural Imaginary: Could the Tiny House Movement Learn from Megastructuralism?

Architecture culture inevitably revolves around the idea of leisure including its many connotations, such as recreation, reproduction, education, entertainment etc. As a concept, it not only corresponds to many spheres of everyday life, but it also designates how time is being or should be spent via functions associated with architecture (such as leisure parks), through challenging architectural imagination (experimentation with pavilions or museums) as well as discourse built around particular examples of architecture.

The past three decades have witnessed the elimination of leisure as word from cultural and political conversation. In the post-war world, leisure society was a prominent expression and had direct effects on architectural production through culture centers, education facilities and a vast range of public spaces that were meant to serve all individuals of society. Leisure on the other hand, arguably, is now being replaced by other ideas such as well-being or happiness. It is possible to observe a shift from a societal imaginary onto an individual one.

This paper takes this shift in ideas around leisure and traces its possible extensions in the architectural culture via two movements in architecture, megastructuralism and tiny house movement. While the megastructuralists of the 1960’s imagined self-sufficient cities and communities, the tiny house movement of the past decade has been looking for self-sufficiency through singular houses/households. Starting with major texts such as Fumihiko Maki’s The Theory of Collective Form (1961) or Reynar Banham’s Megastructures (1976) to old and new critical articles on tiny house movement, this paper will investigate references to leisure and ideas around it in both movements; mapping their parallels, contrasts and deviations. It is possible to observe that both modes of architecture are based on experimentation, while their ways of responding to their quest appears as radically different.

Keywords: Megasstructuralism / Tiny House Movement / Leisure / Architectural Imaginary.
NANNETTE CARTER

The Sleepout

Going to bed each night in a ‘sleepout’—a converted verandah, balcony or small free-standing structure was until recently an everyday Australian experience, since homes across the nation whether urban, suburban or rural, commonly included a space of this kind.

While in the nineteenth century the term ‘sleepout’ meant a person who slept out of doors, in the early twentieth century it came to refer to a liminal space that was not a formal part of a home’s interior, although it was often a semi-permanent sleeping quarters. Acceptance of this solution to over-crowding was so deep and so widespread that the Commonwealth Government built freestanding sleepouts in the gardens of suburban homes across Australia during World War II to house essential war workers. Rather than disappearing at the war’s end, these were sold to homeowners and occupied throughout the acute postwar housing shortage which lasted from the 1940s to the early 1960s. While the sleepout has been a common feature of Australian homes it has not been the subject of academic study. This paper explores the values, attitudes and policies that led to the sleepout’s introduction, proliferation, disappearance, and to its recent reappearance. It explains that despite its longevity, because the sleepout was regarded as a temporary solution, it slipped from Australia’s national consciousness during a relatively brief period of housing surplus. Although the term sleepout has faded from the Australian lexicon during the twenty-first century, the use of freestanding accommodation of this kind has recently been revived. The sleepout is viewed as a significant ‘circuit-breaker’ in preventing homelessness and disruption to the education of young Australians from disadvantaged backgrounds suggesting that it may be more widely revived as a partial solution to housing provision in the Australian context under another name.

Keywords:
Sleepout / verandah / building vernacular / housing shortage/s
Session 2
Construction History

Room 2
Barr Smith
South 2040
How were construction materials and products used in Australia, and especially South Australia, during the Second World War through to around 1965? Broadly, the emphasis was on military applications during the war and on consolidation and normalization, rather than innovation and development, in the post-war decade. The architectural palette was severely constrained, though early Modernist architects rose to the challenge. Materials innovation and development in Australia did not fully restart until after 1955. The evidence for these assertions draws from a consideration of a broad range of materials – renewables, earths, metals and synthetics.

Keywords:
WW2 / Post-War Decade / Construction Materials / Construction Products / Innovation / Materials control.
In 1963, Robin Boyd wrote about a post-war “rapprôchement” between the disciplines of structural engineering and architecture. Etymologically, the term suggests the movement of two entities that draw closer to each other, either in an unprecedented fashion or resuming a suspended interaction.

World War II and the “anxieties and stimulations” of the post-war period, to use Boyd’s expression, accelerated the process of overcoming longstanding educational and professional disciplinary barriers. They were the driving forces behind what he denominated the “great structural-functional idea” of the 1950s. Architecture schools embraced modernist/functionalist ideals, producing graduates with considerable technical knowledge - true “romantic engineers.” The global post-war fascination with unconventional structures played its part. Occasionally, Antoine Picon argues, architecture’s “symbolic and aesthetic discourses” walk a “strictly technical path.” Under the banner of Le Corbusier’s Esthétique de l’Ingénieur, architecture and engineering converged.

New technologies made collaborations with engineers habitual. According to Andrew Saint, however, partnerships were rarely affairs of equals since “architectural jobs came to architects first.” The diversification and growing number of engineers also transformed them into a labour force, Picon suggests, affecting their prestige and, possibly, their historiographical fortune. Scholarship on post-war Melbourne architecture has generally privileged the architect as the protagonist in the creation of innovative structures, only occasionally acknowledging consultants. This does not reflect the concerted nature of design commissions and frequent evanescence of disciplinary boundaries.

This paper aims to highlight the major playing grounds for this alignment within design professions. It also hints at the complex relationship between the contributions of Victorian engineers and their recognition by post-war newspapers and architectural journals, opening the analysis of Melbourne’s post-war architecture to the discourse of professional representation and arguing the importance of “unbiased” histories of the built environment.

Keywords:
Post-War Architecture / Victorian Structural Engineers / Professional Representation.
DAVID KROLL

The Other Architects Who Made London: Building Applications in Richmond 1886 -1939

Successive house building booms from the late 19th century until the Second World War shaped London’s built environment decisively. In terms of the sheer size of area covered, the dispersed, suburban London of terraced, semi- and detached houses that we know today was to a large extent created then, and much of it was built speculatively - by private firms for an assumed demand. Despite this legacy, the questions of who those involved in the design were and how they did it is an under-researched topic surrounded by assumptions that are often difficult to substantiate. Speculative housing of the period has long been regarded as an example of vernacular architecture, made by craftsmen using standard templates, so-called pattern books, without architect’s or otherwise professional involvement. The idea – in its extreme, ‘ultra’ form - is that designers were hardly necessary, as builders could simply copy house designs found in popular books and build from these. This idea of house building without architects or designers is also reflected in some of the literature but has been questioned more recently in academic research.

This paper will discuss the key occupations involved in the design and planning of speculative housing 1880s – 1939 through a survey of Building Applications for Richmond. These can only be understood in the context of its working world where boundaries between building and design roles were often less specialized than today. The evidence suggests that housing design was not as standardised as it appears, by simply reusing templates, but that much of it was in fact designed, usually for a number of dwellings at a time - by builders, architects and also by other professionals. These were the other ‘architects’ who made the London we know today.

Keywords:
London / Housing Design / Victorian / Speculative Housing / Pattern Books.
It was only in the early 20th century that the concept of ‘architect’, as defined in Europe, was introduced in Iran. During the nineteenth century, Iranian architects were traditional master builders (me’mars) who would learn architecture after years of working with a master. This unique change in the conception of architecture in Iran took place during the interwar period. In 1926, when Reza Shah founded the Pahlavi dynasty, his policies toward rapid modernisation transformed the way architectural design and practice was performed in Iran. Among Reza Shah’s earliest programs was the construction of numerous railway stations, extended from north to south, and for that, he invited Western-educated architects and European companies to Iran. The architecture of railway stations became one among the earliest examples of Iranian modern architecture, leading to the introduction of modern materials such as reinforced concrete to Iran. By considering Reza Shah’s nationalist policies and progressive agenda, this article investigates the architecture of railway stations, illuminating how their construction paved the way for the arrival of modern architecture and the development of construction technology in 1930s Iran.

Keywords:
Trans-Iranian Railway / Modern Materials and Techniques / Architecture of Railway Stations / Western Educated Architects / Kampsax.
Session 2
Design Practice and Local Knowledges

Room 3
Barr Smith
South 2060
In her book Decolonising Solidarity: Dilemmas and Directions for Supporters of Indigenous Struggles, Clare Land suggest how non-Indigenous people might develop new frameworks supporting Indigenous struggles. Land argues research is deeply implicated with processes of colonisation and the appropriation of indigenous knowledge. Given that architectural archives are central to the research of architectural history, how might these archives be decolonised? This paper employs two disparate archives to develop a framework of how architectural archivists might begin to decolonise these archives. Firstly, these archives are the Grounds Romberg and Boyd Archive (GRB) at the State Library of Victoria (SLV). Secondly, the Greg Burgess Archive is now located at Avington, Sidonia in Victoria. The materials from each of these archives will be discussed in relation to two frameworks. These are the Tandanya-Adelaide Declaration endorsed by The Australian Society of Archivists (ASA) and the Indigenous Cultural and Intellectual Property (ICIP) framework developed by Janke (2019). These archival frameworks suggest how interconnected architectural histories and historiographies might be read, reframed and restored. Decolonising architectural archives will require a continuous process of reflection and political engagement with collections and archives. In pursuing these actions, archivists and architectural historians can begin to participate in the indigenous Reworlding of the archive.

Keywords: Architectural Archives / Tandanya-Adelaide Declaration / Indigenous Knowledge.
The extreme, or what is ultra, is characterised and determined by difference: a difference between something banal or habitual, and something shocking or disruptive. Encounters with the extreme came to be understood as an aesthetic experience of the sublime by 18th-century aestheticians: an experience with something beyond thought and the faculty of Reason. These experiences materialised in encounters with extraordinary landscapes such as the Swiss Alps, ravines, violent stormy seas, and other expressions of, typically, geological power. Accounts of these encounters drove the theorisation, and later experimentation, of the sublime in a landscape medium, which in part led to landscape architecture emerging as a series of practices distinct from architecture. Fundamentally, this involved embracing the extremity inherent to the sublime as part of design practice and language.

Where the sublime or ultra is invoked within a design context, it remains stickily attached to Kant’s theories of the ‘mathematical’, and ‘dynamic’ sublime. Within Kant’s Critique of Judgement, we find the sublime reduced to little more than Reason rescuing the subject from a failure in aesthetic synthesis or an overwhelming expression of natural power. Via Kant, the sublime is understood as an internal, psychological aesthetic process where the object of the encounter itself is of less importance than the subject. This understanding of the sublime and aesthetics is problematic in a contemporary context of ontological flatness.

This paper will provide an account of the sublime contra to the prevailing Kantian approach: the sublime as a physiological, not psychological, encounter with the ultra or difference. Through Uvedale Price, Thomas Whately, and Edmund Burke, this paper will show that the sublime is not something that happens to us – an exterior force we are subjugated to. Contra to Kant, the sublime affirms the power of what escapes reason’s grasp.

Keywords:
Sublime / Landscape aesthetics / Edmund Burke / Landscape Architecture / Design Technique / Physiological Sublime.
This paper discusses how architectural practices can engage with and be inspired by a culture that is more than 60,000 years old. How can architects learn from situated and embodied Indigenous knowledge systems in the Australian context? How can an ethical engagement with indigenous histories and practices inspire the development of future architectural practices? This paper proposes that a better understanding of indigenous relationships to land and our environment can inspire us as a society and as architects to imagine new ways of thinking and practising. Considering our numerous contemporary crises, such as climate change, species extinction, food insecurity, we might need to begin to challenge and question western European norms and frameworks. The persistence of colonial thinking, operating within a capitalist system, has been the root cause of most of our contemporary crises. To attempt to undo the polarities that persist between indigenous and non-indigenous knowledge and thinking, we might learn new ways of storytelling as a means of envisioning an alternative future.

This paper understands the theme of the ‘ultra’ as that position that keeps us apart and stops us from sharing stories that might lead to alternative ways of speculating on shared spatial futures. To situate this discussion, I present a collaborative and pedagogical design experiment undertaken on the lands of the Dja Dja Wurrung. On this Country, tentative attempts to learn with the environment and its associated stories were ventured on a small field and storytelling was used to shift our understanding of country and architecture.

Keywords:
Indigenous Knowledge / Climate Crisis / Socio-Political / Dja Dja Wurrung / Architecture Design Studio.
Although the catchment - the topographically defined edge where “all rainfall ... drains naturally ... or is directed to by human intervention towards ... the catchment outlet [which may be immediately a creek, but ultimately is the ocean] ” – is the most significant boundary for ecological function of landscapes, Raxworthy has argued that property boundaries and land tenure make it such that “landscape pattern is as much an emergent quality of capitalism as it is propensity[y] of [the] landscape.” Despite its role in establishing the pattern of the landscape, landscape architects tend to treat property boundary as a given that is almost invisible when every act they do reacts to it in some way, necessitating, Raxworthy continues, a theorising of land tenure in landscape architecture. I hope to continue Raxworthy’s project in this paper by examining the celebrated model of contemporary land titling – the Torrens System – in its place of origination – Adelaide – and explore the relationship between landscape, people and land titling.

Two of the things Adelaide is most famous for might seem complimentary but are actually contradictory: the Torrens System of title (which Atkinson, quoting Greg Taylor, calls ““South Australia’s most successful intellectual export.””) and the first successful determination Native Title in a capital city of Australia. Developed by Robert Richard Torrens, the “Real Property Act (1858)” (which subsequently became known as Torrens Title, or the Torrens System) and “simplify[ied] the Laws relating to the transfer and encumbrance of freehold and other interests in land,” by creating a centralised registration system of actual land ownership, rather than simply deeds, removing potentials for contestation. In the developing world the Torrens System has been a very important tool in helping secure land title in post-colonial countries “[becoming] the norm in both Anglophone and Francophone colonial Africa,” yet, as Leonie Kelleher has argued, the Torrens System effectively eclipsed the previous sovereignty of Aboriginal people in the very place of its creation.
Roundtable 1

Room 1
Barr Smith
South 2032
Construction History: An Antipodean Perspective

Day 2: Thursday 11th Nov, 3:30-5pm
LOCATION: BARR SMITH SOUTH 2032 / ZOOM

In the 38 years since its establishment in 1984, SAHANZ has represented the field of Architectural History in its broadest sense including its various social, political and technological dimensions. The Society has also endeavoured to expand its geographical reach beyond Australia and New Zealand to include the South Pacific and even parts of Asia. But with the growing body of work and a greatly expanding community of scholars, new specialisations have emerged that require discipline specific methodologies and approaches to represent them. In the recent past, SAHANZ conferences have held special sessions to accommodate discussions relating to certain such emergent groups and some have even incorporated themselves as separate bodies. Here we propose that a robust discussion of the scope and focus of Construction History would be timely as a related but also potentially independent scholarly discipline that continues to engage if not define the work of many of our colleagues.

Construction History has traditionally been seen as part of the history of technology and thereby separate from the cultural and sociological concerns that inform Architectural History. But that distinction has become increasingly blurred over the last couple of decades. Some of the most interesting recent work in architectural history has marked a shift in focus from stylistic and spatial concerns relating to the built object to the architectural production process as a political and economic phenomenon. Equally important is the growing recognition of the non-human agency of building materials and systems. However, whilst increasingly sophisticated scholarly attention is now being directed to such alternative questions of tools, production and agency, the conventional methods of architectural history do not necessarily appear to be any more adequate to apprehend these than those of construction history.

This roundtable proposes to explore this potentially productive blurring of disciplinary boundaries and its methodological quandaries, as well as the particular relevance of such inquiry to our unique part of the world. Members of the roundtable panel will be invited to discuss the future of Construction History from a situated antipodean perspective.

DISCUSSANTS: Peter Scriver (U. Adelaide), Paolo Stracchi (U.Sydney), Nigel Isaacs (VUW), Giorgio Marfella (U.Melbourne), Richard Muncey (Engineering Australia)

RESPONDENTS: Miles Lewis (U.Melbourne), Christine Wall (U. Westminster), Yiting Pan (Soochow U.), Mahdi Motamedmanesh (Tarbiat Modares U.)

MODERATORS: Amit Srivastava (U. Adelaide)
Roundtable 2

Room 2
Barr Smith
South 2040
Day 2: Thursday 11th Nov, 3:30-5pm
LOCATION: BARR SMITH SOUTH 2040 / ZOOM

This roundtable consists of two parts: (1) pre-recorded presentations by the speakers, and (2) a real-time moderated discussion for the speakers to engage SAHANZ conference participants using Zoom, 90 mins.

The roundtable is an opportunity for leading scholars of industrial heritage conservation in mainland China, Taiwan and Germany to share their local experiences with an international audience. The historical context of this discussion opens with the transition of the Ruhr region in Germany to post-industrial uses in the late 1980s and 1990s. Central to this process is the emergence of the concept of Industrial Heritage Routes which, instead of considering individual instances of industrial heritage conservation, proposed to consider the coherent development of a series of sites along a route. Meanwhile, Taiwanese conservationists have had notable successes in re-programming heritage sites for cultural and economic sustainable developments. Recently, there have been efforts to develop Taiwan’s Route of Industrial Heritage. In mainland China, environmental considerations have been behind efforts to move heavy industries away from major urban centres, and efforts are underway to develop a national database for industrial heritage.

For the roundtable, we are keen to engage the speakers to see whether there are outlier situations and practices that have interesting and broader implications for industrial heritage conservation. Observations can be made within local perspectives, or in the mode of comparisons between examples offered by the speakers. In order to help us focus the discussion and to maintain a sense of the diversity of perspectives brought by the speakers, we shall invite them to (1) highlight unusual aspects of keywords (or clusters of keywords) involved in local discussions of industrial heritage, and (2) discuss the structure of information involved in various databases of local industrial sites (in the sense that information might have been structured to respond to local exigencies).

In order to promote more focused and cogent discussions in Adelaide, we shall have a first round of exploratory presentations and discussions using Zoom in mid-2021. Second, in order to allow an opportunity for follow-up discussions after the SAHANZ conference, we shall have a real-time Zoom seminar in the context of a required course (HIS-4387 Topology and Imagination) at Harvard University’s Graduate School of Design on 26 November 2021, 10.30 am Boston time.

DISCUSSANTS: Helmuth Albrecht (TU Bergakademie Freiberg), Xu Subin (Tianjin), Hsiao-Wei Lin (CYCU)

Book Launch:

Darling West Lecture Theatre
This book considers the architect Le Corbusier’s encounters with Australia and New Zealand as a two-way exchange, showing the impact of his ideas and projects on architects of the region whilst also revealing counterinfluences on Le Corbusier in his post-war career that were activated by his contacts. Compiled from detailed archival research undertaken at the Fondation Le Corbusier, Paris, and nationally based archives, Le Corbusier in the Antipodes brings together a set of episodes placing them in context with the history of modern art, architecture and urbanism in 20th century Australia and New Zealand. Key exchanges between Le Corbusier and others never before described are presented and analyzed, including Le Corbusier’s contact with Australian architect Harry Seidler at Chandigarh, Le Corbusier’s drawing of the plan of Adelaide in 1950 and his creative collaboration with Jorn Utzon on art for the Sydney Opera House. This book also includes analysis of previously unseen Le Corbusier artworks, which formed part of the Utzon family collection. In reading these personal and contingent moments of encounter, the book puts forward new ways of understanding the dissemination and mediation of Le Corbusier’s ideas and their effects in post-war Australia and New Zealand. These antipodean contacts are set against the broader story of Le Corbusier’s career, questioning received interpretations of his design methods and current assumptions about the influence of his work in national contexts beyond Europe.

**Panellists in Conversation with the Author:**

Stuart Symons - Modernist Adelaide

Rachel Hurst - Adjunct Senior Research Fellow in Architecture, Uni SA

Philip Goad - Chair of Architecture Redmond Barry Distinguished Professor, University of Melbourne
Day 3
Friday Morning
Housing and Context

Room 1
Barr Smith
South 2032
In 1968, the Housing Commission, Victoria, built a series of high-rise towers in response to an identified metropolitan planning issue: urban sprawl and the outward growth of metropolitan Melbourne. This “solution” precipitated a crisis in urban identity. The construction of the first of a series of these modern high-rise towers at Debney Park Estate, Carlton and Park Towers, South Melbourne displaced significant immigrant communities. This became the impetus for the formation of Residential Associations who perceived this project a major threat to existing cultural values pertaining to social and built heritage.

This paper examines the extremely polarising events and the “ultra” positions of both the Housing Commission and the Residential Associations over the course of fifteen years from 1968. The research is grounded in a historical review of government papers and statements surrounding the social housing towers, as well as scholarly articles, including information gathered by Renate Howe and the Urban Activists Project (UAP, 2003-2004). The historical review contextualises the dramatically vocal and well-publicised positions of the Residential Associations and the Housing Commission by reference to the wider social circumstances and the views of displaced community groups. Looking beyond the drama of the heated debate sparked by this crisis, the paper exposes nuances within the “ultra” positions, investigates the specifics of the lesser known opinions of displaced residents and seeks to re-evaluate the influence of the towers on the establishment of an inner urban community identity.

**Keywords:**
Housing Commission / Victoria / Residential Associations / Melbourne / Fitzroy / Carlton / Housing.
The major crisis in the evolving urban form of Australian cities came in a single development: when work patterns and separation from the central activities’ districts outran walking distance. The key enabler was commuter transport, first with horse-drawn omnibuses and then with trams and suburban trains. At this point the average area of suburban lots exploded, the ‘worker’ cottage was eclipsed as the most numerous housing type, house sizes increased, house footprints became almost sprawling in celebration, and suburban shopping centres began to break from the long lines of shops and municipal buildings lining major road arteries to the central cities.

This centripetal tendency had all manner of typological and developmental results, and Melbourne is taken as an initial example in a wider Australian study. Houses entered a newly diagonal composition and connection to their streets; new neighbourhood relations focussed on garden displays and broader individual expression in specific house designs. An equally major change, though, came as railways and a series of new tram routes dragged newer shopping and municipal precincts away from simply lining arteries to the city, setting up nodal suburban centres with new, ‘hub’ plan forms that either cut across arterial roads at right angles or clear obliques, or developed away from existing arteries altogether. Each node ‘commanded’ between five and seven surrounding suburbs. Suburban nodes became both service referents and impetus-centres or sources for suburban growth, and, significantly, new centres of regional dentification and loyalty.

With Federation comes a waning of central city significance, observed long ago in Graeme Davison’s Marvellous Melbourne, a suburbanism generated by and inflecting on nodes. This challenges the long-accepted picture of Australian cities having a small, towering central business district and encircled by a huge, undifferentiated suburban sprawl. This study also looks at what a nodal suburb generally comprises- its critical mass.
Kenan Henderson

H. J. Cowell’s Victoria Avenue, Unley Park (1893-1901)

Victoria Avenue, Unley Park is generally considered to be the most prestigious residential address in South Australia. With many fine residences dating to various periods, it is the gracious Federation era (1890-1915) homes that define the precinct’s innate character. While academic research has been undertaken into local 20th century developments, little investigation has been undertaken into the suburb’s 19th century/early 20th century dwellings.

A 1901 newspaper article discussing South Australian architect H. J. Cowell’s residential photographic collection describes a majority of featured designs as “...having been built in Victoria Avenue, Unley Park ...”1 UniSA Architecture Museum’s 2008 biography also identifies Cowell as the architect of homes “...on or near Victoria Avenue in Unley Park.”2 Both quotations stop short of identifying works yet tantalisingly suggest a body of unidentified residential works by Cowell within the precinct.

Using a variety of digitised research tools, the author will attempt to identify all residential designs attributable to H. J. Cowell’s practice within Victoria Avenue and its immediate surrounds prior to 1901. A brief history of site development, discussion of key figures and the delineation of methodology will be provided. While intended as an exercise in developing effective research techniques, the author also hopes to identify a significant body of previously unidentified design work by a major South Australian architect.
In the 1970s, rapid modernisation fuelled population displacement and increased the number of workers in the large cities of Iran, in particular Tehran. In response, the Imperial Government initiated several housing programs focusing on the provision of megastructures in large scales. Consequently, a new opposition formed among some sectors of society, in regard to the dissemination of gigantic buildings in the International or Brutalist styles. A large group of clerics argued that the radical government interventions not only polarised the image of Islamic identity in cities, but also affected the behaviour of people towards, and their opinions concerning, the Islamic lifestyle. Additionally, some claimed the state targeted the working class through housing, to normalise their rapid project of modernity. In this regard, this article investigates the 1970s imperial government social housing programs to verify the aforementioned claims.

Using an extensive literature review, documentary research, observation, and descriptive data analysis, this article argues that, despite the government politics and modernisation tendencies in the 1970s, consumerism, political competition, the state of cold war, and the emergence of new construction techniques inevitably promoted the existing crisis of architecture. These eventually transformed the labour housing projects into a commodity, facilitating the normalisation of Western lifestyle among the low-income classes of the society.

**Keywords:**
Labour Housing / Public Housing / Second Pahlavi / Pre-revolutionary Iran / Architecture and Ideology / Westernisation / Westoxification.
Session 3
Typology and Agency

Room 2
Barr Smith
South 2040
In the current century the extreme or ‘ultra’ position on the university campus has been to argue for its dissolution or abolition. University leaders and campus planners in Australia, however, have mostly been unmoved by that position and ploughed on with expansive capital works campaigns and ambitious reformulations of existing campuses. Last year, however, provided an unplanned but thoroughgoing experiment in operating universities without the need for a campus. Consequently, the extreme prospect of universities after the era of the modern campus now seems more likely than ever. In this paper we raise the question of the dematerialised or fully digital campus, by drawing attention to the traditional dependence of universities on material and architectural identities. We ask what is that nature of that dependence, and consider how the current uncertainties about the status of buildings and grounds for tertiary education are University campus, materialities, history.

Using material monikers to categorise groups of universities is something of a commonplace. There is the American Ivy League, which refers to the ritualised planting of ivy at elite colleges in the late nineteenth and early twentieth centuries. The English have long referred to their “red brick” universities and to a later generation as the “plate glass” universities. In Australia, the older universities developed in the colonial era came to be known as the “sandstones” to distinguish them from the large group of new universities developed in the postwar decades. While some of the latter possess what are commonly called bush campuses. If nothing else, this tendency to categorise places of higher learning by planting and building materials indicates that the identity of institutions is bound up with their materiality.

The paper will be in two parts. It will first sketch out the material history of the Australian university in the twentieth century, before examining how the material identity of university buildings and campuses is mobilised in the present. This will then prompt a series of reflections on the problem of institutional trust and brand value in a possible future without buildings.

Keywords:
University Campus / Materialities / History.
The University of Melbourne took a paternalistic view of student housing needs in the 1960s and sought to build large-scale accommodation as part of its larger, expansionist plans for the campus. This paper traces the influence that Student Housing Board member, architect and academic David Saunders exerted over the development of the University’s Cross Street Co-operative Housing Development in Carlton designed by Earle Shaw and Partners (1970-1971). A pioneer in the field of Australian architectural history, Saunders “was feeling his way towards a more authentically Australian urbanism, one that acknowledged the functional and social, as well as stylistic, advantages of density, and the value of adaptation and acculturation, rather than the destruction of contemporary modernism.” Saunders’ own house in nearby Parkville of 1962 was a ground-breaking example of a post-WWII Australian house with an awareness of the nineteenth-century urban forms within which it was situated. Amidst the ideological polarities of the University and the trendies of Carlton, Saunders’ influence gave birth to one of the first modern large scale urban projects in Australia that consciously articulated an understanding of its historic environment. Cross Street incorporated a mixture of housing typologies: mid-rise apartments and terraces for both students and staff from the University. In stark contrast to the Housing Commission tower slabs that faced it Cross Street’s tan brick volumes were articulated with split-levels; its broken pitched roofs surrounded courtyards and planted terraces. It was “designed to be in sympathy with the feeling and character of old Carlton and to create an environment for people.” This paper argues that such a project presaged the so-called rediscovery of the city, emerging from a context of community activism, the rise of local architectural history as a discipline, and an institution pressured to face a role as a responsible urban citizen.

Keywords: Housing / Medium-Density / Public-Private Partnerships / Saunders / Postmodern Architecture.
Beginning in the 1960s, a void began to open at the heart of architecture. From hotels to offices, public buildings to commercial centres, the atrium emerged globally to break apart the modernist legacies of form and function, and the sureties of a progressive practice that delivered them. The atrium often appeared at vast scales and to spectacular effect, and it also became ubiquitous and mundane. It was not necessitated by any specific program or function, nor did it belong to any particular building type. As elusive as it was pervasive, the atrium set in train a profound interiorization of elements and experiences conventionally thought to belong outside, in the urban realm on the other side of the architectural envelope.

This paper will discuss the methodological issues involved in constructing an account of the atrium’s historical emergence, one which understands it as a distinct spatial, material and technological assemblage that both effected and resulted from shifts in architectural practice visible in advanced Western economies from the late 1960s. The context for these shifts has conventionally been explained in terms of the effects of postmodernism and more recently in critiques of neoliberalism. Yet, these critical frames will be questioned relative to their ability to make sense of the atrium as an emerging condition that itself undoes the sureties of critical architectural analysis.

Keywords: Atriums / Postmodernism / Neoliberalism / Methodology.
This paper examines the history within Australia of the ‘parklet’, a small open space installed temporarily on an on-street car-parking space. The paper traces parklets’ changing forms, materials, locations, production processes and roles. It examines how these changes have reflected rapidly-changing social needs and priorities for economic activity, health, safety, socialising and on-street parking, and changes in the appearance and function of streets.

The parklet began in 2005 as a localised, grassroots activity to temporarily reclaim street space for public leisure. Parklets rapidly became a worldwide phenomenon, facilitated by the concomitant growth of online and social media. The parklet, as part of the wider movement ‘tactical urbanism’, was an innovation in urban design practice, driven by new networks of actors, ‘open source’ resources, and new processes of regulation, funding and construction. Starting in 2008, parklets were absorbed into institutional urban planning practice, as a strategic tool to enhance community engagement, test possibilities, and win support for longer-term spatial transformations. Commercial parklet programs were developed to encourage local businesses to expand into street parking spaces, to calm traffic and enhance pedestrian amenity. A new generation of commercial ‘café parklets’ has emerged during the COVID-19 pandemic, facilitated by local governments, to support the heavily-impacted hospitality industry. Their design and construction show ongoing innovation and increasing scale and professionalism.

This paper draws on diverse Australian parklet examples to chart the emergence of new approaches to the design and construction of open space within existing streets; approaches that combine craft skills, DIY, local government enabling and international precedents.

Keywords: parklet / Park(ing) Day / Temporary Urbanism / Pop-up Urbanism / Tactical urbanism.
Session 3
This paper contributes to the ‘positions and polarities stream’. 

The archive has become a site of increasing focus and action in recent years. Concern with the demise of paper-based knowledge systems has now intersected with renewed attention to the power of the archive: its gaps, silences and elisions. This paper will explore tensions in the feminist proposition that constructing a recovery archive of women in architecture counters the canon. It argues that without active intervention and speaking back to the proposition of a recovery archive, the new feminist archive can reproduce structural inequalities around race. Conversely it argues large encyclopaedic recovery projects can be conceptually dynamic and creative, and position subjects differently across geographical and chronological spans. It demonstrates this by juxtaposing the biographies of Jennifer Bloomer and Minette De Silva to produces new insights into the long histories of modernity and feminism. Craft and local making traditions (known problematically in architecture as the vernacular’) can connect and rewrite conceptual categories of feminism and familiar narratives of architecture across the long twentieth century.
From the 1970s social and political changes in Australia and the burgeoning feminist movement were challenging established power relationships and hierarchies. This paper explores how in the 1980s groups of women architects actively took positions that were outside the established professional mainstream. A 1982 seminar at the University of Queensland galvanised women in Brisbane to form the Association of Women Architects, Town Planners and Landscape Architects. Formally founded the association was multi-disciplinary and not affiliated with the established bodies. Its aims included promoting women and working to reform the practice of these professions. While never becoming part of the Royal Australian Institutes of Architects, the group did inject itself into its activities, spectacularly sponsoring the Indian architect Revathi Kamath to speak at the 1984 RAIA convention in Brisbane. For five years the group was active organising talks, speakers, a newsletter and participating in Architecture Week. In 1984 an exhibition “Profile: Women in Architecture” featured the work of 40 past and present women architects and students, including a profile of Queensland’s then oldest practitioner Beatrice Hutton. Sydney architect Eve Laron, the convenor of Constructive Women in Sydney opened the exhibition. There was an active interchange between Women in Architecture in Melbourne, Constructive Women, and the Queensland group, with architects such as Ann Keddie, Suzanne Dance and Barbara van den Broek speaking in Brisbane. While the focus of the group centred around women’s issues such as traditional prejudice, conflicting commitments and retraining, its architectural interests were not those of conventional practice. It explored and promoted the design of cities and buildings that were sensitive to users including women and children, design using natural materials and sustainability. While the group only existed for a short period, it advanced positions and perspectives outside the norm that are now firmly embedded in the architectural discourse

Keywords:
This article seeks to ally the interdisciplinary frameworks offered by ‘Queer Ecology’ with an architectural inquiry. A clothing-optional / cruising beach in rural Victoria (Australia) exemplifies how the queer body’s navigation of space responds to complex ecological, urban, and social conditions. Queer theory alone offers scant discussion surrounding material and architectural practices, while environmental discourse in architecture fails to address the patriarchy’s role in ecological and social-political violence. This paper suggests a ‘queered’ corporeality orientates the body and material toward nature, where boundaries between humans and nature are transgressed. The inclusion of ‘Queer Ecological’ discourse into architectural inquiry seeks to expand both fields. This paper concludes by suggesting how this site-specific queer occupation demonstrates an alternate architecture type informed by new environmental connective possibilities.

Keywords:
Queer theory / Ecology / Queer space / Assemblage / Body / Architecture.
This paper examines the development of infrastructures for outdoor advertising and debates over visual ‘oversaturation’ in the built environment. It begins with the boom in posters that came in the 19th century with a plethora of new manufactured goods and the attempts by civic officials to create structures that would extend cities’ available surface area for the placement of ads. It then charts the rise of building-top ‘sky signs,’ articulated billboards, kiosks, and digital media facades while detailing the policy initiatives meant to regulate these ad surfaces. This work builds on ongoing research into the development of signage technologies in Sydney and Melbourne, the measurement and regulation of ‘visual pollution’, and the promotion of entertainment and nightlife in precincts defined by neon and historic signage.

This project responds to the increasing ambiguity between traditional advertising substrates and building exteriors. It charts the development of display technologies in relation to changing architectural practices and urban landscapes. Signage innovation in Australia has been driven by increasingly sophisticated construction practices and by the changing nature of cities; shifting markedly with increased automobility, migration and cultural change, and mobile phone use. The means by which urban reformers and architectural critics have sought to define, measure, and control new ad technologies—sometimes deemed ‘visual pollution’—offers a prehistory to contemporary debates over ‘smart city’ street furniture, and a synecdoche to narratives of degradation and ugliness in the post-war built environment.

These four thematically-linked episodes show how Australian civic officials and built environment activists have responded to visual clutter, and the fuzzy line between advertisers, architects, and builders erecting increasingly dynamic infrastructures for ad delivery. This progression shows the fluctuating place of advertisement in the built environment, ending with the emergence of today’s programmable façades and urban screens.

Keywords: Outdoor Advertising / signage / Visual Pollution / Billboards / Infrastructure.
Day 2
Friday

Afternoon
Local and Regional Modernisms

Room 1
Barr Smith South 2032
In January of 1891, the government’s newspaper (the Sarawak Gazette) reported that the nearly-completed museum building was ‘… the most expensive permanent edifice in the whole of Borneo, from an architectural point of view it is a great addition to the capital, and it is intended that nothing shall be spared to make it scientifically complete.’ Implicit in that statement was the government’s modern aspirations: the commercial success of a small Southeast Asian state, the development of ultra-modern institutions that were at the forefront of scientific thought and employing contemporary metropolitan architecture. The museum project was initiated by Rajah Charles Brooke, as part of his ambitions to modernise the state’s governance and administration within the context of Britain’s colonies in Asia. This included establishing the state’s Public Works Department (PWD), whose local and European staff developed design, procurement and implementation systems for institutional architecture, including the museum. The position of curator was also inaugurated, to build and lead the museum’s administrative and curatorial team. These formal, aspirational approaches are contradicted by unauthenticated histories that persist. In these legends, the building’s design and designer is decidedly informal and personal, privileging the individual despite the contributions of many actors. They suggest Charles’ French valet designed the museum, following the style of a town hall in Normandy that the Rajah found in a magazine. To date, neither the formal nor informal accounts of the museum building’s architecture have been the focus of the in-depth investigation that it deserves. This paper explores the architectural origins of the Sarawak Museum building by testing those ubiquitous legends and examining who was involved within the context of the government’s desire to implement and represent its burgeoning modernity.

Keywords: Colonial Architecture / Sarawak / Museum Architecture / Queen Anne / Colonial Illustrated Newspapers.
This paper is based on archival research done for a larger project looking at the impact of emergent transnational networks in Asia on the work of New South Wales architects. During the period of the Cultural Revolution in China (1966-1976), the neighbouring territories of Macau and Hong Kong served as centres of resistance, where an expatriate population interested in traditional Asian arts and culture would find growing support and patronage amongst the elite intellectual class. This brought influential international actors in the fields of journalism, filmmaking, art and architecture to the region, including a number of Australian architects. This confluence of transnational actors and the extended interpersonal and institutional networks that emerged had a significant impact on the future of architecture and design practice not only across Asia, but also back in Australia.

This paper traces the history of one such Australian émigré, Alan Gilbert, who arrived in Macau in 1963 just before the Cultural Revolution and continued to work as a professional filmmaker and photojournalist documenting the revolution. In 1967 he joined the influential design practice of Dale and Patricia Keller (DKA) in Hong Kong, where he met his future wife Sarah Lo. By the mid 1970s both Alan Gilbert and Sarah Lo had left to start their own design practice under Alan Gilbert and Associates (AGA) and Innerspace Design. The paper particularly explores their engagement with ‘reform-era’ China in the late 1970s and early 1980s when they secured one of the first and largest commissions awarded to a foreign design firm by the Chinese government to redesign a series of nine state-run hotels, including the Minzu, Xiyuan, and Xinjiao Hotels in Beijing.

**Keywords:**
Alan Gilbert / Sarah Lo / Reform era China / Australia-Asia relations / Hong Kong / International Hotels.
Between 1950 and 1965, foreign aid played a crucial role within the Indonesian economy. With the Cold War as a backdrop, this aid came from both Western and Eastern blocs with the intention of drawing Indonesia into their spheres of influence. The aid also played a crucial role in the development of architecture in the archipelago. A major endeavour within this period was the construction of buildings and venues for the Fourth Asian Games to be held in Jakarta in 1962 which involved a new stadium, an international-standard hotel and a large by-pass road around part of the city. Financial and technical aid from the Soviet Union, Japan and the United States was obtained to realise these projects. All the while, the Asian Games, along with the modern structures constructed for the event, provided itself an opportunity to advance its own agenda, which was to construct a sense of self-confidence and national pride and to situate Indonesia as a leader among decolonised nations. Nevertheless, foreign financial and technical aid played an important role in the realisation of these projects. The availability of foreign aid was intrinsically tied to President Sukarno’s ability to play the interests of all sides.

This paper will examine plans and preparations for the Fourth Asian Games as a case of engagement between the two Cold War blocs with Indonesia in the middle. By focusing on the key building projects for the Games, the paper reveals the role of foreign aid in the development of architecture in Indonesia during a critical period in its post-war and post-independence formation. This development took place through the interaction of different interests—those of the Western Bloc, the Eastern Bloc, and Indonesia—in the midst of the Cold War and decolonisation period.

Keywords:
Modern Architecture / Asian Games IV / Cold War / Foreign Aid.
When Paul Rudolph was commissioned to design a new university campus for East Pakistan in the mid-1960s, the project was among the first through which the expressionist brutalist language of late-modern architecture began to be received into the emerging design and construction lexicon of postcolonial South and Southeast Asia. Beyond the formal and tectonic ruptures with established colonial-modern architectural norms that these designs represented, they also introduced equally radical challenges to established patterns of domestic space-use. Principles of open-planning and functional zoning employed by Rudolf in the design of academic staff accommodation, for example, evidently reflected a socially progressive approach – in the context of the contemporary civil rights movement in America – to the accommodation of domestic servants within the household of the modern nuclear family. As subsequent residents would recount, however, these same planning principles could have very different and even opposite implications for the privacy and sense of security of Bangladeshi academics and their families.

The paper explores and interprets the post-occupancy experience of living in such novel ‘ultra-modern’ patterns of a new domesticity in postcolonial Bangladesh, and their reception and adaptation into the evolving norms of everyday residential development over the decades since. Specifically, it examines the reception of and responses to these formally distant aesthetics and radically new residential patterns by female members of the evolving modern Bengali Muslim middle class who were becoming progressively more liberal in their outlook and lifestyles, whilst retaining consciousness and respect for the abiding significance in their personal and family lives of traditional cultural practices and religious affinities. Drawing from the case material and methods of an on-going PhD study, the paper will offer a contrapuntal analysis of architectural and ethnological evidence of how the modern Bengali woman crafting a reembraced cultural concept of femininity negotiates, adapts to and calibrates these received architectural patterns of domesticity in a fluid dialogical process of refashioning both space and self.

**Keywords:**

Paul Rudolph / domesticity / privacy / Bengali Muslim middle class / femininity.
Session 4
The Affective Turn of the Architectural Model from Didactic Tool to Object of Consumption

There is a certain novelty and surprise one experiences with miniature reproductions of architecture. Once the scale of an object or place is identified in relation to scale of one’s own body a world immediately opens up inviting the user to participate in the narrative of space and experience the model affords. Many of our earliest encounters with architecture in miniature occurs through toys and doll houses. Throughout the 19th century ultra realistic doll houses with miniature working doors, wood floors, open and closing windows, cabinets and glass ware were promoted world-wide, including Australia as teaching tools for cultivating ideas about moral order and taste in young women who would one day keep and furnish their own homes. A similar emphasis on visual realism in architectural models only came to prominence at the beginning of the twentieth century. In these instances, the long dominant use of plain and simple models to demonstrate the proposed spatial and formal organisation was replaced by a new generation of architectural models during the 1930s employing a variety of materials to simulate what Gilles Deleuze and Félix Guattari understand as the visual and material affect of the proposed building. In Australia, the use of the ultra-realistic model migrated from an object of play and study to one of consumption. Using models and home advertisements from years surrounding the second world war, this paper seeks to explore the affective transition of architectural models in design practices from a description of form and mass to an object of consumption.
The Greg Burgess Archive (GBA) is perhaps the most complete, and arguably the most valuable architectural practice archive in Australia. However, its physical size presents a problem to both visibility, and longevity, and plans are in place to digitise the collection. While in storage at Avington, Victoria, an archival team – including Burgess himself – have begun repairing the 447 models, scanning the hundreds of tubes of drawings, and extracting data from countless obsolete media. Yet how reasonable is it to assume the efficacy of a program of digitisation? What are the implications for an objective architectural historiography if the process fails? Precipitated by difficulties in accurately digitising Burgess’ intricate physical models, this piece explores both questions.

Firstly, the digitisation process for the GBA acts as a case study. Then, the technical limitations encountered are placed within a wider context of archival concerns in today’s diverse, digital age. These archival concerns are recognised in the eliding of ephemeral archival material – bodies, experiences, spoken histories – all of which may elude Western archival frameworks. What is illustrated here is that the same underrepresentation may extend into digitised collections, and that what is omitted is precisely the contents of the GBA – intricate, tectonic objects which do not conform to the idiosyncrasies of the technology at hand.

Curation, then, is surrendered to the archival process itself, and the agency to reify our material history is at risk of being left to the machines, and their preference for certain types of ethnocultural artifact. Considering this, alternative strategies are presented for both the GBA and institutions at large, yet archivists and historians must be conscious of these limitations, or risk the failings of traditional, institutional archival systems spreading throughout a growing digital landscape.

Keywords:
Digitisation / Greg Burgess / Archival Practice.
There seem to be many understated assumptions in Palladio’s Four Books on Architecture. He tells us what to do, but never fully explains in detail how he gets to the recommended methods. For instance he uses drawings that understate the use of the root two rectangle (Figure V) in the first geometric method suggested to calculate the heights of vaults and uses the numbers of the tetraktys – without mentioning it - to “calculate” and provide an example of “harmonic” proportion. Had he only been a little more specific many misconceptions about his work – as being not entirely clear and somehow mysterious- might have never eventuated. In this brief work we show Palladio’s use in his designed and built work of one of his favourite proportions, the “proportione diagonea” already mentioned by Serlio, none other than the root two rectangle - the root two being, according to Wittkover, in his 1949 seminal work, the only irrational number of relevance in Renaissance architectural proportionality theory. A brief explanation of how the Tetraktys and Pythagorean Lambda were allegedly used by the stonemason turned architect to “calculate” “arithmetic”, “geometric” and “harmonic” means is provided.

Keywords:
Palladio / Villa Rotonda / root two rectangle / Tetraktys / Pythagorean Lambda / Renaissance architectural theory of proportions / Palladian “geometric” method / Palladian “harmonic” proportions
In 1574, an unknown German artist, visiting Constantinople as part of the diplomatic entourage sent to the Levant by the Holy Roman Emperor Maximilian II, recorded a drawing of Hagia Sophia and its immediate context, including an apparently ruinous structure which, he noted, was part of the church, but now used to house lions(!) In a previous article, we argued that the structure was most probably the church of St. John Diippion, and used modeling software to construct the viewshed depicted in the drawing. However, on the basis of a recent archaeological survey, we revise our attribution, and instead argue that the drawing depicts the great hall of the Patriarchal Palace appended to Hagia Sophia, at a time immediately before its demolition by the Ottomans. The Patriarchal Palace was relocated to this site at the south-west corner of the church, most probably in the late sixth century by the emperor Justin II, and this required structural modifications to the original structure built by Justinian I, including a large room above the south-western entrance, the Great Sekreton, and the erection of a large reception hall used for several church synods. Subsequently, a patriarch Thomas is recorded as building (or restoring) a great hall, later known as the Thomaïtes, as well as expanding the patriarchal quarters, and erecting a large manuscript library. While Dark and Kostene have convincingly identified the elements of the church that belonged to the Patriarchate before the building’s conversion to a mosque by Mehmet II, an architectural study of the complex has not, to date, been attempted. In this paper, we will confirm the identity of the building depicted in the Freshfield Folio drawing, and will identify the stages of its construction, and its relationship to other early and Middle Byzantine structures.
Session 4
Design Practice and Questions of Tradition

Room 3
Barr Smith
South 2060
Originated from New Village Ideal in Japan, New Village was introduced to China in the early 1920s and became a byword for social reform program. Many residential designs or projects whose name includes the term “Village” or “New Village” had been completed in China since that time. This paper uses the Textual Criticism method to sort out the introduction and translation of New Village Ideal theory in China, and to compare the physical space, life organization and concepts of the New Village practices in ROC with in early PRC of Tianjin. It is found that the term “New Village” continued to be used across several historical periods, showing very similar spatial images. But the construction and usage of New Village and the meaning of collective life changed somewhat under different political positions and social circumstances: New Village gradually became an urban collective residential area which only bore the living function since it was introduced into modern China. The goal of its practice changed from building an equal autonomy to building a new field of power operation, a new discourse of social improvement and a new way for profit-seeking capital. With the change of state regime, the construction had entered a climax stage. New Village then became the symbol of the rising political and social status of the working class, and the link between the change of urban nature and spatial development. Socialism collective life and the temporal and spatial separation or combination between production and live constructed the collective conscience and identity of residents. The above findings highlight the independence of architecture history from general history, help to examine the complexity of China’s localization New Village practice and the uniqueness of Tianjin’s urban history, and provide new ideas for the study of China’s modern urban housing development from the perspective of changes in daily life organization.
The Indonesian government has recently adopted the term ‘Nusantaran Architecture’ as an alternative representation of Indonesia’s architectural identity. This term is employed to capture the locality of the country, whose narration is developed around the idea of bringing back the indigenous culture as part of preserving the ‘authentic’ identity of the country. The term is incorporated in the national tourism plan, and is literarily adopted in the Nusantaran Architecture Design Competition, a platform from which the government obtains design translations of the perceived identity. This design competition, however, leads to ‘traditionalising’ architecture, depicted in how the winning designs incorporate the traditional design elements to ‘localised’ the buildings. This design competition is problematic not only for its top-down Javacentric method employed, but also for its direction in appropriating traditionalism in contemporary built form based on the architects’ and the juries’ arbitrary approaches. Since economic motive through ‘romantic tourist gaze’ dominates the translation of identity, it portrays not only the hegemony of capitalism in the way the country imagines its own identity, but also the presence of Orientalist view as a legacy of colonialism. This paper investigates the problematic implementation of the Nusantaran Architecture Design Competition as an attempt to concretise the authorised version of the perceived identity. It also scrutinises the strong political influence that governs the whole identity construction process in adopting what is regarded as ‘given’ traditional architecture.

Keywords: Nusantaran Architecture Design Competition / Ten New Bali / Traditionalism / National Identity / Identity Politics / Orientalism / Tourist Gaze.
AZIN SAEEDI

Community involvement in conservation proposals for Islamic pilgrimage sites

There is increasing pressure on some Islamic pilgrimage sites to accommodate growing numbers of pilgrims. Often located in the heart of historic cities, the traditional expansion of Shi‘i shrines was characterised by a layering of interconnected structures with continuous functions that merged gradually over time into the surrounding urban landscape. More recent expansions have, however, been notable for their comprehensive clearance of historic urban landscape, dislocating local residents, and the construction of grand open spaces, wide streets and modern infrastructure. A primary enabler of this changing approach is what Richard Lawless calls the ‘ill-conceived monument-objective approach’ where the policy is to free public buildings from their surroundings. The other drivers of change include facilitating vehicular access, accommodating pilgrims, increasing the revenue from pilgrimage, and practicing religious hegemony associated with these sites. While increasingly evident across the Muslim world, the approach is seemingly inconsistent with recent international developments that seek to incorporate sustainable development into urban heritage conservation. In previous years, conservation management plans were prepared by heritage experts for some Islamic pilgrimage destinations in an attempt to minimise the impact of re-development on surrounding historic urban landscapes. The paper undertakes a comparative analysis of Islamic pilgrimage sites in Mecca and Medina, and the Shi‘i shrines of Kadhimain and Shah-e Cheragh. Visited by millions of pilgrims annually, the four sites have similar patterns of clearance and expansion and have been subject to conservation proposals. This paper analyses the extent of community participation integrated into these proposals as one of the significant operational dimensions of sustainable development.

Keywords:
Islamic Pilgrimage Destinations / Heritage Conservation / Community Participation / Historic Urban Landscapes / Sustainable Development.
Authentic public memorials did not appear in the Chinese public space until the late 20th century. As a result of Western influence, many war memorials were built during the Republic of China era (1912-1949). Also, since the establishment of the People’s Republic of China in 1949, the Chinese government draws much upon the construction of public spaces in order to shape value, recognition, and cultural confidence. Thus, many public memorials have been erected in Chinese cities to shape collective memory and urban identity. Feelings of solemnness, sacredness, and grandness are the only affections these memorials express, particularly those that commemorate famous people, the government’s achievement, and the deceased from natural disasters and wars. A review of Chinese research on memorials also demonstrates that most scholars focus on shaping these affections.

Through an examination of memorials built from 1942 to the present, in Chongqing, China, and drawing on fieldwork, this paper will critically examine changes over time in the forms and impacts of the intensive focus of Chinese memorial design on expressing affections of solemnness, sacredness, and grandness, how these themes shape the symbolic and spatial characteristics of memorials design, and how visitors to those sites respond to the designs. Through Chongqing case studies, from the Sichuan Revolutionary Martyrs Monument in 1942 to the statue of Fighters in the Anti-Japanese War in 2018, this paper’s analysis identifies standard, persistent and symbolic features in Chinese memorials, despite the diverse landscape elements and advanced construction techniques. Also, it reveals the issues raised by the exclusive pursuit of these affections, including similar memorials’ forms, insufficient engagement of memorials, and the unitary research that focuses on memorials.

Keywords:
Chinese Public Memorials / Historical Development / Memorials’ Design.
Analytical Drawing as Method: Towards a Global Architecture History

Day 2: Friday 12th Nov, 3:30-5:00pm
LOCATION: BARR SMITH SOUTH 2032 / ZOOM

The new century has brought with it a renewed interest in expanding the purview of architectural history beyond the Western canon to capture a Global Architecture History. From A Critical History of Contemporary Architecture by Haddad and Rifkind (2014) to Architecture in Global Socialism by Stanek (2020) and the much awaited The Global Turn by Avermaete (2021), architectural historians and scholars are rapidly covering new grounds in the capturing the history of what Osterhammel calls a “flattened world”.

There is also a growing recognition of the need to distribute this knowledge across the global community of teachers and students, and relieve them of the existing baggage of the historically contingent epistemology of Eurocentricism. This in part has been served by the tremendous success of the volume A Global History of Architecture by Ching, Jarzombek and Prakash, now in its third edition (2017), and the establishment of the GAHTC in 2013 which aims to develop a transnational network of educators to transform the discipline ‘from below’. But beyond our desires to document and disseminate non-Western architectural history there is also the issue of limits to existing resources in these peripheral contexts and the participation of regional non-Western actors in the process of global architectural historiography.

Here we propose a need to look at other methods and modes of architectural commentary and historiography. Drawing is an essential part of any architect’s toolkit, and publications like Analysing Architecture by Unwin (2003) have tried to excise it from its representational role and present it as an analytical tool. The recent global success of The Elements of Modern Architecture by Radford, Srivastava and Morkoc (2014), which is now available in nine languages, points to the emergent possibilities of this method. The roundtable discussion will provide commentary on analytical drawings as a method for historiography, and the implications of this in achieving the aims of a Global History of Architecture by allowing peripheral actors to directly contribute to the growing knowledge bank without being encumbered by lack of existing historical resources.

DISCUSSANTS: Amit Srivastava (U. Adelaide), Antony Radford (U. Adelaide), Julian Worrall (U. Tasmania), Mark Olweny (U. Lincoln)

RESPONDENTS: Vikramaditya Prakash (U. Washington)

MODERATORS: Amit Srivastava (U. Adelaide)
The ‘shrinking globe’ - as wrought by the trials and tribulations of the devastating pandemic - is claimed by many to be the end of globalization. Or, at the very least, how we would perhaps reminisce ‘the global’ one day in the future - the ‘lost world’ had once interconnected with places beyond our shores. Meanwhile, as the future ‘vaccine-diplomacy’ itself haltingly unfolds, the pandemic with its pre-mediated anxiety have to a substantial degree discouraged, if not entirely negated, how we view the world. Unprecedented travel restrictions beyond our borders have made the globe logistically shrunk. Our homes, and streets and cities are safe, but the world is not. The globe has also shrivelled metaphorically, as several of us now struggle to collaborate with partners and cohorts far removed. All at once, the local appears more important than the global.

Within Australasia, our geographically-removed position has further exaggerated this relative alienation from the world far away. This perplexing ‘intellectual incommunicado’ of sorts is particularly telling within Australian academia. The pandemic’s collateral of long-lasting change is already changing courses and pedagogical trajectories, slowly but surely. Is then academia really strategic in its turn away from the global? Could we and should we gain from looking inwards? In such a scenario where the world is inaccessible and may perhaps remain so for some time in the foreseeable future, this trans-disciplinary roundtable posits an ‘ultra’ view towards resolving this seeming crisis of distance(ing). In interrogating ‘why now’ - it articulates how now more than ever before we should work to make contact with the world outside, versus turn away from it. The speakers react to the whims of academics and administrators who seek easy solutions to the pandemic’s forced embargo, envisaging shrunken international student cohorts, ‘re-pivoted pedagogies’, and narrowed visions of who we are, and our world-view. Even more importantly, this roundtable articulates how we should even more energetically connect to the nations of the Asia, the Global South, the Islamic World, and Africa, thereby identifying themes of study particularly relevant to this transforming nexus of pandemic geo-politics.

**DISCUSSANTS:** Manu P. Sobti (U.Queensland), Samer Akkach (U. Adelaide), Peyvand Firouzeh (U.Sydney), Peyman Akhgar (U.Queensland), Ali Rad Yousefnia (U.Queensland)

**MODERATORS:** Manu P. Sobti (U.Queensland)
Offsite Event
DAY 4: SATURDAY 10:00AM-12:00PM

LOCATION:
WALKLEY HOUSE,
26 PALMER PLACE, NORTH ADELAIDE

Please join us for a guided tour through Robin Boyd’s Walkley House, led by Dr Georgina Downey, Visiting Research Fellow in Art History at the University of Adelaide. To attend, please meet us Saturday at 10am at 26 Palmer Place North Adelaide. The house is about 20-25 mins walk from the University of Adelaide campus.

Designed by architect Robin Boyd in 1956, Walkley House was commissioned by another architect, Gavin Walkley who lived there from 1956 to 1996. This house is a stunning example of Australian ‘International’ modernism and its intact interiors are rarely accessible to the public.

Meeting at the front of the house. The guided tour is included with the conference registration fee.
Saturday Morning
Session 5
Local and Regional Modernism

Room 1
Barr Smith
South 2032
This paper presents two main lines of argument. Firstly, that the historical geography of the modern Moravian movement—a pre-Reformation Protestant group that re-emerged in eighteenth-century Saxony—has been largely overlooked by architectural historians despite the fact that architectural production was central to its global operations. Between the early eighteenth- and twentieth centuries, the Moravians established over three-hundred settlements according to their unique model—referred to in German as the Ortsgemein—on every continent except for Antarctica, including numerous mission stations in colonial Victoria and Queensland. Secondly, the paper posits that in order to adequately understand the role played by architecture within the modern Moravian movement, the historian needs to reconcile this architecture with the much larger corporate geography that it was designed to mediate and extend. Both avenues combine to propose how the Moravians’ corporate geography, and its attendant architecture, might inform a critical counterpoint to the historiography of globalisation more broadly.

The discussion therefore navigates the productive ambivalence of the term ‘ultra’ as outlined in the conference thematic: simultaneously referring to both a limit condition and its transcendence. As social and political conservatives, the Moravians actively withdrew from modernity, effacing the forces of secularisation and industrial capitalism, while at the same time also establishing modern systems of communication and highly rationalised administrative techniques redoubled in the global uniformity of their architecture. Moravians and their unique settlement model were—to paraphrase one scholar in particular—ultra-modern actors on a global stage that they themselves helped build.

**Keywords:**
Globalisation / Moravians / Corporation / Missionary / Settlement Model / Transnationalism.
Barbara van den Broek (1932-2001) trained as an architect in Auckland, New Zealand before moving to Brisbane with her husband and fellow architect Joop, where they established a professional practice. van den Broek went on to run an office as a sole practitioner and took on architecture and landscape architecture projects. She completed post-graduate diplomas in Town and Country Planning, Landscape Architecture and Education, and a Master of Science – Environmental Studies, and collaborated on a number of key projects in Queensland and Papua New Guinea (PNG).

Our paper will build an account of her career. In assessing the significance of her contribution to landscape architecture, planning and architecture in Australasia, it will bring a number of other spheres into the frame: conservation and Australia’s environment movement; landscape design and the bush garden; and van den Broek’s personal development that included artistic expression, single parenthood, teaching, and the navigation of male-dominated professional environments to develop a practice that contributed to town planning projects in cities across Australia, and made significant contributions to landscape projects in Queensland and PNG.

Keywords:
Sustainability / Social-Sustainability / High-Rise Living / Low-Rise Living.
GLENN HARPER

Becoming ultra-civic: Queen’s Square, Sydney, 1962-1978

Remarking in the late 1950s that Sydney City was in much need of a car free civic square, Professor Denis Winston, Australia’s first chair in town and country planning at the University of Sydney, was echoing a commonly held view on the configuration of a modern-day public space in the city. In the publication Town and Square (1958), available in Sydney roughly at the same time as Winston’s observation, the author, Paul Zucker, verified that a modern civic square was “a gathering place for people, capable of humanizing them by mutual contact, and providing them with a shelter against haphazard vehicle traffic”.

Queen’s Square at the intersection of Macquarie Street and Hyde Park was reconfigured by the architectural practice of McConnell Smith and Johnson into a car free plaza by closing nearby King Street. By relocating the traffic bound statue of Queen Victoria (1888) onto the plaza and by the proposed demolition of the old Supreme Court buildings (1827) so that St James’ Church (1824) could becoming freestanding within the plaza, the civic status of the square was enhanced by the construction of a new Law Court building to spatially define its northern edge, also designed by McConnell Smith and Johnson. Not only meeting Zuker’s categorisation of a modern civic square, this public space also translated the civic agenda of CIAM 8, the heart of the city (1952), a modern urban concept developed by the architect and polemicist, Josep Luis Sert.

This paper examines how, in the redevelopment of Queen’s Square the civic ambition for a pedestrian only plaza beside a new Law Court building in unpainted concrete, was modified to retain the old Supreme Court buildings. Consequently, this late modern urban project, by acknowledging the legacy of the city’s public architecture, thus had become ultra-civic.

Keywords
Architecture / Modernism / Modern Urban Design / Civic Ambition / Queen’s Square / Sydney.
The Middleton House in Grafton, Auckland (1960-61), designed by expatriate English architect and academic Peter Middleton for himself and his family, has an established place in the literature on New Zealand architecture. Middleton is associated with the regional modernism that flourished in 1950s and 1960s Auckland. His own house, however, broke with modernist precepts by including shutters, a cottage roof and, most famously of all, a finial above one of the gable ends.

The Grafton Road site on which the Middleton House sat was cleared in 1968, as part of a project to extend the Auckland motorway. In April that year, the city’s Architectural Association Bulletin recorded that the house had been cut into pieces and put on a trailer for relocation. Details of the new site were not recorded, and the house was effectively lost to architectural historians. In 2020, however, it was found, relocated to a rural site Waiatarua, West Auckland. This paper explores the history of the Middleton House, its design and its place within the development of Auckland’s regional modernism. It also considers the impact of relocation on it, both physically and socio-culturally.

The paper presents the house as an example of research-led design, with a careful layering of references to both modernism and traditionalism, or populism. Unlike many regional modernist houses, it was more cottage than shearing shed. The paper shows that relocation changed its context, its orientation and its relationship to the ground, but also ensured its survival, and in both Grafton and Waiatarua, the house served as both a family home and a haunt for local architects and like-minded others; relocation ensured new layers of life for a significant house that would otherwise have been demolished.

Keywords: Peter Middleton / Middleton House / Regional Modernism / New Zealand modernism / Relocation.
As recent as 1955, cathedrals were still unbuilt or incomplete in the young and developing dioceses of the Global South, namely in the tropics and sub-tropics of Australasia. The lack of an adequate cathedral was considered a “reproach” over a diocese. To rectify this, the region’s Bishops sought out the best architects for the task – as earlier Bishops had before them – engaging architects trained abroad and interstate, and with connections to Australia’s renown ecclesiastical architects. They also progressed these projects remarkably fast, for cathedral building. Thus, four significant cathedral projects were realised in Queensland during the 1960s: the completion of St James’ Church of England, Townsville (1956-60); the extension of All Souls’ Quetta Memorial Church of England, Thursday Island (1964-5); stage II of St John’s Church of England, Brisbane (1953-68); and the new St Monica’s Catholic, Cairns (1965-8). During this same era Queensland architects also designed new Catholic cathedrals for Darwin (1955-62); and for Port Moresby, New Guinea (1967-69). Compared to most cathedrals elsewhere they are small, but for their communities these were sizable undertakings, representing the “successful” establishment of these dioceses and even the making of their city. However, these cathedral projects had their challenges. Redesigning, redocumenting and retendering was common as each project questioned how to adopt (or not) emergent ideas for modern cathedral design. Regrettably mid-1960s, as the extension of Brisbane’s St John’s recommenced antagonists and the client employed theatrics and polemic words to incite national debate. While St John’s has since gained some attention within architectural historiography, the region’s other post-war cathedral projects have received limited attention, even those where the first stage has been recognised. Based on interviews, archival research and fieldwork, this paper discusses these little-known post-war Australasian cathedrals projects – examining how regional tensions over tradition and modern ideas arose and played out.

**Keywords:**
Modern cathedral architecture / Australasia / Queensland / A. Ian Ferrier / Lund Hutton Newell / Black and Paulsen / Conrad / Gargett and Partners / John Bayton
Session 5
Theory, Criticism and Historiography
The use of oral history as a method to write and rewrite the history of modern architecture has intensified in recent years. This paper presents the initial findings of a research project on oral histories of architectural history, not architecture, through interviews with architectural historians, not architects. Acknowledging the contribution of users and clients in constructing new narratives of architecture as demonstrated by recent research on oral history, I argue that there is also value in recording the stories told by architectural historians. Their diverse personal experiences offer insights on the process of overcoming the geographical remoteness of the discipline in the region, with its intellectual uneasiness and institutional uncertainty. Globally, there are lessons to be learned by emerging scholars from their self-reflection on the impact of migrations and networks on their career progression. Scholars have reflected on their craft before. Interestingly, at the 19th annual conference of the Society of Architectural Historians of Australia and New Zealand in 2002, Jane Rendell gave one of the keynote lectures, “Writing Aloud: Architectural History as a Critical Practice,” where she experimented with presenting her career highlights in the way that architects do when they talk about their key buildings. This paper aims to test the value and validity of the oral histories of architectural historians, not only to better contextualise their own work, but also propose a reflection on the development of the discipline of architectural history through the telling of and listening to their stories. It aims to explore whether the principles and strengths, as well as the shortcomings, of oral history as a methodology in architectural research can be productive in the study of the writing of history.

Keywords: Oral History / SAHANZ / Australia / New Zealand.
AYMAN ALANSSARY

Conceptualizing and Teaching Design in Early Modern Arab World

The period of the late 19th and early 20th centuries in the Arab world was characterized by wide architectural and urban transformations that paved the way to the introduction of design tasmim as new term, subject to be taught, and a conceptual approach to architecture. During this period and due to the exchange with Europe, the Arabic literary traditions and educational systems have significantly transformed in order to accommodate new ways of thinking, topics, and terms. This paper examines these transformations along two lines. First, the paper focuses on the changes in the khiṭat genre which belongs to a classical Arabic tradition of writing about cities and the built environment. In specific, the paper refers to two Khitat books: the twenty-volume al-Khitat al-Tawfiqiyya (Cairo, 1887-89), written by the engineer and educator Ali Mubarak (d. 1893); and the six-volume Khitat al-sham (Damascus, 1925-28), written by the intellectual and writer Muhammad Kurd Ali (d. 1953). The transformation and disappearance of the Khitat genre reflects the wider urban and cultural transformations at the time. Second, this paper examines the emergence of design education within an institutional context and the rise of the educated architect. In specific, the paper refers to the first models of engineering, fine arts, and architectural education that were established in Egypt. This paper examines the articulation of ‘design’ within both specialist and general discourses in the Arab world along several decades at the turn of the 20th century. Furthermore, the paper shows how the emergence of design education in the Arab world have changed the ways in which buildings and the built environment are made, viewed, and described.

Keywords:
design / Taṣmīm / Design Education / Arab World / Urban transformations / Khiṭat.
In response to the third thematic sub-stream of the 38th Annual SAHANZ Conference, this paper will discuss the role of architectural research in the architecture of Gummer and Ford, the Auckland-based practice, often described as one of the most prolific bureaus in interwar New Zealand. The paper is a fraction of a three-staged project, “Gummer and Ford,” developed by a team of researchers from the Unitec Institute of Technology in response to an event recognised as a milestone in the New Zealand architectural calendar – the 2023 centenary of the firm’s establishment.

This paper explores the design principles of William Gummer, the principal designer of the firm. From 1914 to 1935, Gummer consistently published his view that the goal of the architect was to cater to humanity’s highest instincts. He was unwavering but vague on how this is achieved; through composition, unity, contrast, proportion and scale, appropriate use of materials is all needed to produce buildings of good character. But what did he really mean by this? A close reading of three books Gummer considered invaluable to architectural students – The Essentials of Composition as Applied to Art by John Vredenburgh Van Pelt, Architectural Composition by Nathaniel Cortlandt Curtis, and The Mistress Art by Reginald Bloomfield – offers a direct insight into the influences behind his way of thinking of architecture and his architectural production. Directly traceable to Gummer, the three titles include clear, precise instructions on both the functional and artistic nature of the architectural design.

Interestingly, the paper employs a method not too dissimilar from that which Gummer would while preparing for his own designs. These books taken together, along with Gummer’s own writing, a study of renderings and construction drawings, and close observation of the buildings, architectural analysis of Gummer’s work becomes possible – it is what Gummer himself referred to as Architectural Research. This historically focused study will bring a new perspective to understanding the value and contribution of traditional architects, not only in New Zealand but other English-speaking countries.

Keywords: William Gummer / “Gummer and Ford” Project / Architectural History Research / The NZI Building / Architectural Design Principles.
EMINA KRISTINA PETROVIC

Two conceptualisations of change in architectural history: Towards driving pro-sustainable change in architecture

At the time when it is important to act on the Climate Emergency and other pro-sustainable efforts, the key question is how to drive change. This paper examines two conceptualisations of change in architectural history in an attempt to support a better understanding of architecture-specific conceptualisations of change itself. Such understanding could offer a real value in articulating how to drive pro-sustainable change in architecture.

The paper identifies two conceptualisations of change which are easily found in existing writing on change in architectural history. One such conceptualisation considers architectural developments in terms of cyclical styles, or triads of early, high, and decadent phases of development of styles. Attributed to 18th century writing of Johann Joachim Winckelmann on ancient Greek art, this conceptualisation presents one useful interpretation which links the change with natural growth. A simpler conceptualisation of two-point change is interpreted using the minor/major interpretations of change as developed by Joan Ockman based on the work of Gilles Deleuze and Félix Guattari.

The key proposition is that the selected historical examples of conceptualisation of change reveal useful aspects of the past patterns of change in architecture. These might help understand how to drive the needed change now. One critical factor in the transition which is facing us now is that in contrast to many past transitions which were driven by technological innovation, current transition requires development of technologies capable to support the change which is scientifically proven as needed and real. Therefore, some of the historical natural ease of the past transitions in the current contexts needs active driving of change.

Without an intention to propose a holistic new framework, the main value of this paper is that it identifies some of the key conceptualisations which are evident in architectural history and could be useful in driving pro-sustainable change.

Keywords:
Johann Joachim Winckelmann / Joan Ockman / Change in Architectural History, Conceptualisations of Change.
Architectural history used to be part of art history, but has been gradually distancing itself from the latter as architecture develops as an independent modern discipline (Payne 1999). Despite debates on architectural historiography in recent decades, however, architecture as a unique type of historically situated aesthetic objects and design products has not been adequately addressed. To further an independence from art history, and to re-center architecture itself in historical analysis, I shall highlight three essential natures of architecture which differ it from other types of aesthetic objects (such as painting and sculpture) and design products (such as cars and furniture), while asserting its situated materiality: architecture orders bodily activities and conditions human existence; architecture necessitates the integration of techne, material, and labor in construction; and architecture is a collective expressive medium shaped by and contributed to the interaction between different social forces. Based on the above propositions, I present a conceptual framework for architectural historiography which highlights three dimensions: the existential, the constructive, and the interactive.

Keywords: Architectural Historiography / Conceptual Framework / The Existential / The Constructive and the Interactive.
Design Education, Practice and Theory

Room 3
Barr Smith South 2060
MICHAEL JASPER

Untimely Meditations: Decomposition and Timelessness in Select Writings of Peter Eisenman

This paper investigates one aspect in the work of architect, educator and theorist Peter Eisenman (b 1932) through the filter of select writings from the mid 1980s. The paper examines two texts published by Eisenman in 1984, a period characterised as one of rupture if not emphatically in crisis. The writings considered are “The Futility of Objects: Decomposition and the Processes of Difference” and “The End of the Classical: the End of the Beginning, the End of the End”. Secondary authors referenced include Robin Evans, Kenneth Frampton and Raphael Moneo. The paper conjectures that certain approaches such as Eisenman’s to materials and phenomena from architecture’s past can open new conditions of possibility to the teaching of architecture today. A number of questions are asked: By what means and in what forms are Eisenman’s thinking about architecture in a moment of crisis revealed in these essays? Which architectural qualities and form generation devises does Eisenman discern in the past - whether 18th c Venetian palazzi, Charles Berry’s 19th c proposal for the Houses of Parliament, or mid 20th century existential crises precipitated by World War II? How might the processes for interrogating works from architecture’s past as displayed in the two essays inform an approach to architecture today? The paper adds to scholarship on Eisenman, examining a little studied facet of his work in a period marked by swerves in his thinking. In a conference that seeks to identify a spectrum of disciplinary positions, the paper contributes to discussions around conference thematic sub-stream Design Practice and Education in its consideration of one stance vis-à-vis architecture’s past.

Keywords:
Architecture / Decomposition / History / Temperament / Time / Peter Eisenman.
HAMISH LONERGAN

Explicitly Tacit: Polanyi’s “Tacit Knowledge” in the architectural theory of Charney and Rowe

The scientist and philosopher Michael Polanyi coined the term “tacit knowledge” in 1958 to describe a type of unconscious, embodied and social knowledge that could not be explicitly taught through rules or rote-learning. He argued, instead, that some knowledge relied on practice, critique, socialisation and personal biography. In this sense, something like tacit knowledge has long played an important role in architectural education — where skill is acquired through (re) drawing, writing and model-making, reviewed by teachers and peers — even before Polanyi named it. Yet, for all the affinities between design education and tacit knowledge, Polanyi’s epistemology has rarely been directly addressed in architectural theory. This paper considers two exceptions in the writing and pedagogy of Melvin Charney and Colin Rowe in the 1970s. Both figures used Polanyi’s philosophy to propose alternatives to the “ultra” positions of Modernism. Charney argued that Quebecois vernacular architecture reflected a tacit, collective building culture that was inseparable from the embodied construction practices of craftspeople. This could not be made explicit in construction manuals or histories; students had to discover it through drawing and building themselves. Meanwhile, Rowe credited Polanyi’s Beyond Nihilism (1960) in the gestation of Collage City (1978). Polanyi’s essay argued that individual freedom was important in making new discoveries, but that individuals still had a responsibility to go beyond themselves by conforming to collective norms and standards. This, too, found a parallel in Rowe’s rejection of Modernist utopianism. At the same time, a close reading of these minor encounter reveals certain continuities and misalignments between Rowe and Charney’s interpretation and Polanyi’s own position as a prominent anti-Communist and contributor to early neoliberalism. Ultimately, this paper aims to clarify the role of tacit knowledge in the theory of these two architect/educators and, in doing so, simultaneously clarify the relationship between tacit knowledge and architectural pedagogy more broadly.

Keywords: Tacit Knowledge / Michael Polanyi / Melvin Charney / Colin Rowe / Epistemology / Craft.
GINA LEVENSPIEL

Creative Adaptation

The creative adaption of a work of architecture stages a mythical historicism between “the old” and “the new”. This “earlier than” / “later than” model of conservation traps architecture into a linguistic system of production that asserts the deliberate formation of history. The method cannot be conceived without the standpoint of a material origin in which the new work is partnered as an inviolable historical progression.

Reflecting upon contemporary architectural production aligned to the larger political economy of heritage planning, it is depressingly apparent the extent to which creative adaptation serves a linguistic account of history in Australia and is indifferent to the philological recovery of architecture. Any “crisis” attributed to the environment, materials and occupation, will demand of architecture inventive solutions that draw on its traditional knowledge of construction from first principles.

Similarly, it is essential to ask what values creative adaptation attempts to root in the present by the retention of original fragments of old buildings. This paper will examine creative adaptation as a method and some of its central assumptions which have, for the last 50-odd years, so frequently constrained the use of the land by the retention of old buildings. It also examines the nexus that is assumed between the method of creative adaptation and statutory heritage planning.

Keywords:
When the taste for ruins dictated the construction of ‘ancient’ structures such as the follies of William Kent’s landscapes in England, or the artificial landscape of the Parc des Buttes-Chaumont in Paris, the practice of ‘ruination’ constituted an active embrace of a temporality that was effectively trebled. First it expressed the contemporary moment in which it was designed and the concurrent taste for the antique, then it identified the time from which the ruin was semantically chosen as a synecdochal representation of a lost historicity, and thirdly, importantly but less obviously, the degree of ruination that the work had undergone became a measure of relative ‘ancientness’. So, as we are all aware, the idea of the architectural ruin has a generally positive, though aesthetically complex, place in architectural theory.

Interestingly, ‘Ruin Theory’ also exists within the domain of Actuarial Risk Theory, the probability of bankruptcy and insolvency that fundamentally governs the conduct of commercial insurance operations. But where ruin is a condition that is acknowledged in insurance risk and requires a balance between assets and potential liabilities to be regulated, the concept of ruin in architecture is mostly ignored or, like Piranesi’s Vedute di Roma, or Albert Speer’s Die Ruinenwerttheorie, is more esoterically imagined and embraced as an Ur-condition of the very temporality of architectural practice. Importantly for both practices, as this paper will argue, it constitutes an engagement with risk.

An architecture which engages with the idea of ruin inevitably engages with perceptions of risk, the risk that the quotations are only internally coherent within a limited circle of understanding and that the ‘logos’ is incomprehensible to outsiders. It is also a method for projecting forward an archaeological practice that is also architectural, creating propositions to future persons to treat architecture as a conundrum of temporal referents. For architectural theory, different from that of actuarial insurance, risk is always a positive value that is projected forward. When Charlton Heston’s character in The Planet of the Apes (1968) falls to his knees and we see the ruined Statue of Liberty at the end of the narrative, it fundamentally realigns the context of the story’s actions. The presence of a ruined fragment of his (our) past creates a vacuum in understanding what events lead to the ruin, and a realisation that his present is (imaginatively) our future.

This paper will examine these ideas, and Luigi Moretti’s leg.
This study explores how design research writing can engage with historical reference in a radical way. In the 2002 essay “Shijian Tingzhi de Chengshi” (“City Froze in Time”), based on Chapter 2 of his 2000 PhD thesis, Xugou Chengshi (Fictionalising City), the Chinese architect Wang Shu proposes reinterpreting the traditional Chinese architecture and city through the anthropologist Claude Lévi-Strauss’s notion of “bricolage”, which is defined as making do with available objects. Bricolage is informative for understanding Wang’s design undertakings, which involve skilful adaptations of vernacular building types and construction techniques in new urban projects. Nevertheless, its fundamental role in shaping Wang’s design writings is yet to be fully understood. In his design writings, Wang employs a specific quotation method whereby words and paragraphs from other writers’ preexisting works are reused and woven into new textual compositions. Through formal analysis of “City Froze in Time” and comparisons of compositional patterns between the essay and Wang’s built projects, mainly the Xiangshan Campus of the China Academy of Art, Phase II, Hangzhou (2007) and the Ningbo History Museum, Ningbo (2008), this piece explores three issues. First, it demonstrates how textual fragments found in the past and uttered by others undergo bricolage in Wang’s essay. Second, it foregrounds the intention behind Wang’s chosen writing strategy and investigates broader critical issues, such as authorship and the past–present nonlinear order associated with Wang’s strategy. Third, it expresses how historical materials – understanding “materials” in an inclusive sense – are treated in comparable ways in Wang’s written and built works. By examining Wang’s case, this paper highlights a radical case of contemporary architectural research writing in which an attempt is made to demolish the boundary between theory and design by extending the make-do logic of design into the field of design reflection.

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