Conference Proceedings

*Fabulation*
SAHANZ XXIX 2012

## MYTH, NATURE, HERITAGE

THE 29TH ANNUAL CONFERENCE OF THE SOCIETY OF
ARCHITECTURAL HISTORIANS AUSTRALIA & NEW ZEALAND

Edited by Stuart King, Anuradha Chatterjee and Stephen Loo

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# *Introduction*

## FABULATION: MYTH, NATURE, HERITAGE

'Gould says of his Book of Fish, 'what I write, and what here I paint are Experiment and Prophecy."

Ronald Bogue writes this in ***Deleuzian Fabulations*** (2010) on Richard Flanagan's ***Gould's Book of Fish*** (2002), which is based on ***The Book of Fish*** (around 1832-33) by William Buelow Gould with paintings of flora and fauna (with narratives) of the penal colony on Sarah Island, Tasmania. In Flanagan's historical tale, the protagonist William Gould escapes the disintegrating penal colony of Sarah Island towing voluminous registers penned by the Commissariat Officer Jorgen Jorgensen. The registers are filled with Jorgensen's elaborate fabrications of the colony, telling of its material wealth, technological accomplishments and exoticism.



According to Jorgensen, Sarah Island was an extra-ordinary place; it had the largest shipyard on Australia, but also a railway system whose loop was so small it had hand-painted changing panoramas of faraway places, including a bejewelled Great Mah-Jong Hall that lured Chinese traders to gamble away their hard-won fortunes. Sarah Island, an island within an island positioned offshore from an island colony, became a place of reinvention by Europeans and reflected the aspirations of the British Empire, where natural and human histories were based on a grand Linnaean taxonomy and organised by a Benthamic panopticon.

Gould escaped with the registers to avoid Jorgensen's fabulations —extraordinary and fanciful representations —from being discovered and taken as historical truth. He does this in order to protect penal life from some 'other' reality, which Gould had himself documented while preparing

paintings of fish upon the orders of his commandants. Ironically, in the delirium of his escape Jogensen's fabricated registers and his own historical accounts became confabulated in Gould's mind.

The call for papers for SAHANZ 2012 is inspired by the relations between Bogue's essay, Flanagan's story, and Gould's documentation. It takes seriously the productiveness, outcomes and implications of 'fabulation' for architectural history. To Bogue, Flanagan's practice is 'an experiment on the real, an engagement with the historical record and its stories, told and untold, its memories and amnesias.'

As a concept which has its origins in literary criticism and devotees among critics like Haruki Murakami, Thomas Pynchon and J. M. G Le Clézio, fabulations invoke the thresholds of the real and the imagined, serious and trivial, time and space, phantasmagorical and self-evident, process and outcome, theory and practice. Fabulation challenges those who according to Barthes:

> 'want a text (an art, a painting, [a history]) without a shadow, without the dominant ideology; but this is to want a text without fecundity, without productivity, a sterile text … The text needs its shadows; this shadow is a bit of ideology, a bit of representation, a bit of subject; ghosts, pockets, traces, necessary clouds; subversion must produce its own chiaroscuro.' [Barthes quoted in Jorge Silvetti, 'The Beauty of Shadows' in K Michael Hays, Architectural Theory Since 1968, p. 280.

Papers on a wide range of current research, and inclusive reflections on the idea of fabulation in architectural history. How have the inheritances of architectural history—works, images, narratives, languages, tools and methods—been fabulated through our collective practices? What are the possible implications of fabulation for heritage practice that negotiates continuities with the past (often multiple pasts) and for looking forward into the future? Such ideas raise questions about gaps, or histories untold, as well as myths received through the writing and images of our architectural histories—myths that in turn raise questions about the truth-value of the past. Reflecting on the Tasmanian setting of SAHANZ2012, we also ask how these myths are supported or challenged by the combined presences of nature and heritage.

**Stuart King, Anuradha Chatterjee and Stephen Loo**
*Editors and Conference Convenors*

# ALEX BREMNER
## The University of Edinburgh

### Conflicting Identities:
### Religious Architecture and Imperial Expansion in the Age of Sectarianism, c.1840–1900

Engaging recent developments in regional ('Atlantic' and 'Pacific') and World/Global historiography, including the increasingly important subject of Protestantism and its impact on the formation of British colonial society, this lecture will consider the nature and consequences of global Anglicanism and its architecture in the context of empire.

Much scholarship on the relationship between architecture and empire in the British world has dealt almost exclusively with the secular domain. However, as K. Theodore Hoppen has observed, 'never was Britain more religious than in the Victorian age'. Many Church of England clergymen who left Britain either as missionaries or as settler clerics understood themselves to be at the forefront of what was considered a wider and on-going battle against heathenism, ignorance, non-conformism, Roman Catholicism, and even republicanism.

As part of the de facto 'national' church, these clerics saw themselves as not merely Miles Christi but also, and importantly, agents of a particular sense of British national civilisation and identity, essential to the maintenance of a righteous and politically liberal world order. Exactly how and why architecture emerged as one of the chief 'appliances' in this struggle will be elaborated by way of examples in Canada, South Africa, Australia, and New Zealand.

Alex Bremner is Senior Lecturer in Architectural History at the University of Edinburgh. His research focuses primarily on the history of British imperial and colonial architecture, and has been published in a variety of scholarly journals ranging from art and architectural history through to modern intellectual history. His current research is an exploration of religious culture and its architectural manifestations throughout the British empire during the nineteenth century, and is to be published shortly by Yale University Press as *Imperial Gothic: Religious Architecture and High Anglican Culture in the British Empire, c.1840–70*.

Alex holds a BA and MArch degrees from Deakin University, and a PhD from the University of Cambridge (2004), where he was Gates Scholar at Gonville and Caius College. He is the recipient of a number of prestigious awards including visiting fellowships from the Paul Mellon Centre for Studies in British Art (Yale University), and St. John's College, Oxford. He has also received both the *Hawksmoor Medal* (Society of Architectural Historians of Great Britain) and the *Founders' Award* (Society of Architectural Historians) for outstanding scholarship in the field of architectural history. He was elected a Fellow of the Royal Historical Society in 2011.
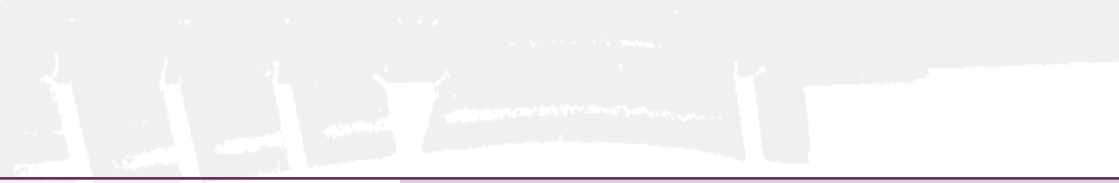
# KAREN BURNS
### The University of Melbourne

## Archive Stories:
## Documents and Memories from the Colonial Frontier

SAHANZ 2012 invites us to speculate about history telling, including the 'stories, memories and amnesia' that inhabit or shape our accounts of historical records. In the story recounted in the Fabulations' paper call, the colonial administration's fantastical registers are pirated away and housed in a temporary, floating archive. Archives distribute records, depositing material produced at the same historical moment into separate places and institutional homes. As Antoinette Burton observes, archives are traces of the past collected either intentionally or haphazardly as pieces of evidence. We come to the past across these thresholds and also in layers of time, amongst the sediment of stories already told. In the long nineteenth century buildings also created readings of history. This paper examines Purrumbete—a Victorian Western district property—as a created and recreated space of history making in Djargurd Wurrung country at Pomborneit. Studying this site produces questions about evidence, archives, the intentional and haphazard, and the relations between different historical moments.

Purrumbete was refashioned in 1901, in the context of the transformation of six colonial territories federating to make a new Australian nation. The Manifold family—the European owners of Purrumbete—commissioned an extensive re-design of their existing classical Italianate villa. The Manifolds and their architect Guyon Purchas transformed the villa into a homestead and further consolidated European remembrance of colonial history by commissioning a mural cycle commemorating the early frontier stories of their estate. Using Purrumbete as a site study, this presentation explores the importance of working in an expanded colonial archive of varied written, built and imaged 'evidence' and different interpretive methodologies. An enlarged archive provides a place to narrate cross-cultural encounters, frictions and violence in early colonial place making on the pastoral frontier.

Derrida famously proposed the archive as a place akin to Freud's model of the unconscious, a place of active forgetting and unwanted remembering. In this lecture incoherencies and puzzles, the return of the actively forgotten, in frontier and Federation Purrumbete are treated as a form of story telling and a historical methodology to interpret the role of architecture in frontier space.

Dr Karen Burns is a Senior Lecturer in the Faculty of Architecture, Building and Planning at the University of Melbourne. Her architectural theory and history essays have been published in *Assemblage, AD, Architectural Theory Review, Transition* and the *Journal of Architectural Education*. Her research interests include British architecture and design in the 1840s/1850s and European place-making on the colonial frontier. She is currently writing a history of the first generation of architect-industrial designers: *The Industrial Muse: Architects, Markets and Manufacturers in Britain, 1835–1862*.

# *Abstracts*

## FABULATION: MYTH, NATURE, HERITAGE
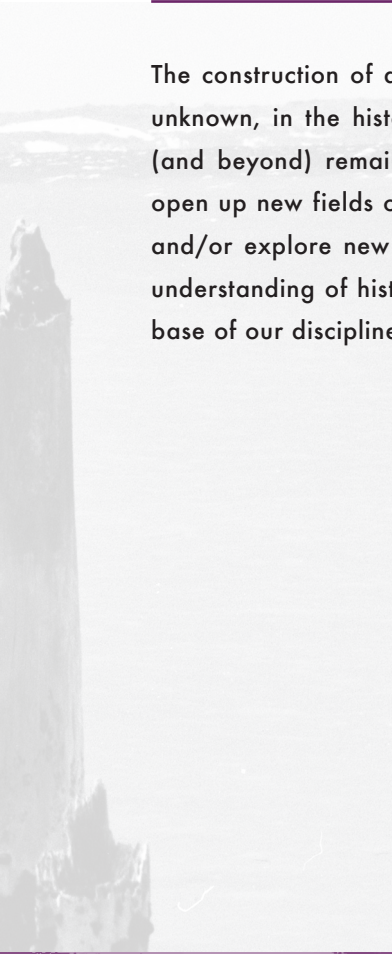
# *Absences*

The construction of architectural histories must engage gaps, known and unknown, in the historical record. Many histories relating to our region (and beyond) remain untold. This session thus invites contributions that open up new fields of knowledge; document that which is not yet known; and/or explore new frameworks and methodological approaches to the understanding of historical material—all of which expands the knowledge base of our discipline and our capacity to interpret it.

# Between True Reflection and Invention:
# The Crisis of Urban History Representation and the Techniques of Historiography

## IMAN AL-ATTAR
### University of Tasmania

In his discussion regarding different types of historical material offered to history readers, Bernard Lewis (1975) identifies three types of history; remembered, recovered, and invented. He points out that critical history begins with dissatisfaction with memory and a desire to cure its deficiencies. Subsequently, the body of techniques, theories, and principles of historical research and presentation, what is called historiography has been criticised on its overall reading in search of formal analogies or translations of meaning. It has also been questioned on its credibility of transmitting the correct and complete historical image 'as it has been.' Those issues are increasingly dominating the field of historical studies, and urging for a search for unconventional methods of representing and understanding of architectural and urban histories.

This paper attempts at a discussion of potential methodologies to establish alternative methods in historiography. The paper examines different techniques of rewriting history, 'the mother of all the sciences of man'. Although the problem of historical writings is a common worldwide issue, the focus of this research is on the historiography of Baghdad in the eighteenth century which is complex and mysterious. The aim is to search for possible methodologies for rewriting histories and explore crucial openings for present practices of architectural history writing that promote more understanding of history.

# Te Pahi's Whare:
# The First European House in New Zealand

## DEIDRE BROWN
University of Auckland

In 1806, New South Wales Governor Philip Gidley King gifted a prefabricated house to the paramount tribal chief of the Bay of Islands (Northland New Zealand), Te Pahi. The house was erected on Te Pahi's island pa (fortified village) at Wairoa Bay and was the first 'European' house to be built in New Zealand. As a gift, it embodied a nascent trade relationship between two cultures/countries and the recognition of Maori as a sovereign nation led by chiefs. Over a short time, however, it would also come to represent deepening racial and class divisions, among and between European traders and Northland Maori. Te Pahi was blamed (erroneously, many historians have argued) for the burning of the ship *Boyd*, which had arrived from Port Jackson to Whangaroa harbour in 1809, and the murder of most of her crew and passengers.

As a consequence, his people and his house became the focus for three separate revenge attacks by ships' crews outraged by the recognition that had been accorded to Maori, symbolised by the gift of architecture, which was then undermined by the burning of the *Boyd*. The house was fired on by cannon and ransacked, and a large number of the island's residents were killed or, in the case of Te Pahi, mortally wounded. Aside from its historical context, little is known about the house, and its exact location (on either one of two islands) has not been identified. In preparation for a geophysical site survey of potential house sites, this paper discusses the circumstances surrounding the acquisition of the house, its general site context and (inter-)cultural history, and the events surrounding its attacks. The 'remains' of the house are, for now at least, its history, a remnant of an unrealised promise of shared spaces, resources and mutual respect.

## Tracking Sustainability:
## A Critical Survey of the Architectural Language of Sustainability

**ALLISON EARL**
**The University of Sydney**

Since its emergence in the field of architecture the language of sustainability has thoroughly infiltrated architectural discourse and practice. However, the term is not used in a unified or univalent manner. Both concept and meaning of the word are contested. Owen and Dovey (***Fields of sustainable architecture,*** 2008) identify a range of attitudes regarding sustainability, many criticising its multiplicity of meaning, and ambiguity. The diversity of approaches, a plurality embraced by Guy and Moore (***Sustainable Architecture and the Pluralist Imagination***, 2007), invites investigation into the language of sustainability, its multiple meanings, uses and conceptualisations in architecture(al) discourse.

My research tracks the language of sustainability in contemporary Australian architectural discourse, through the metaphor of weaving, to write new hi(stories) for sustainability. Undertaking a critical survey of language in use, using Corpus Linguistics methods as a tool to analyse linguistic patterns, a series of narrative themes are unravelled. Not necessarily explicit, or foregrounded in the discourse, these linguistic patterns are driving multiple conceptualisations of sustainability in architecture—a multiplicity of meanings and metaphors, mythologies, metanarratives, and particular worldviews. Through a multi-layered creative work these threads are re-woven into new stories, to be used as lenses from which to re-read works of sustainable architecture in various ways.

In this paper I will discuss the initial phase of my research project which involves a combination of research methods from linguistics, information visualisation, and creative work in order to produce new, and potentially more productive, hi(stories) of sustainability in Australian architectural practice.

## Influence and Resistance:
## The Rationale of al-'Imarah Discourse (1939–1959)

**MARWA EL-ASHMOUNI**
University of Adelaide

**KATHARINE BARTSCH**
University of Adelaide

This paper examines an untold narrative within Egyptian architectural history that is intimately connected to global history in the twentieth century. In 1939, the Egyptian architect Sayed Karim (1911-2005), who returned to Egypt after earning his PhD in Switzerland, founded the first architectural journal **al-'Imarah (**1939-1959) which preceded the establishment of a national professional syndicate for architects. According to Greig Crysler in **Writing Spaces** (2003), the discursive 'spaces of knowledge' created in scholarly journals can influence the 'priorities and values that inform professional practice, and hence, the built form of cities.' Inspired by Crysler's critical insights, this analysis of **al-'Imarah**—the only journal published in Egypt at this time—will reveal the discrepant influences that shaped this discursive space of knowledge to better understand twentieth-century architecture in Egypt.

The foundation of **al-'Imarah** is important as it coincides with both the critical period of transition following independence from British colonization and the height of the modern movement in Europe. Accordingly, the analysis of this discourse highlights imperialism, as a global process, and how it became a conduit of intellectual production within the professional sphere. Such patterns of colonialism and independence had already resulted in a discursive interplay between two essential forces of influence and resistance which eventually shaped a 'structure of attitude and reference', as articulated by Edward Said. This paper identifies these forces operating in complex and unexpected ways within the discursive space of **al-'Imarah** and argues that they underpin the rationale for the journal and, in turn, a number of intriguing projects.

## Absence and Presence:
## Modernism and the Australian City

**PHILIP GOAD**
The University of Melbourne

To date no architectural history in Australia has attempted to define the relationship between modernism and the Australian city. This paper acknowledges the need for definition. It proposes that two distinct and different ideological bases underpinned the adoption of modernist ideals in the Australian city. One emerges in the 1930s from a nineteenth century liberal democratic position, particular to English traditions of public beneficence through urban reform and realised through the tropes of modernism, but those associated with the humanised language of what came to be labelled as 'New Empiricism'. The other, specific to post-WWII Australian urbanism, was embedded within a culture of capital and portrayed through tactics of formalism and in the abstract aesthetic language of modernism.

Each case does not represent a 'pure' modernism. Each does not completely conform to definitions understood or promulgated by historians such as Sigfried Giedion. Each case also has two strands: the former involves conceptions of a progressive community, on the one hand of the garden suburb and on the other, the collectivist *siedlung*; while the latter involves aesthetic conceptions related to, on the one hand, topography and landscape, and on the other an intimate understanding of the historic Australian city. To prove this argument, examples will be drawn from two Australian cities, Sydney and Melbourne, and from the work of the Housing Commissions of each state and from, amongst others, the work of Harry Seidler in Sydney and Yuncken Freeman in Melbourne.

SUSAN HEDGES
Unitec Institute of Technology

This paper considers the drawn detail as a means of archiving the interior not in terms of the familiar fullness or comfort but rather through the idea of absence and emptiness. Empty drawn details could be understood as intervening spaces, ordinarily empty, or as relatively small or narrow spaces, between things or parts of a body. This paper will consider the empty drawn detail as something other than being without interstice, without meaning, without purpose but rather as a system of reference that enables rather than states further making and imitation. Here the empty detail, full or empty of context is temporarily extracted from context, without reference, until it is used in a particular place or moment of exchange.

This paper attends to the drawing archive of the Auckland University for the 'Building Queen Street For Dingwall Trust' (1934) designed by Gummer & Ford & Partners and in particular singled out for closer examination are seven sheets of earthquake calculations for the building. At one and the same time the seven sheets show complexity, incompleteness and the promise of structured emptiness. These drawings tamper with the limits of construction, control and safety. They set the scene for the fullness of space and empty space, complex, without meaning and yet full of it.

The empty drawn detail is represented as a series of woven calculated notations across an ordered series of grids. The seven sheets suggest an historic emptiness and yet of meaning for both architect and engineer. Calculations caught in the margins of the drawings become the detail of the practitioner, a draft of abstract thought, all of which is deliberately hidden within the architecture. The drawn becomes abstract detail, a dark place hidden from view, a matrix of potent emptiness.

# MAXXI and VAC with Remarks on the Concept of Direct Time

## MICHAEL JASPER
University of Canberra

This paper is a comparative examination of Zaha Hadid's National Museum of XXI Century Arts and Le Corbusier's Visual Arts Center. It reveals differences in composition and device and was prompted by a question of time. Is there a modernist concept of time in architecture and if so what formal and spatial aspects characterise it and what effects does is account for?

The paper is organised in three sections. The first sets out the generating propositions and the approach. Section two is a parallel analysis of the buildings according to four themes: diagonals, volume, structure, ambiguity. Section three returns to the question of a specifically architectural concept of time, extending the formal analysis into the realm of contemporary thought by means of Gille Deleuze's notion of pure or direct time as developed in *Cinema 2. The Time-Image*.

The paper contributes to the conference theme of Absences, engaging a largely undeveloped aspect of modernity's practice. Focusing on projects by two of architecture's leading protagonists, it identifies a series of plan moves and their differences, and sets out an approach to architectural concepts of time. Ethics, Earthquakes, and The Seven Lamps of Architecture.

# Ethics, Earthquakes, and the Seven Lamps of Architecture

**ALEXANDRA JA YEUN LEE**
**The University of Auckland**

From its inception in 1905, the New Zealand Institute of Architects' official seal and its emblems bore the Seven Lamps of Architecture: sacrifice, truth, power, beauty, life, memory, and obedience. Apart from the little known fact that they are based on John Ruskin's 1849 book, **The Seven Lamps of Architecture**, minimal study currently exists on how they apply in the New Zealand context. The **Journals of the New Zealand Institute of Architects** from 1912 to the present reveal that the profession has evolved with the social and cultural development of the country, inasmuch as architecture is a direct manifestation of prevalent trends of the time.

In addition to drawing on Ruskin, this paper expands on F. E. Greenish's initial analysis of **The Seven Lamps of Architecture** and their application in New Zealand in 1955, and explores the ethical implication for architects in New Zealand today. This paper looks at the role of the architect following the Christchurch earthquakes in September 4th of 2010, by drawing parallels from the 1931 Napier earthquake. History reveals that the challenges that architects face today are not new, nor are the tension between the Government and the Institute; influence of the local architects such as Louis Hay, and the ability of a small group of local architects to galvanise behind the present-day architectural milieu of Napier cannot be underestimated. In seeking to assess the contribution of the Ruskinian lamps to New Zealand architecture, Greenish likens this method to 'ancient lights' being examined with 'fluorescent lamps'. This paper contends that a contemporary reflection on the insignia that defines architectural practice in New Zealand is well overdue.

# The Shrine of Remembrance: Addition or Subversion

## VICKI LEIBOWITZ
### The University of Queensland

Melbourne's Shrine of Remembrance (1934) is a memorial steeped in mythology and meaning. As an architecture, it assumes a great deal of significance—both in terms of its iconic placement within the city and as a representative of potent memorial practice within local and national culture. Ashton Raggatt McDougall's recent addition (2005) thrusts this traditional memorial into a more contemporary context and in so doing, it presents an opportunity to re-examine the memorial and the mythologising that has accompanied it. This paper undertakes an analysis of both the original memorial and its addition in order to gain an understanding of revised notions of war and national identity and to reveal the extent to which architecture may perpetuate such narratives and fabulations.

The original memorial—initially designed to recall all who served in WW1—has retained its potency as a highly significant representative of memorial culture, and an object around which to enact memorial practice. Such a built form reveals a great deal about historical notions of war, attitudes towards death and intentions for memorial practice. The contemporary revision recharacterises these notions—shifting not only how we may conceive of war in the 21st century, but also providing a useful counterpoint through which to re-examine the memorial's original intentions. The result is the production of an architectural underbelly, a liminal space that allows for new readings of traditional approaches to recollection and the construction of identity.

# My Father, and Stories of a Larrikin Architect

**LEONIE MATTHEWS**
**Curtin University**

'Larrikin' does not seem to be a common or complimentary way to describe an architect and yet, when I think of my architect father, Lynthorne (Lyn) Matthews (1940–), this is what comes to mind. Lyn has often recounted stories of his larrikinism, his favourites being stories of childhood antics. However, it was not until I carried out a series of life story interviews with him in 2011 that I began to consider how important storytelling and the notion of larrikinism was to an understanding of Lyn's life and work as an architect.

This paper is part of a broader social and cultural study of the Perth Hills and its architecture. The Hills, as it is locally referred to, is the place where Lyn lived for almost twenty years and the place where many of his best-known projects are located. Through Lyn's stories, along with his architectural drawing archive and personal collection of correspondence, photographs, newspaper clippings and magazine articles, this paper demonstrates how architecture can be intertwined and inseparable from the act of storytelling.

# 'The old bark school is gone… There's a brick school on the flat': Reflections on the Fitness for Purpose of William E. Kemp's School Buildings

## KIRSTEN ORR
### University of Technology, Sydney

This paper considers the fitness for purpose of the school buildings designed by William E. Kemp (1880–1896). It discusses the influence of their built form on the teaching, learning and activities that took place within them and the symbolic role of the buildings in representing political objectives, social values and economic progress. In addition to the obvious functional requirement of facilitating a system for the education and moulding of a generation of children, the buildings also gave physical form to the culture of the colony of New South Wales in the final decades of the nineteenth century. Their ubiquity, civic prominence and role in social reform in a time of rapid change mark them as culturally significant.

The surviving primary evidence provided by Kemp is limited and does not extend to his thoughts about the ideological function of his schools. Thus the research supporting this paper has attempted to gain insights by examining other material from the era. This has involved searching for the scarce recorded experiences of those inhabiting the schoolrooms—the pupils (and their parents), the teachers and the district inspectors—hidden amongst the pages of school histories, archived school files, miscellaneous photographs and newspaper reports. These recorded experiences have been placed in the context of the dominant ideologies pertaining to education in the colony in the late nineteenth century: Britishness, colonial progress, patriotism, discipline and public hygiene. They have been evaluated alongside reports commissioned by the NSW Government on public education—one in 1880 looking towards the future on the eve of the Public Instruction Act and the other in 1903 looking backwards after Kemp's retirement. The very prolific yet incomplete historical records of New South Wales schools, the invisibility and elusiveness of their history, offer countless opportunities for reinterpretation based on the material to hand at a particular point in time.

# Temporal Occupations:
# The Material Traces of Internment

## ANOMA PIERIS
### The University of Melbourne

## ANDREW SANIGA
### The University of Melbourne

The temporality of internment sites, their impermanent architectures, construction, destruction and dereliction, challenge the certainty of total institutions and leave them unacknowledged in the architectural canon. Their absence as knowable artifacts and location outside discourses of sovereignty exacerbate their marginality in social terms. Although literature on penal, 'total' institutions and their punitive regimes is considerable, and much cited (Michel Foucault 1999; Ervin Goffman 1990), their corollary: camps, detention centres, or de-commissioned prison buildings have garnered less interest. Concerned by what this means for the social histories contained within these facilities or those shaped by the passage of subjects through such spaces, this research proposes to reinsert internment sites as proper objects of Architectural History. Methodologically, it combines architectural, material culture and landscape analysis to scrutinise how fragments and representations may construct meaningful socio-spatial records. This research is preliminary with a view to shaping a larger subsequent project.

The two sites explored are Changi Prison and prison camp and the Woomera Immigration Reception and Processing Centre, which are no longer extant, and need to be constructed through historical research. In both cases we have selected situations where those interned, although incarcerated, have no known criminal convictions. We also engage with issues of citizenship that are shaped by the inclusions and exclusions projected by such facilities. The niggling question underlying our examples and approach is how spatial histories might usefully engage with spatial justice concerns. We engage with a series of binaries such as outside/inside; past/present; figure/ground and test two very different perspectives on internment—one, by Australian citizens located outside its geography and the other of citizens-in-waiting interned in Australian detention centres.

# Hybrid Histories:
# A Framework to Rethink 'Islamic' Architecture

## MD. MIZANUR RASHID
International Islamic University Malaysia

## KATHARINE BARTSCH
The University of Adelaide

The Adelaide Mosque (1888-1889), the first urban mosque built in Australia, was founded by Afghan cameleers whose contribution to the exploration of Australia's vast desert interior is largely untold. The cultural significance of the mosque is recognised locally and it is identified as 'one of the few relics of Afghan immigration to South Australia and embodies in built form Afghan and Mohammedan culture which is otherwise not significantly represented' (City of Adelaide Heritage Study Item No. 159, Adelaide Mosque file, Heritage South Australia). However, despite this recognition, this unadorned bluestone structure has failed to draw the attention of architectural historians in surveys of 'Islamic' architecture. The scope of recent surveys in this field is increasingly inclusive.

However, very few studies focus on the architecture of Muslim communities in regions where Islam is not the predominant faith, especially in the southern hemisphere. The Adelaide Mosque, and many others, is excluded from the historical record despite the instrumental role it played in the life of Muslim settlers. This absence raises questions about gaps, or histories untold, as well as myths received, in histories of 'Islamic' architecture that raise questions about the truth-value of the past. There is a need to examine hybridised forms and shared architectural narratives to counter the myopic but persistent representation—or fabulation—of supposedly authentic, largely Arab-centric, forms of 'Islamic' architecture.

This paper argues, then, that new theoretical frameworks are required to interpret this architectural hybrid that is, we argue, typical rather than exceptional. Through a case study of the Adelaide Mosque, this paper critically re-examines the reductive but pervasive conceptions of 'Islamic' Architecture that obscure the historical processes of hybridization and its diverse morphological outcomes to comprehend the process of resilience and assimilation through which architecture is shaped in a particular context.

# Of and For the Context:
# Achyut Kanvinde's Modern Indian Architecture

PRAJAKTA SANE
The University of New South Wales

Architectural history of post-independent India published from 1980 onwards traces the triumph of the modernist project as it achieves an appropriate self-conscious regionalist expression. The rhetoric of 'Indian identity' was proclaimed to be the single most important goal, while the means to achieve it was arguably vague and questionable at an operative level. Despite being celebrated locally as an influential architect with a prolific career spanning over five decades, the late Achyut Kanvinde, one of the foremost modernists remains largely unacknowledged within this history. With scattered mentions he is marginalised into functionalist or brutalist categories, implying that his works could not fit easily in the dominant narratives of the period.

A closer look at Kanvinde's works suggests a sensitive interpretation of international modernism to the Indian context, but with a resistance to obsessive pan-Indian identity constructions based on imagined pasts. By examining two of his campus projects, the Indian Institute of Technology (IIT) at Kanpur (1960–66) and National Insurance Academy (NIA) at Pune (1986–91), this paper will demonstrate that Kanvinde negotiated eloquently between the universal and the local, engaging with the changing concerns of the time. While his earlier campus, the IIT project, is synonymous with nation building and development through the modernist language, it reflects an impending critique of International modernism with a direct response to local climate, materials and program needs. Towards the other end of the spectrum, the NIA campus—designed at the crest of postmodern Indianization—makes a case for a specific resistance through a commitment to a modernist ethos emphasising abstraction over translation of historical precedents.

Thus, it could be argued that a study of Kanvinde's 'Indian' buildings—how he subtly reconfigured the modernist language without resorting to popular trends—provides an alternative understanding of the history of modern architecture in India.

## So They Ought To Know What Goes On:
## The First Group Houses and a Māori Tradition

ROBIN SKINNER
Victoria University of Wellington

Explaining their first two houses (1949-50 and 1950-51) a young member of New Zealand's Group Construction Company said, 'The Maoris lived here for hundreds of years so they ought to know what goes on.' The longitudinal gable and prominent front verandah of the Second House, in particular, recalled what many understood as the traditional **Māori** house form. The early Group designs are now often seen as a defining moment in the country's design history, where—for the first time—designers incorporated a structure that was intentionally derived from the traditional meeting house into mid-century architecture. Nevertheless, it seems very likely that the bold claim for a **Māori** origin aroused mixed response, although the detractors did not express their views in print. Wilson continued to draw from this source, while downplaying his strategy. Emphasising a debt to Pakeha pioneering traditions, he remained silent on overseas influences. While Julia Gatley's recent monograph on Group Architects repeatedly refers to the inspiration of the **Māori** whare, not all commentaries have noted this connection. This paper redefines the lineage of the Group's whare-derived structures and identifies further possible influence from abroad. It finally examines the shifting presentation and reception of the claim over the last sixty years that the Group drew inspiration from the **Māori** whare.

# Practice After Television: Architectural Stories in Real Time

JAN SMITHERAM
Victoria University of Wellington

SIMON TWOSE
Victoria University of Wellington

The role of photography in telling stories about architectural history centres on, for the most part, its capacity to identify, depict and describe architecture. In these stories, architecture enters as a finished product, a visual interpretation frozen and removed from historical events and human activity. Within these frozen snapshots, architectural stories are supported and framed by the depiction of space but what is lost, or absent, is the messy, complicated and negotiated history of the space's design. Architectural practice binds architects to the demands of clients, sites, regulations, media and economics, and these temporal relations are crucial components of designed space. For Borden, this means that architectural historians need to look wider than still photographs of space and find other sources that engage with the processes of its making. We suggest that reality television shows allow a rich understanding of the temporal and complex relations surrounding practice, despite their framing within academia as 'trash, filth and a waste of time' (West, 2011).

To explore how the television can supplement the historical story of practice, this paper compares two accounts: one based on moving images and the other on a reality television show. The first account looks at Beatriz Colomina's seminal account of the impact of media on architecture, in her discussion of Charles and Ray Eames' Film practice. This is compared with contemporary scholarship on practice that looks to current media phenomena, including reality television shows depicting architectural processes, such as 'Grand Designs'. These present a highly mannered yet powerful portrayal of the process of bringing architecture into being, and as such emphasise practice, in all its contingency. This paper considers these two accounts of architectural practice and argues that reality television offers a way to inflect critical historical approaches; by its visual focus on the fraught, messy and temporal characteristics of the practice of architecture, it provides another story of practice.

# Wrack and Ruin, Rust and Rot:
## Sketch for an Alternative Account of 'Character' and the Australian Colonial Prefabricated Building

**WILLIAM M. TAYLOR**
**The University of Western Australia**

In ***Oscar and Lucinda*** (1988), Peter Carey has the novel's protagonists conspire to build and transport a church made of iron and glass into the Australian outback. The church, which is prefabricated, assembled on a raft and floated upriver to a remote district of New South Wales, meets with disastrous results. One reading of the scene says it serves to symbolise both colonial aspirations for bringing 'civilisation' to the wilderness and the tenuousness of the enterprise. The structure's arching supports and glass panes evoke the primitive hut, or so one can imagine, reflecting and refracting the surrounding aboriginal forests, though it moves slowly to oblivion, an emblem of thwarted ambition to make nature and consequently, pioneer society into 'something else'.

This paper takes its cue from Carey's ruined church. It begins by interrogating Australian architectural histories, particularly where 19th century themes of industry, prefabrication and technological innovation overlay and bolster (perhaps unwittingly, but tenuously nonetheless) expectations for the exceptionality of Australia's architectural heritage. The conference theme of 'fabulation' is explored here in the historian's attraction to exotic, idiosyncratic architecture that is formed from bits and pieces and held together by movements from old world to new, from ship to shore and from metropolitan centres to remote landscapes. The paper seeks to sketch a complementary, but opposing tradition gleaned from colonial history and period literature. This is where the fabulist's bricolage is counterposed by ***disassemblage*** and the risk of dissipation of Australian building and material culture and quotidian habits for 'making do'.

# In the Sewer:
# Evidence for the Street Layout of Byzantine Constantinople
# in the Mamboury Archive

## NIGEL WESTBROOK
### The University of Western Australia

Byzantine Constantinople was structured upon arcaded streets of shops, or 'emboloi,' and formal public fora, which usually served the purpose or housing various kinds of markets. The largest and perhaps oldest of these was the Strategion, which consisted of two courts that were adjacent to the inlet of the Golden Horn, giving access to the Bosphorus, and thus to the Mediterranean and Black Seas, in the period up to the seventh century. However, the exact location and scale of the Strategion has not yet been determined. In this paper, I will examine field drawings executed by the Swiss archaeologist Ernest Mamboury in the 1920's of building foundations uncovered during council canalisation works for the new sewer system in Istanbul, in order to propose a new layout of the street system in the northeastern sector of Byzantine Constantinople leading to the Strategion.

The paper is based upon analysis of digital maps that place the found remains in relation to site contours, modern and existing Byzantine buildings, and current streets. Notably, the study locates what appear to be two major streets, with what appear to be shops and courtyards aligned along them. These streets will be reconciled with known buildings and structures, such as the Milion, and churches of St. Sophia and St. Mary Chalkoprateia. I will argue that locating the streets has enabled determination of the entrance to the forum, and thus adds to knowledge of the topographical layout of this district of Constantinople.

# Heritage

This session explores critical practices and theories in heritage practice and management. It invites papers that address issues of authenticity in rebuilding and reconstruction; future-oriented adaptive re-use; heritage as an urban and inclusive practice which engages and admits dominant and dissonant buildings, sites, and traces; the power, potency and problems of twentieth century heritage; and the dilemmas of architecture in environments of high-value natural heritage. Papers that explore the theme of heritage either through the explication of individual case studies or through the wider context of heritage practice and/or theory are encouraged.

# Conservation in Sarawak:
# The Case of the Old Kuching Courthouse

**MIKE BOON**
Arkitek JFN

**JOHN TING**
The University of Melbourne

The Old Kuching Courthouse (1874) was the second of ten buildings to be gazetted as a Historical Monument by the state government of Sarawak, (in Malaysia) since the legislation was introduced in 1971. Originally the Public Offices of the colonial Brooke government, it was taken over by Kuching's courts by the 1970s. In 2000, the courts were moved, and the government decided to conserve and adaptively reuse the Courthouse as a tourism-based facility. This project was completed in 2003, to commemorate the 40th anniversary of the formation of Malaysia. On the face of it, this was a model heritage project—not only was it completed on time, to the client's requirements, and following the best practice of the time as laid out by the Burra Charter, it also went on to win national and regional architecture and heritage awards. However, its successes mask the relative newness of contemporary heritage practice in the state, as well as a number of gaps and inadequacies in Sarawak's heritage legislation and administration.

This relative unfamiliarity and legislative uncertainty, coupled with the political desires of the client body, created a tension that affected the process of conserving and adaptively reusing the courthouse. This paper explores the successes and failures of the approaches, tactics and strategies employed by the conservation architects in the process of the design, procurement and construction of the project; in the context of a developing conservation environment in Sarawak.

# Conservation and Management of Historic Districts in China

ZHE GENG
Deakin University

DAVID JONES
Deakin University

Over the last 20 years there has been considerable rhetoric and commitments by the Chinese government about heritage conservation and World Heritage places. In 1998, the *Suzhou Declaration on International Co-operation for the Safeguarding and Development of Historic Cities* was issued by UNESCO. This Declaration identified the principles and aims of historic districts' conservation at an international level but strategically it was a conference and discourse held in China at Suzhou specially designed to affirm details as to historic district conservation works. In 2003, ICOMOS issued *The Hoi An Declaration* on Conservation of Historic Districts of Asia which focused on Historic Districts Conservation in Asia and which also addressed conservation principles. While acknowledging the significance of international trends in historic districts conservation, China's Central Government has only recently started to focus on the encouragement of provincial, city and territory governments to protect their historic districts and to issue relevant regulations for their conservation.

Since 1982, in China, the first national heritage law on cultural relics was adopted and the scope of the conservation work has been expanded from historic buildings and towns to embrace historic units within environments including cultural landscapes or eco-museums. In 2008 the Protection Regulations on Famous Historical and Cultural Cities, Towns and Villages promulgated the conservation of historic districts in China. In 2009, the Cultural Department of State Council and State Administrative of Cultural Heritage (SACH) announced the First List of Top 10 Chinese Historic and Cultural Streets which has served as a landmark agreement of historic district conservation at the state-level government.

This paper considers literature about contemporary international and Chinese histories of conservation works in Chinese historic districts, and discusses the changes that have occurred and not occurred in the conservation and management of historic districts in China. The paper analyses and compares China's national level of conservation work to International Charter commitments to historic district conservation, and presents a review of the different approaches that are occurring at national, provincial and city levels. Their appreciation of and commitment to such is presented in the context of China's current conservation and management of historic districts in an era of globalization and rapid reformation of cities.

# Whither Australian Hill-Station Creation:
# Re-writing Adelaide Hills Narratives About the Architectural
# Imperatives that Crafted their Establishment

## DAVID JONES
### Deakin University

This paper explores the historiography of the Adelaide Hills and offers a new perspective as to the reasons behind hill-station residence constructions that crafted this distinct cultural and designed landscape. Australian hill-station communities, and their major architectural edifices, were extensively established in two periods: the 1870s-1890s and the 1920s-1930s. Sites in the Darling Ranges, Adelaide Hills, Macedon and Dandenong Ranges, Blue Mountains and the Tamborine Mountains were favoured summer retreats for both the new and established wealthy families who erected grand residences that have come to be celebrated in recent heritage assessments and architectural and social histories of these environments. The majority of these studies and discourses have echoed an agenda that celebrates the architectural significance and personality associations of these structures, thereupon making a range of assumptions about the societal rationale for their establishment, construction and associated landscape plantings.

Taking examples from the Adelaide Hills, this paper argues that both architectural and social historians have 'mistakenly' concluded that the rationale behind these hill-station residences was based primarily on the provision of a 'pleasant' summer that echoes the British Raj hill-stations. Further, it is argued that this conclusion constitutes a myth or fabulation about South Australian (SA) design, heritage and social histories as many of these owners consciously sought out and selected hill-station allotments on the basis of their horticultural properties and possibilities, and that house-siting and construction were actually subservient to these imperatives.

# Making the Implicit Explicit:
## The Role of Understanding Cultural Significance in New Work

**EMILY JUCKES**
The University of Queensland

The heritage listing of a building is acknowledgement of a perceived public worth beyond basic material value. This imposes additional requirements on the design of any new development associated with a heritage listed place. A high degree of professional judgement is required to meet the unique design and assessment requirements of a heritage project. The approach in Australia is guided by the Burra Charter which is premised on a declared universal understanding of heritage significance as an essential basis for judgements.

In its commentary on 'Article 22 New Work', **The Illustrated Burra Charter** identifies the importance of understanding architectural identity in the process of designing contemporary additions to heritage buildings. A range of characteristics such as scale, mass and form are nominated as important considerations. These physical qualities are the product of interactions between multiple attributes and are understood through research focused on physical elements.

The research and analysis used to inform new design work in heritage places is temporally and conceptually distinct from the research and analysis involved in heritage listing and management. Indeed, comprehensive analysis and articulation of all physical characteristics is usually only relevant in the face of proposed change. Unlike the research undertaken for listing, research for design is not formally articulated within the statutory heritage framework. Despite not being a formal requirement, an understanding of the value and identity inherent in the significance of a place is clearly occurring in sympathetic heritage development it is implicit in the design process. Conversely, unsympathetic heritage development appears to disregard or misunderstand identity and significance. This paper questions whether the requirement to make implicit understandings of significance explicit, as part of the development process, could improve the quality of heritage development outcomes.

This paper is focused on the understanding of cultural significance in the design of new work to heritage-listed buildings. It investigates the role that the analysis of physical qualities plays within the heritage development process. It frames the value of understanding as both a tool for assessment and as a constraint within the design process. It also identifies vulnerabilities within the existing framework. In response to these issues, the paper argues for the formal declaration of understanding early in the design process.

## Charting Australia Felix:
## Re-interpreting Cultural Landscape Creation through a Land Health Lens

**JAMIE KELSON**
Deakin University

**DAVID JONES**
Deakin University

The landscape of the Western District of Victoria has been extensively transformed in the imagery and aspirations of United Kingdom estates but markedly modified to address the climatic and agricultural prospects of the District landscape. By assembling land, the original squatters had a clean sheet to map, comprehend, and configure an economically viable pastoral estate. Charting Australia Felix seeks to ascertain the spatial and geographical logic and rationale that informed this pastoral estate formation. The importance of understand why lies in the fact that these settlers mastered an economically viable estate that respected climate, soil quality and ensured water security that were the essential ingredients of a quality land holding; their successful grazing and specialisation were dependent upon these attributes. Thus, they successfully comprehended the essences of the landscape in line with contemporary land care and rural land management strategies. Charting Australia Felix involves the use of the historic landscape characterisation method to map, assess and model some five exemplar pastoral stations in the Western District to quantify their temporal landscape characteristics, their responses to landscape evolution and change, to test and quantify what are the archetypes that may have informed these patterns. Using Murndal and Glenormiston pastoral stations as the lens of investigation, a preliminary appraisal is offered in this paper.

# Courts in Kuching:
## The Development of Settlement Patterns and Institutional Architecture in Colonial Sarawak, 1847–1927

JOHN TING
**The University of Melbourne**

James Brooke's Sarawak Government originally obtained jurisdiction over the Lundu, Sarawak and Samarahan River basins that made up 'Sarawak' in 1841, when he was conferred the title of Rajah by the Brunei Sultanate. During his and his successors, Charles Brooke's and Vyner Brooke's, century-long rule of Northwest Borneo as the 'white Rajahs,' Sarawak's territory expanded several times to become what is now the Malaysian state of the same name. While he employed Europeans in his government, Brooke also relied on indigenous officers and groups (and their spatial practices) as part of his adoption of indigenous forms of rule. He also appropriated indigenous and vernacular architecture and settlement patterns for his capital, Kuching, as well as new territories, during his tenure as Rajah. The location of his original court in Kuching followed Malay tradition by being located in his Malay nobleman's house, built for him by Sarawak's Bruneian governor in 1841. He began to develop the court as an institution when he moved his court out of his residence and across the river to the commercial side of Kuching in 1847. This location has had three different courthouses constructed on it. The third courthouse was then extended four times before World War Two, during the reigns of Charles and Vyner Brooke. This paper explores how the Government adopted and began to change indigenous spatial practices as part of their diverse approaches to governing. It argues that the development of their governance can be read through the development of their institutions (particularly the Courthouse complex) and its effect on the urban morphology of Kuching.

# Narrating Heritage's Living Stories:
# A Comparative Study of China's Suojia Ecomuseum and Australia's Melbourne Living Museum of the West

## SABRINA HONG YI
### Deakin University

The Ecomusée, as emerged in France in the 1970s, is a form of open-air museum that aims to maintain collections in their original environments with local communities serving as curators and managing their own heritage. This approach and philosophy implies and is dependent upon democratic principles in the conservation and interpretation processes. Since the 1990s, China has adopted the ecomusée concept for the conservation of selected ethnic villages to relieve tensions between poverty and heritage conservation. However, does this concept really work in China? To answer this question, the Suojia Ecomuseum, the first such initiative, has been selected as a case study and assessed using the mixed methodologies of on-site observation, documentation and semi-structured interviews. This process has identified several issues and problems associated with this ecomuseum. It demonstrates that Suojia Ecomuseum has not achieved international benchmarks, neither philosophical or practice expectations have been met.

This conclusion challenges the internationally acknowledged notion that all ecomuseums develop and are operated using a bottom-up approach, that they were all community-based and democratic. These discrepancies lead to other questions about the differences between ecomuseums in China and elsewhere. In order to map and compare the differences between ecomuseums in China and in Western democracies, a detailed survey was undertaken using Melbourne's Living Museum of the West, Australia. Applying the same methodologies as in China, a comparable examination was undertaken as to its background, objectives, management structures, programs and activities, and project outcomes as well as problems. The differences between Suojia Ecomuseum and Melbourne's Living Museum are then explained and shown. They demonstrate quite diverse organizations with different objectives and management structures relating to different cultural and natural resources. However, the unexpected finding was that the futures of both ecomuseums relied on the financial support and passion of younger generations and hence were vulnerable.

# Myth

This session seeks to explore the thresholds of the historical imagination and the inherited myths—in and of architectural history. What are the various forms and languages of myth-making? Who are the audiences and stakeholders for constructing and progressing fictions, and stories of ideal pasts, presents or futures—utopias and dystopias? What are the technics and mechanics of remembering and forgetting in architecture and architectural history? What are the potential implications of mainstream fictionalisations of histories for architecture? This session invites papers that reflect upon the fabulations promulgated through architectural artefacts and discourses.

# Mining and Urbanisation in Australia: Back to the Future

## MATHEW AITCHISON
### The University of Queensland

Mining occupies a special place in the history of Australia's urbanisation. Australia's highly urban and centralised population distribution has meant that, with few exceptions, the state coastal capitals have remained the most populous and consistent growth centres for over a century. In this history, mining, and to a lesser degree agriculture, are listed as offsetting forces to the pattern of urban hegemony, as providers of the initial impetus for the development of towns and cities in many rural and regional areas. Recently, the mining and resources sector have attracted closer scrutiny, in particular for the problems they raise within these same remote and regional areas, in particular the associated Fly-In-Fly-Out work practices.

With reference to impressions of mining from popular films, this paper discusses the history of the building and planning associated with mining, and the broader issues of the relationship between industry and urbanisation in Australia. How have industries such as mining affected Australia's pattern of urbanisation? Are they an economic lifeline to the otherwise neglected remote and regional areas? Does mining offset the otherwise clear pattern of urbanisation? Or, has it only accelerated the processes of economic contraction that were already well established in rural and remote areas of Australia? In discussing these issues, this paper attempts to look beyond the immediate achievements in architecture and planning, towards the greater impact of the mining industry on the wider trend of urbanisation in Australia.

# Imagined Histories:
# The Polemics of the Katsura Detached Palace in the 20th Century

## PETER ARMSTRONG
### The University of Sydney

The villa built by the Hachijo family by the Katsura River in S.W. Kyoto in the early seventeenth century rose from relative obscurity in the Edo Period to assume a position of iconic status in both Japan and internationally in the twentieth century. It was championed by architects and scholars alike as representing interpretations of Japanese culture which accorded with cultural social and political agendas beyond the sphere of building itself. Popular Japanese conceptions of the palace saw it as an idealized recreation of the world of Heian-kyo and the culture of the Heian aristocracy. European architects saw it as presaging the technical and aesthetic ideals of International architectural movement of the mid-war years.

The actual origins of the palace and its builders lie in the complex political manoeuvrings of the late sixteenth century as Japan was re-united under the Toyotomi and then the Tokugawa families. It was built at time of rapid social change and in circumstances of conflicting aesthetic philosophies by two generations of the Hachijo family. Its remarkable unity has led to inaccurate understandings and attribution of the design of both buildings and garden.

In response to European cultural condescension in the twentieth century, scholars including Okakura, Nitobe and Watsuji sought to establish a theoretical basis for the appreciation of Japanese cultural achievement in terms of geographical and political circumstance. The Palace became part of this dialogue. While maintenance by the Japanese practice of kaitaishuri has revealed the actual sequence and techniques of construction, debate about both its place in the Japanese architectural canon has continued to the present. In Japan, Watsuji Tetsuro, Horiguchi Sutemi, Yoshida Tetsuro, Tange Kenzo and Naito Akira and Isozaki Arata have written widely ranging critiques, while Europeans including Taut and Gropius have also views which accord with their own viewpoints. The congruence of much of the debate with actuality as currently understood is tenuous. The building may thus be seen as multiple idealizations of a non-existent past, as illusion and myth in the service of terms of national and international culture and myth building.

# Mediated Truths and Perpetuated Myths:
# The Architectural Fictions of Early Australian Photography

## GENE BAWDEN
**Monash University**

When Charles Woolley photographed Truganini, William Lanney and Bessy Clarke at his Hobart studio in 1866 he created an image of unbearable melancholy. Produced as a Carte de Visite and titled 'The Last Tasmanians' the image depicts three Aboriginals bereft of their own cultural belonging and instead swaddled in a European fiction of being and place. Their discomfort is palpable, not just because of the coarse and prudish sack-cloth they wear, but because they have been interiorized; their spirit incarcerated forever inside the fictions of white Victorian domesticity. To the right of the trio is an artificial but elaborate fan-lit window, depicted as if open. Beyond it, daubs of paint infer a well-tended garden of ferns, topiary and delicate plant life. Even the external landscape is not the one they were born to. Their posterity—their pictorial immortality—has been permanently harnessed to an artificial English structure they had no personal or cultural affinity to.

The practice of using architectural backdrops was commonplace in Victorian photography, but incurred specific meaning in colonial documentation. These fictive spaces of hybridized architecture and ornament inferred a governance of civility, probity and good behaviour. Those people presented within the space were therefore seen to understand and abide by the protocols of the middleclass English interior and thereby the greater British culture. Their true identity, situation and belonging was cast aside; inferior to an homogenized fable of 'good' British order inscribed through a language of artificial architecture.

This paper will explore the powerful semiotics of the imagined spatial constructs of early Australian photography, with a particular emphasis on two images: Woolley's 1866 image and a later anonymously composed 1925 image of a white itinerant worker, each photographed before a similar architectural artifice, but with opposing visual narratives.

# Wunderkammer:
# Scenes of Curiosity, Experiment and Spatial Fabulation in Early Modern Europe

**ARNIKA BLOUNT**
Unitec Institute of Technology

**CHRISTOPH SCHNOOR**
Unitec Institute of Technology

This paper investigates the historical phenomenon of the Wunderkammer, from an architectural perspective.  Reaching their greatest prominence on the European continent between the 16th and 18th centuries, especially in Germany, Italy and Scandinavia, these chambers of wonder receded in importance during the Enlightenment with much of their contents being dispersed to museums and other newly developing institutions. Horst Bredekamp and others have pointed out that the Wunderkammer was in fact a powerful mental laboratory, and have suggested that its relevance should be reconsidered.  In his book, ***The Lure of Antiquity and the Cult of the Machine***, Bredekamp discusses the Wunderkammer as a moment of fertile tension in early modern Europe, proposing that perhaps elements of the Wunderkammer, particularly its lessons of visual association and thought processes, are becoming increasingly relevant as the boundaries between disciplines begin to become blurred. The extraordinary nature of the Wunderkammer is directly related to the idea of fabulation through the idea of wonder itself and the search for the unseen through a network of fact, fiction, and speculation that occurred within these settings.

So far the focus has been on the art-historical and museological context of the Wunderkammer, whereas the architectural nature of these spaces has been insufficiently explored. Therefore, this paper investigates the role of architecture in the spatial organisation, function, and interpretation of selected examples of Wunderkammern, examining them for the links between their intrinsic notion of fabulation and their architectural expressions. It analyses the changing relationships between the architectural context and the objects contained and experiments performed within, suggesting that in some way spatial organisation was used to set the scene for discovery, with later examples using an architectural vocabulary to model intangible linkages between ideas.

## New Belgrade's Park of Friendship: Mobilizing Leisure

**NIKOLINA BOBIC**
The University of Sydney

This paper re-evaluates the idea and practice of leisure through the incomplete landscape zone of New Belgrade's 1961 Park of Friendship. The re-evaluation will derive from the historical exploration of New Belgrade's architecture and urbanism, whereby the Park of Friendship is its microcosm, and as such exposes landscape and leisure as both, the opening and closing of opportunities. The opening of opportunities will be exposed in respect to one specific leisure model, the Youth Labour Brigades, during the SFRY after WWII. This model offers an alternative conception of a human and social body as an activity of complicity in relation to leisure. The closing of opportunities will reveal a shift since NATO's targeting of New Belgrade in 1999, where leisure is actively mobilized as a possession and a predetermined mode of Neo-liberal exchange and control.

# Magical Mirrors:
# Reflections on the Industrial Subject in Mechanization Takes Command

## MICHAEL CHAPMAN
University of Newcastle

Drawing from the theme of 'fabulations', this paper will revisit Siegfried Giedion's monumental work *Mechanization Takes Command*, investigating further its architectural motivations and legacy. The writing of *Mechanization Takes Command* coincided with a turning point in Giedion's thinking which began to question the role of technology within society as well as the moral implications this had for human experience (and the body). In rejecting a number of founding principles of modernism (and CIAM), the paper will demonstrate how the work intersects with broader concerns of the historical avant-garde, as well as dramatizing the subject of architectural history in an original and methodical way. This exposition of a new historical subject, glimpsed through the 'magical mirror' of history, is of ongoing significance (and concern) to the concrete histories of modernism in architecture. As will be argued, Giedion presents this subject in crisis—divided and invaded by the path of mechanization in the nineteenth and early twentieth centuries. The paper makes a case that, through this realization, *Mechanization Takes Command* has an affiliation with the primary concerns of the historical avant-garde, and can be tied to the theories that supported them.

# Mythologizing Architectural Technique in the Early Writing of Colin Rowe

**SCOTT COLMAN**
Rice University

In **The Mathematics of the Ideal Villa** (1947), Colin Rowe articulated architecture's longstanding capacity to construct sociocultural fictions. Beginning with Palladio and the Cosmos, and Le Corbusier and functionalism, Rowe's architectural writing consistently articulated techniques of architectural mythologizing and, thereby, the role of architecture as mediation between the found and the made. By surveying the crucial and shifting relationship between myth and technique in the first quarter-century of Rowe's writing, this paper will seek to discern the varying strains of Rowe's subsequent influence on the discipline and its production of architectural knowledge. The way in which Rowe constructs the disciplinary mythology of architectural myth making inaugurates architecture's postwar turn from social to cultural production. Consideration of this aspect of Rowe's tremendous influence on late-twentieth-century architecture illumines the limits of Rowe's operative criticism, and focuses our attention on the degree and manner of architectural history's recent and current instrumentalisation.

# Architectural Principles in the Age of the Car and the Bike

## STEVEN FLEMING
### University of Newcastle

A rise in interest in bicycle transit in cities has led to a rise in architect designed infrastructure, end-of-trip cycling facilities, and other works that do more than simply provide material support for this mode of transportation: they actively propagandise for cycling. This paper offers explanations for design strategies, and attendant architectural rhetoric, drawn from a study of architecture produced during an age when architects were propagandising for cars. It will argue that what we're seeing now, with pro-cycling works by MVRDV, West-8, KGP Design Studio, BIG, and other firms, is a supplanting of the automobile as a prime emblem for progressive architects, with a new emblem, the bicycle.

The paper proceeds from Derridean readings of Sant'Elia, Pevsner and Siegfried Giedion, in order to establish movement as an absent presence in architecture, expressed in the machine age through associations with aeroplanes and ocean liners, but most notably cars. Inserting the bike into those sorts of theoretical schemas does not change the schemas themselves, but is a means, rather, for the bike's adoption as an emblem for the contemporary (green), Modernist Project. It helps explain some of the visual intrigue of buildings for bikes, that echo famous buildings for cars. It explains, too, why architects like Ingels and Foster parade their designer bikes, the way Le Corbusier paraded his Voisin.

Although architecture celebrating the car was a product of paradigms many urban planners now want to reverse, understanding the myth-making behind buildings for cars, and their mass appeal, is helpful in understanding what role architecture can play at this time when cities are aiming to increase their bike use.

# Wurdi Youang:
# Re-Thinking Myths about Landscape and Indigenous Science

## DAVID JONES
### Deakin University

Despite recent political attempts to re-write the terra nullius myth for Australia, additional Indigenous sub-myth layers about landscape stewardship and cultural knowledge have been substantially overlooked. Pre-contact Indigenous scientific knowledge, landscape architecture strategies, and land stewardship histories and practices have received little legitimate credibility or academic discourse in this rewriting. One sub-myth is that Indigenous Australians have no astronomical scientific expertise and knowledge and that there is no physical evidence of this expertise. Thus, Indigenous Australians possess no ability to translate Dreaming story to astrological configuration, nor explore astronomy. Such is increasingly becoming a myth as it belies a suite of landscape architectural installations and cosmological narratives now being documented and researched. This paper addresses this myth by bringing forth a review of Indigenous cosmological knowledge for south-eastern Australia, with a substantive discussion about archaeoastronomical evidence. The paper explains the cultural importance of the Wurdi Youang landscape installation for the Wathaurong community, and its role in Australian landscape architectural histories and practice.

## Collaboration and Transparency in the Architecture of Contemporary Science

SANDRA KAJI-O'GRADY
The University of Sydney

Architecture has emerged as a key site for the mythical construction and expression of experimental science as a collaborative enterprise accountable to the public. The belief that architecture can influence social behaviour is a critical piece of that construction, as is the idea that material transparency is equivalent to informational transparency. Three Australian case study buildings were studied, originally with the aim of gauging their success in fostering new research collaborations. It was found that the success of these buildings lies not so much in increasing the 'connectivity' of people and spaces, but rather in the expression of socialising as a public good. It will be argued that the myths of architectural determinism and direct architectural communication have been resurrected to counter a myth of greater proportion and burden, that of the evil scientist alone in the basement laboratory.

# Revisiting Kahn:
# A Theological Case for Kenotic Design

## RANDALL S. LINDSTROM
### University of Tasmania

When Louis Kahn fabulated his conversation with brick, he bequeathed to modern architecture one of its best-known myths. His interest in the brick's 'desires', coupled with his broader question, 'What does the building want to be?', reveals Kahn's philosophy of deference to an essence preceding design. Kahn's approach has been extensively examined in the arenas of history, theory and philosophy. Theology, however, offers an alternative means to amplify our understanding of submission in the creative process. Although a non-observant Jew, Kahn was not without religious instincts. He viewed the universe as being animated by a creative spirit and, in his own description of world origins, employed Biblical-like prose, imagining 'an ooze without shape or direction', wherein a prevailing, metaphysical 'force of joy' is 'the essence of creativity'. He would have been familiar with a sixteenth-century Kabbalistic concept of creation called 'tzim-tzum', meaning 'self-withdrawal' or 'self-contraction', but an antecedent Christian concept further illuminates the connection between theology and the role of submission in creativity.

This paper explicates a central construct of Christian theology, the paschal mystery, with particular emphasis on its grounding in kenosis – Greek for 'emptying', but theologically applied as 'self-emptying' – and its inextricable link to creation and the creative act. In that light, it is argued that Kahn's design philosophy is a kenotic one, in which strength (solution) is, paradoxically, found in weakness (deference), and in which essence is found in immanence. The analysis then turns to contemporary philosopher Gianni Vattimo, whose paradigm of weak thought, and nihilistic interpretation of Heidegger's end-of-metaphysics philosophy, sees secularisation as kenosis and, consequently, as the fulfillment of an always kenotic but, now, non-metaphysical and immanent Christianity. Finally, the paper considers the dynamic between this postmodernist view of kenosis, and the kenosis demanded by Kahn's modernist search for essence.

# Rietveld's Axonometric Illustrations and the Problems of History

## DESLEY LUSCOMBE
### University of Technology Sydney

When, in 1992 Yukio Futagawa published the Japanese journal series Global Architecture on the Rietveld Schröder House (**GA** 68) it encapsulated the representation of an apparently unproblematic historical occurrence. Included, were drawings and photographs, contextualised through commentary by the curator of the Rietveld archive in Utrecht, Ida van Zijl. Gerrit Rietveld had been the exemplar of 'Dutch' and De Stijl characteristics of the modern since the completion of the Schröder House in 1924. By the mid-century, Rietveld's position in architectural history had been reinforced through the exhibition and publication of drawings and models in centres of artistic dominance like Venice, New York and his birthplace, the Netherlands. As with the Futagawa publication, these exhibitions and their catalogues were presented without referencing any issues that might be raised associated with their content.

Yet, recent assertions by staff at the Rietveld Archive, Centraal Museum, Utrecht, bring to light questions of attribution and provenance and a growing debate surrounding the use of specific illustrations. At issue is the provenance of the axonometric illustrations most commonly placed beside photographs of the Schröder House as evidence of a moment of synthesis in its design. While the complicated history of their provenance might seem of little concern to explaining Rietveld's architecture, recognition of the provenance of any art work brings with it historical questions including its contemporaneous setting with implications for possible influences, concepts of representation, and techniques of production. Changes in dates and locations of conception and completion significantly modify the relationship between the artefact, its content and the intellectual processes that influence its creation.

Curators at the Rietveld archive have verbally asserted the date of the axonometric illustrations to be as late as 1951 and therefore conceptually questionable in its inclusion in new exhibitions of De Stijl during the mid-century. If this were true, Rietveld may have been in the process of re-constructing his own historical dominance in the De Stijl movement using the axonometric technique as representation of the concepts of the house. The illustration was first photographed as part of an exhibition at the Stedelijk Museum exhibition of De Stijl held in 1951. The alternate view is that these works were originally created to solve issues of the design, implicating thought processes linked temporally and having the same conceptual context as the house. Through close analyses of the illustrations and surrounding evidence this paper examines the claims made by Ida van Zijl and reveals the complicated role that architectural representations play in the production of architectural history.

# Postcolonial Fabulations:
# 'Mandala' and 'Manusha' in Correa's Work

## HARPREET (NEENA) MAND
### University of Newcastle

Charles Correa's architecture stands out for its perceptive theoretical interpretation and insight. Regarding his architectural practice as the decolonisation of Indian architectural history, Correa aims to reconnect Indian architecture through imaginative and ethical endeavours to its roots. In his work, 'Mandala', refers not to the religious diagrams, but modes of creating and interpreting order. He conceptualizes and creates a mythology of Indian architecture in the Gandhian sense as a moral fable that re-presents the 'Manusha' as central to the postcolonial Indian task.

This paper argues that 'Mandala' and 'Manusha'—tropes in Correa's architectural practice—create postcolonial fabulations to accomplish decolonisation of the imagination, to express postcolonial Indian modernity in architecture.

# Modernist Politics in English Pre-war Architecture: McGrath, Lubetkin and the Radical Divide

## HARRY MARGALIT
### The University of New South Wales

Radical politics represented something of a handful for many early modernist architects, and for later critics. On the one hand, through its conviction of the perfectibility of the world, it opened the door to radical formalism as a hint at this perfectibility. Conversely it also laid out a continuing challenge: how to change the world through formal means alone?

This dilemma was particularly pronounced in the English-speaking world, where the alignment of modernism and radicalism in the hands of German practitioners such as Hannes Meyer was met with deep suspicion. Representing modernist architecture as stylish, yet politically acceptable, was a major task for figures such as Raymond McGrath. For Berthold Lubetkin the task was more politically charged: architecture needed to display its rationalist underpinnings as part of a broader challenge to English architecture and its 19th century antecedents.

Despite his early success, there has been little critical interest in McGrath's work since his death. Lubetkin, conversely, has been the subject of a number of studies. This paper proposes that it was the radical intent in the latter's work that underwrote the longevity of his reputation and interest in his work.

## Architect Barbie Through the Looking Glass:
## Gender, Identity and Architecture

**GILL MATTHEWSON**
**The University of Queensland**

In February 2011, Architect Barbie® was launched in New York, her appearance endorsed by the American Institute of Architects and advised upon by architectural historian Despina Stratigakos and architect Kelly Hayes McAlonie. The Institute also ran a Barbie Dream House competition for its architect members. Both Architect Barbie and the Dream House winning entry feature pink used in rather non-architectural but absolutely Barbie ways.

Dolls have always been used as part of fantasy play for children and there are multiple stories that might be fabricated for Barbie's architectural career. If, as Judith Butler argues in **Undoing Gender**, 'Fantasy is part of the articulation of the possible, it moves us beyond what is merely actual and present into a realm of possibility', what becomes possible when Architect Barbie exists?

This paper seeks to investigate responses mainly from the profession to Architect Barbie® to question whether the fabulations created by the doll might effect change for women in architecture. Stratigakos argues strongly for Barbie's relevance and importance as an agent for change. However, each online publication announcing her architect incarnation has generated lines of comments and arguments which suggest other possibilities. Drawing on Butler's work on fantasy, this paper asks whether Architect Barbie might fulfil 'the critical promise of fantasy… to challenge the contingent limits of what will and will not be called reality'.

# Inventing the Renaissance Garden: Fascism, Violence and Historiography

## LUKE MORGAN
### Monash University

In 1930, the future Nazi Minister of Agriculture, R. W. Darré, claimed that:

> He who leaves the plants in a garden to themselves will soon find to his surprise that the garden is overgrown by weeds and that even the basic character of plants has changed. If therefore the garden is to remain the breeding ground for plants, if, in other words, it is to lift itself above the harsh rule of natural forces, then the forming will of a gardener is necessary, a gardener who, by providing suitable conditions for growing, or by keeping harmful influences away, or by both together carefully tends what needs tending, and ruthlessly eliminates the weeds which would deprive the better plants of nutrition, air, light and sun.

The sociologist Zygmunt Bauman has since suggested that the gardening impulse was an unacknowledged motor of Nazi racial politics and, ultimately, ethnic cleansing. In his analysis of Darré's statement, the violence that art does to nature in gardening and landscape design turns out to be an endemic feature of the Fascist project and, indeed, of modernity.

This provocative thesis may have more rhetorical than heuristic potential, but it does draw attention to an intriguing misprision in modern landscape history. Since the 1930s, the Italian garden has been defined as an architectonic, geometric and morphologically stable spatial formation—a manifestation of the triumph of art over nature—the principles of which were established during the Renaissance. The vast Mostra del giardino italiano, organized by local Fascist authorities at the Palazzo Vecchio, Florence in 1931, was crucially important to this claim, and to its subsequent enshrinement in the historiography of the Italian garden. This paper will present an analysis of the Mostra and its ideological background before considering its later under-acknowledged influence on landscape history.

# Seidler on Tour 1955–1970:
# Sources and Influences in the International Context

## ANTONY MOULIS
### The University of Queensland

The work of 20th century émigré architects to Australia and New Zealand is often seen as the product of their early formation as practitioners—those educational and professional experiences that occur prior to their arrival and that shape them as architects. Such a view has particular myth-making power in the discussion of émigré architects, whose origin in the international context marks out their difference from their local architectural contemporaries. Yet the engagement of émigré architects with their international context goes beyond their early formation overseas. Thus, as much as local circumstances particular to the Australian and New Zealand context can be seen to inflect the work and practice of the émigré architect, so too might their later engagement in the international context from which they emerged.

As illustration the paper will report on international tours undertaken between 1955 and 1970 by the Austrian émigré architect, Harry Seidler (1923–2006) to consider how the architectural work he encountered overseas provided sources and influences for his ongoing practice work based in Australia. The paper will show how Seidler sought to invest his work with key ideas of contemporary practice—often derived from the work of North American based architects including Victor Gruen (1903–1980), Bertrand Goldberg (1913–1997) and John Portman (b.1924). The paper proposes that the evolution of Seidler's work subsequent to his arrival in Australia is just as interesting, if not more interesting, than his pedigree on arrival.

# Botta's Striped Historicism:
## Historicism, Myth and Fabulation in Mario Botta's Stripes

### ASHLEY PAINE
### The University of Queensland

This paper will examine the presence of stripes in the work of Mario Botta, and the range of historical interpretations that the stripes have attracted, as an index of broader, and often contradictory, tendencies in his practice. These interpretations oscillate between claims for the Modernist rationality of Botta's work on the one hand—its formal autonomy, lack of excess, and its emergence from the internal logic of its construction—and, on the other, its Post-Modern continuity with the past—its archaism, symbolic forms, and reference to traditional and regional typologies. These tensions are all revealed in the discourse surrounding Botta's stripes.

While most writers remain silent on the matter of Botta's stripes, a small number have made various claims about their origins. These include what appear to be chronologically and stylistically incompatible framings of Botta's stripes: as a reference to a mediæval Italian tradition of striped construction (argued by Joseph Rykwert); as an abstract form of classical rustication (proposed by Charles Jencks); and as a continuation of a 19th century Ticinese masonry tradition (presented by Kenneth Frampton).

Such interpretations oscillate between literal and abstract forms of historicism, and seem to float around Botta's work, with no one reading ever-gaining purchase as a definitive explanation of his stripes. The result might therefore be called a striped historicism, built upon multiple layers of rich speculation, myth and semantic projection. In other words, his stripes construct a 'fabulation', which will be shown to be a productive, albeit ambiguous, layering of meaning that offers new insights into some of the implicit contradictions of Botta's work.

## Fabulating Landscape:
## Utzon and McCahon

**JOHN ROBERTS**
University of Newcastle

**MARIA ROBERTS**
University of Newcastle

Jørn Utzon's 1962 article 'Platforms and Plateaus' includes sketches of flattened yet leavened landscapes: flat-topped mountains and built platforms from ancient Mexico, rising skyward. The landscape idea of a plateau, transposed into the architectural idea of a built platform—in Utzon's words, a 'deep idea', of 'great strength'—embeds landscape concepts in Utzon's architectural thinking.

Utzon's platforms have echoes and resonances in the work of New Zealand painter Colin McCahon, where hills and mountains rise against dark or bright sky spaces, making grounds for words, numbers, verse and biblical texts. Contrasting valencies of light and earth endow McCahon's works with physical presence and spiritual resonances.

Norberg-Schulz, in **Genius Loci,** suggested the cosmic capacity of landscapes as metaphors of spatial archetypes: a sky-oriented landform represents Apollonian intellect and clarity, while low, concave landscapes manifest chthonic forces. These ancient tropes invest natural landscapes with mythic cultural presence.

It is possible to see common mythopoetic themes, related to communicating human presence on the earth, in the work of Utzon and McCahon. Their work arguably achieves significance in accommodating or depicting human drama against elemental spatialities of landforms, horizons and sky, and through poetic materials of light and dark.

In this paper, mythic potentialities of landscape in art and architecture are explored through selected works and images by Utzon and McCahon. Themes of light, darkness and earth in Utzon's work are considered together with McCahon's syntheses of landscape, light and words. This paper exploits the renown of two major antipodean creative figures to consider landscape and myth-making in art and architecture.

# Other Australian Architecture:
## Excavating Alternative Practices of the 1960s and 1970s

**LEE STICKELLS**
**University of Sydney**

Architecture is being rethought in the shadow of global financial crises, climate change and intensifying urbanization. An interest in more sustainable, socially engaged practices that expand architecture's agency is evident, as well as a growing discourse seeking concepts and terms to sustain and legitimate those practices. These debates and shifts can also be found in Australia; registered, for example, in the theme for the 2012 Australian Exhibition at the Venice Architecture Biennale: 'Formations; New Practices in Australian Architecture.'

The recent calls for more socially and politically engaged practices resonate with alternative, and often marginal, architectural experiments and polemics of the 1960s and 1970s, connected to growing global criticism of architectural late-modernism. Indeed, internationally there has been significant work done towards tracing an alternative genealogy of the postmodern turn in architecture.

In Australia, the experimental and subversive projects, conceptual work, pedagogical initiatives, exhibitions and publications of that earlier period remain largely unexamined – the stuff of local mythology. This paper will suggest that there is a need to trace the alternatives they projected, not to reclaim them for the present but to consider the dialogue with history as a site of potentiality. An important project lies in the excavation of those little-known, alternative architectural initiatives – one that could significantly reshape understanding of postmodern Australian architectural history.

# Building Authority:
## Charles Brooke, Legitimacy and the Built Environment in Sarawak, 1865–1907

## J. H. WALKER
### University of New South Wales, Canberra

This paper explores the second Rajah of Sarawak's search for, and expression of, authority following his accession to the rulership in 1868. Charles Brooke's succession was highly contentious, even if, ultimately, uncontested. Brooke's own family, his predecessor's closest friends and collaborators and, possibly, the Malay elite in Kuching, were all sympathetic to the claims of his older brother, Brooke Brooke. Noting Charles's early sponsorship of the Malay language text, Hikayat Panglima Nikosa, which explicitly links construction to prosperity and political legitimacy, the paper maps Charles's early building program, including his relocation of forts, his encouragement of the building of new 'hygienic' longhouses, his redevelopment of Main Bazaar (Kuching's commercial precinct) and, notably, his construction of a new Astana (palace) and Court House, which together constituted the principle physical representations of his regime.

# *Nature*

When Hobart hosted the 10th National Convention of the RAIA (1960), the *Tasmanian Architect* decried the spread of a technocratic modernism, asserting that in Tasmania '[t]he disease will find more natural enemies... in that here, we have raw, masculine nature at both our front and back doors', and called for regionalist responses. More generally, nature has variously provided romantic, rationalist, poetic and ethical framings for urban design, architecture and architectural history. It has also been invoked as evidence to both support and challenge myth-making in architecture and architectural history. This session seeks papers that examine the realities and myths and of nature/culture inter-relationships, operating across time, place and scales of the built environments, from region to object.

# Presenting Historic Landscapes:
# A Mobile Digital Guide to the Botanic Gardens Melbourne

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**ANDREW SANIGA**
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The University of Melbourne

Throughout history gardens and designed landscapes have come to be known, understood and captured through images, maps and immersive experience. The Picturesque, for instance, is perhaps the most well described and analysed conjunction of designed landscapes with painting and poetic figuration and fabrication. Picturesque landscapes came with an armory of symbolic, linguistic, visual and poetic techniques to create gardened estates as diegetic landscapes that guide and instruct visitors in ways to walk through, look at, appreciate and contemplate the scenes before them.

We have worked within this tradition of the impulse to experience and understand designed landscapes and gardens by creating an exploratory mobile digital tour for the Royal Botanic Gardens in Melbourne. The iPad tour aims to guide students and visitors around a selective zone of the park, equipped with voice and text narration, historical and contemporary maps and images. The paper reflects on the design ideas and challenges that have shaped this prototype walking tour guide. These include how to encapsulate changing designs and plans over time, and how to describe formative intentions, influences (and maybe even 'fabulations') that are not readily evident in the gardens today. We trace our guiding motivations back to historical ideas about garden experience and movement, presentation and design. Following Edward Casey's distinction between representation and presentation, we explore what happens to landscape presentation and understanding when the pixel is added to the traditional media of paint, line and photographic emulsion.

# The Timber and the Trees:
# A Simultaneity of Nature and Colonialism

## DEBORAH MALOR
University of Tasmania

In 2005, in the contextual essay for the survey, *Claming Ground: Twenty Five Years of Tasmania's Art for Public Buildings Scheme*, I commented that while Tasmania's public art did not always follow that experienced overseas, differences could be largely explained through the state's lack of critical mass in terms of population, economy and political will. In the USA, for instance, the 1970s saw contemporary sculpture taken into the urban form in an effort ot compensate for a degraded urban environment and nostalgia for lost nature. While Christo's Running Fence crossed Marin and Sonoma counties, Tasmania was attracting people into the wild nature that was the Gordon and Franklin Rivers, the centre of international environmental protests against the building of the Franklin Dam.

Permanent public artwork was not a significant element in these events, however a unique identity for the state was being configured beyond its borders and in the public mind through the emerging contemporary genre of wilderness photography, exemplified in the work of Peter Dombrovskis. The new identity was taken up as reflecting both the popular image of Tasmanian nature and the equally enduring impress of colonialism. This paper draws on this context to consider the commissioning of Peter Taylor, Mervyn Gray and Kevin Perkins' suite of crucifix and Huon pine furnishings for Robert Morris-Nunn's St Paul's Chapel (1979) in the Launceston General Hospital precinct as the initiating project for the Art for Public Buildings Scheme and as perhaps the earliest expression of a simultaneity of nature and colonialism in Tasmanian public art.

# Learning from Aalto:
# Fabulations of Utzon and Venturi

## JOHN ROBERTS
### University of Newcastle

Rafael Moneo observed in 2004 that Jørn Utzon and Robert Venturi were completely 'opposite' kinds of architects; yet both figures independently held the work and thinking of Alvar Aalto in high esteem. Utzon's work seems aligned with Aalto's sense of natural forms and patterns; Venturi adopts different Aalto strategies, especially inflection to context, inside-outside contradiction and poché.

Venturi found Aalto's work 'the most moving, the most relevant, the richest source to learn from in terms of its art and technique'. Utzon found Aalto reassuring: 'I knew his ideas, his buildings and what his work meant for our society.' Venturi designed with knowledge of Rome, American vernacular, and literary criticism; Utzon drew on hunting experiences, working with Aalto, and international travels.

To Utzon, Aalto offered the assurances of a Goethean philosophy, accepting the natural world's forms and variations as a sourcebook for architectural ideas. To Venturi, Aalto's plans, symbols and strategies offered license to transcend 'serene' Modernism in pursuit of an architecture that could be complex, historicist, everyday, and aware of national and regional vernacular. Notions of nature and culture thus suggest themselves as 'complementary' framings of architecture, through which to gauge the extent of Aalto-like instincts in Utzon, and at the same time, Aalto-like contrivance and accommodation in Venturi's work.

This paper regards Moneo's 'cordial observations' as a 'fabulation' about Venturi and Utzon. It asks whether the differences between Venturi and Utzon, as diagnosed by Moneo, are particularly clear: is there a measure of common ground in the methods of the two architects? This paper investigates certain differences between the work and philosophies of Utzon and Venturi in terms of 'learning from Aalto'.

# Civilising Climate: Tropical Queensland and Geographies of Comfort

## DANIEL J. RYAN
### The University of Sydney

At the beginning of the twentieth century, It was believed that the long-term settlement of Europeans in the tropics was hindered by tropical disease, isolation and acclimatisation. Yet, over the next fifty years, tropical medicine came to understand the origins of diseases such as hookworm and malaria and the climatic and social conditions to control their geographical spread. Advances in communications, such as aviation, the automobile and the telephone allowed greater connection between centres of power and outposts. Yet acclimatisation was still an area of much speculation.

Many of the engineers and physiologists involved in the nascent development of thermal comfort studies made frequent reference to the writings of the geographer Ellsworth Huntington. Huntington's contribution to bioclimatic architecture has largely been overlooked, despite the prominent recognition given to him by Victor Olgyay. Huntington considered that civilisation was ultimately determined by changes in climate, what he termed climatic pulsations. This not only sought to explain the climatic basis for Northern European and American civilisation in terms of the adaptation of race to place but suggested locations for colonisation.

This paper seeks to explore how between 1914 and 1940 physiologists, engineers, architects and geographers viewed the permanent settlement of Europeans in the tropics as primarily a thermal rather than medical problem. Taking the case of Northern Queensland, it outlines how the problem of long-term settlement came to be defined and how theories of racial acclimatisation were used to both advocate and critique the use of air-conditioning in the tropics. It questions the passivity with which bioclimatic architecture values the 'natural climate' by investigating the beliefs concerning links between climate, comfort and civil degeneracy contained in a number of the key texts on thermal comfort during the interwar period. The paper proposes that critiques of air-conditioning based on cost and natural adaptation were transformed into arguments about permanent European migration connected with the control of fuel supply, comfort ranges and the spread of civilisation.

# Creative Conservation and Balinese Traditional Landscape:
## Scenarios for Eco City Concepts and Culturally Sensitive Tourism Development

## NI MADE YUDANTINI
### Deakin University

Bali is internationally recognized as an island possessing a beautiful natural landscape as well as a unique culture. The natural qualities of its mountains, lakes, rivers, rice terrace fields with subak irrigation make Bali an important tourism destination. Cultural Tourism is integral in Bali's tourism industry providing the basic capital for development. The social condition of this society that is strongly characterized by religious beliefs, and its nature and ecology also supports this. The conservation and maintenance of this traditional landscape is often forgotten because of government agendas to implement cultural city programs aimed at encouraging tourism development. Despite this, the government is now supporting the program of 'Bali toward Garden Island', which aims to sustain the physical and cultural environment of the island towards conservation of its landscape. The implementation of this program includes attention to universal, societal and cultural values as unity indicators, of which the landscape planning of the Balinese characteristics and traditions cannot be separated. Landscape planning is integral in this initiative of character defining the region.

Globalization is increasingly becoming one of the most important discussions amongst the Balinese people. It has become a national concern about the changes implicating Bali's environment. Urbanization, population growth, ribbon development, migration and consumption of energy are important imperatives and necessary evils for growing cities. These imperatives are creating the sprawl of building planning, development information, loss of open spaces, as well as the decline of the identity of cities. Places such as Denpasar City are struggling with increasing population at a rate of 1.94% per year that is causing increase in housing and public facilities demanded by both residents and expatriates. Thus land associated with the city has been lost to the rapid development of this cultural landscape.

This paper examines the Balinese traditional landscape and its role in encouraging tourism development that based on the Balinese culture and its ecology. The paper focuses on the planning of city landscape appearance characteristics and seeks to test and adopt the terms 'creative conservation' and 'eco city concept'. By conserving the most important philosophy of the Balinese Tri Hita Karana Concept will better inform all aspects of city development in Bali. This study seeks to offer guidance for the legitimate use of landscape planning especially for city development in Bali.

# *Places*

In Flanagan's *Gould's Book of Fish*, Jorgensen's fabulation of Sarah Island reconstructed the small penal colony as an elaborate microcosm of the imperial setting in which it was situated. This session invites papers that explore contextual specificity—locally and within wider networks of architectural production—including: issues relating to colonialism, imperialism, nationalism, regionalism, globalisation; real and imagined geographies; cross-cultural exchanges in architectural practice, criticism, and history; indigenous nations, agency in colonial constructions, post-colonial appropriations and decolonising imperatives in landscapes, cities, buildings, interiors and pictorial representations; suburbs and suburban peripheries; migration, mobility and architecture and spatial imaginings in visual arts.

# The Power of a Narrative:
# From Architectural Writing to a Political Vision

## DIJANA ALIĆ
### The University of New South Wales

Unable to find continuous employment after years of studying and practicing architecture in Western Europe, including time spent in the offices of Peter Behrens and Le Corbusier, Juraj Neidhardt returned to Yugoslavia in 1939. He took a job in a mining company not in his native Croatia but in a neighbouring state of Bosnia and Hercegovina. In the years to come, Neidhardt's professional and personal life was framed by both the early formative years he spent in the West and his later return to 'another' part of his country.

This paper considers Neidhardt's experiences against the background of the changing political landscape of Yugoslavia. It focuses on Neidhardt's collaborative writings with the architect Dušan Grabrijan published in 1957 as *Architecture of Bosnia and the Way Towards Modernity*. When first published, the book was more a manifesto of modernist thinking than an architectural proposition connected to the place and time. However, over the years the book captured wider audience, and against the odds came to be considered a seminal text on Bosnian modern architecture and a treaty on Bosnian socialist identity. By discussing the specific points of intersection between Neidhardt's professional contribution and the broader political setting, the paper highlights the capacity of architectural writing to articulate and disseminate a political vision.

# Salubrity and Hospital Sites in 19th Century Melbourne

## ANNE BOURKE
### The University of Melbourne

Nineteenth-century hospital sites reflected cultural and societal attitudes to health and landscape. They were linked to Romantic interpretations of the land as being able to influence human thought and feeling. Formalized under the medical term 'salubrity', this approach to hospital sites prescribed views and beautiful surroundings as essential elements for the physical and emotional well-being of patients. This understanding of landscape is evident in the work of Frederick Law Olmsted and the building of asylums for the insane both in Australia and internationally. It also contributed to the gardens, parks and open space that characterised the early development of Melbourne and urban development elsewhere.

Although the restorative power of nature has been discussed in relation to asylum sites and tuberculosis sanatoriums, its importance for city urban hospitals has been neglected. Similarly, the built environment of hospitals has focussed on the building and interiors with less emphasis on the site and outdoor grounds. This paper, by examining the link between hospital landscapes and salubrity through the analysis of maps, images, medical journals and popular publications provides an insight into the history of their built environment and the  influence of these ideas on the urban form of Melbourne.

# The National Railway of Sarah Island:
# Richard Flanagan's Gould's Book of Fish

**LESLEY HAWKES**
Queensland University of Technology

In the latter half of the nineteenth century the railway became an emblem of technological advancement, stood for the improvement and progression of European life, and became a recognizable symbol for the achievements of governments and citizens. The implementation and use of the railway became closely linked with notions of national identity and character. The railway became an identifiable artefact in official history but at the same time it became a part of everyday life. Richard Flanagan's **Gould's Book of Fish** retells the life story of a fictionalised convict, sent to Sarah Island, who paints fish and eventually metamorphoses into one. It could be thought that a novel set in convict times would have little to do with notions of national identity, technological advancement, and railway travel.

However, Richard Flanagan, in this very complex, almost surreal, novel, has used the construction of a fictional national railway as one of the ways to explore Australia's complex relationship with history and space. The novel tells of the plans of a history-loving Commandant and his desire to build a national railway on Sarah Island. This paper explores how Sarah Island becomes a metonym for Australia as a whole and Flanagan's novel takes on a metaphysical dimension as he reveals the struggles that emerge when official history collides with non-official versions. The fabulations of the novel contribute to an historical reconstruction of the spatial/architectural history of the Tasmanian colonial project.

## History, Criticism and Place:
## Rory Spence and Richard Leplastrier in Conversation

**MAT HINDS**
University of Tasmania

**ADRIAN CARTER**
University of Aalborg

**JEFF MALPAS**
University of Tasmania

Rory Spence and Richard Leplastrier shared a conversation and friendship that lasted 20 years until Spence's death in 2004. The discussions focused largely upon issues of place, distilled through the practice of Leplastrier, as well as the humanist criticism and writing of Spence—whose sensibility was steeped in Quakerism. Spence's critique and Leplastrier's practice ascribe to an appreciation of architecture as engendered by the life it is to accommodate and belongs to a pluralistic appreciation of place. By virtue of their close friendship, their ongoing discussions formed a mode of place engagement in and of itself, which was attenuated through memory, nature, and the circumstances of their dialogue. Through the peculiar and close connection they shared, as well as through Leplastrier's work, and Spence's writing more broadly, questions of place reinforced the view that such an engagement is heightened by its relation to both people and the land simultaneously.

# Sydney Schools and the 'Sydney School'

## CAMERON LOGAN
### The University of Melbourne

This paper examines the early career of Sydney architect Michael Dysart, in particular his role in designing a significant group of high schools while working for the NSW Government Architect's Branch (GAB) in the early and mid 1960s. The paper situates this work within the wider context of school design in Australia in the post-war decades and addresses some of the dilemmas facing architects undertaking work for state education departments. In particular, it addresses the apparent contradiction between the architectural motivation to develop typologies within specific settings, and the utilitarian thrust of cost-constrained government departments seeking templates that might 'solve the problem' and require as little variation as possible. This conflict between the general and the particular in school design, understood here as a relationship between system and place, opens onto the question of regional specificity in Sydney's architecture, or the so-called 'Sydney School'. The paper suggests that far from dismissing the whole idea of a Sydney school, we should ask whether Dysart's school work might enable a critical expansion of the idea, beyond its rather narrow application to the freestanding, single family house.

# Architectures of the Impossible Gaze:
## The Spatio-Temporal Archaeologies of the New Acropolis Museum and the Jorvik Viking Centre

CHRISTINE MCCARTHY
Victoria University of Wellington

Archaeology increasingly disrupts cities. Taller buildings require deeper foundations. Commitment by city authorities to comprehensive transport systems often results in excavation for such underground infrastructure. This paper looks at how, several decades apart, two cities have used architecture to represent below ground archaeology: Jorvik, York (1984, 2001, 2010) and the New Acropolis Museum, Athens (NAM) (2009). The paper is specifically interested in how interior architecture mediates time and space. It uses these examples, where representations of in situ archaeology abut the present-day museums, to test interior architecture's capacity to represent time and space. Such an exercise is neither apolitical nor ahistorical but dangerously utopian, and will make specific reference to Žižek's 'Thinking Backwards' in his *Living in the End Times* (2010).

# Archipelego Architecture:
# Housing for Polynesians in Auckland

## MIKE AUSTIN
Unitec Institute of Technology

## ANNE MILBANK
Unitec Institute of Technology

Fabulations and utopian dreams are often located on islands. The architecture of Tasmania, New Zealand, Papua New Guinea, and the other Pacific Islands can be seen as potentially different to that of the mainland to which they are connected (yet separated) by water. Common to all islands is the surrounding sea where boats are more necessary than houses for survival and the architecture derives from boats. On islands the coast is continuous and life is always on the edge.

An island aesthetic develops from this, which favours formal relations of openness rather than enclosure, because on islands closure is provided by the tilt of the horizon and the dome of the sky. A particular architecture follows that might be called archipelago architecture. This paper focuses on Samoa, which is a Polynesian archipelago with specific modes of traditional space organization that determine the architecture of the village and the houses.

Auckland often boasts that it is the biggest Polynesian city in the world but there is a wide agreement that the needs of Pacific Islanders are seldom being met in the architecture of the housing. The project is concerned with designing a framework that would allow Polynesians to operate in their traditional living patterns yet still exist in within the fabric of suburban Auckland. This paper describes the thinking behind a housing study for Samoan families that attempts to design for their needs as an island of fabulation in the suburban sea.

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**NIGEL WESTBROOK**
The University of Western Australia

This paper explores issues of regionalism and contextual specificity in relation to architecture in two moments in twentieth-century Iranian history: firstly, the International Congress of Architects, inaugurated on 14 September 1970, by Queen Farah, in the historic city of Isfahan, and secondly, the first significant national architecture competition held after the Islamic Revolution in 1991, with entirely Iranian participants, for the Iranian Academies Complex. That competition and subsequent debates activated professional and academic circles. At the centre of this activation was the government-sponsored journal, Abadi.

The paper will refer to the proceedings of the 1970 Congress and to journal archives on the top five competition submissions, in order to articulate persistent discourses related to contextual specificity. The paper demonstrates the persistence of global architectural trends and debates despite the ideologically charged Iranian environment. In conclusion, it suggests the futility of the regionalist position, which is too easily appropriated by totalitarian political systems, and identifies an anxiety over identity as a leitmotif of the Iranian culture in the late twentieth century. It will also remark upon the inherent disconnection between cultural production and crises of political ideology in Iran.

# 'Without Favour or Prejudice':
## Justice, Culture, and the New Zealand Supreme Court Building

MATTHEW WATSON
Victoria University of Wellington

ROBIN SKINNER
Victoria University of Wellington

An architectural work of national significance, the New Zealand Supreme Court building (2010) embodies twenty-first century aspirations for the New Zealand judicial system, reinforcing Charles Goodsell's observation that civic buildings embody a nonverbal statement emanating from the political culture of their time. The question remains, however, which and whose aspirations are embodied? Despite an important political driver for the patriation of New Zealand's highest court being the view that New Zealand law should be developed by its judges within the context and understanding of New Zealand society, a key architectural move in the Supreme Court building was to avoid what various stakeholders in the Court's design described as 'cultural ownership' of the building. To that end, the Court's design ostensibly aims to avoid overly specific reference to any one of New Zealand's many constituent cultural groups.

This paper addresses the 'fabulation' of this courthouse being 'culturally neutral' by highlighting the historical and cultural context of the Supreme Court within New Zealand's judicial architecture. This paper concludes suggesting that the fabulation of culturally blind Justice cannot, and ought not, be embodied within New Zealand's judicial architecture.

# Poetics

Architectural history may be understood to have its own poetics encompassing inherited theories, imperatives, practices and aesthetics, which this session seeks to explore. Poetics entails modes of engaging with the historical record, as well as speaking and writing practices connected to the cultivation of specific kinds of audiences and developed in the various forms of architectural histories (treatises, manuals, dictionaries, encyclopaedias, taxonomies, anthologies, monographs, guidebooks, lectures and architectural history courses), as well as the rethinking of architectural historiography. How do these works acquire their persuasive power? Poetics may also be understood as a linguistic practice connected to architectural representation other histories of architecture and cities— oral, fictive, and so on. This session welcomes papers that reflect upon the practices and aesthetics of architectural history.

# Poetics of the Wrapped and the Skinned:
# 'Deep' History of the Architectural Surface and Projects by Lyons

## ANURADHA CHATTERJEE
University of Tasmania

Emerging out of the research for the David Saunders Founders Grant (SAHANZ), this paper argues that as a historiographical lens, surface marks the periphery of architectural history, constrained ordinarily by disciplinary conventions of space, structure, function and programme. It constructs a brief theoretical history of the architectural surface, which reveals its five modes of figuration—the representational; the urban marker or threshold; the performative; the transient (optically and physically); and the methodological. Excavating these orientations in the works designed and built by Lyons in Victoria, ACT, and NSW reveals the shift from representational and transient to performative and urban attitudes to surface, informed by the attention to the public realm, the questioning of typologies, and the examination of the nature of surface itself.

Utilizing a psychoanalytic metaphor, this paper connects the investigation of surface with the unveiling of the unconscious, and hence the critical in architectural discourse. Surface's significance as critical is preserved by its liminal status as interior/exterior, functional/superfluous, deep/shallow, local/global and so on. Positioning the works of Lyons against other practices in Australia, this paper advocates surface as a tentative 'window' into one of the shared themes or theoretical positions in Australian architecture.

# The Architectural Metalwork of Albert Paley

EUGENIE KEEFER BELL
University of Canberra

Artworks play significant roles in the symbolism, narratives and 'fabulations' of architecture history. This paper reflects on the relationship between architecture, art and the public realm in the work of American artist Albert Paley, who in 1995 became the first metal sculptor to be awarded the American Institute of Architects' AIA Lifetime Achievement Award, its highest honour to a non-architect. Paley's work is a complex fusion of rigorous intellectual research and virtuoso technical accomplishment, building on a rich history of civic metal work. It is examined in the contexts of the works' engagement with historic architecture and contemporary urban settings.

Since the mid-1970s, businesses, governments, museums, churches and universities have commissioned Paley to develop architectural elements such as doors, portals and screens, as well as discrete sculptures, to serve as signs or symbols, metaphorically embodying the aspirations, intellectual qualities, and inherent qualities of their organisations. These works are most frequently commissioned as additions or interventions for buildings of considerable architectural merit, including the Renwick Gallery of the Smithsonian Institution, the New York State Senate Chambers in the Albany Capitol building (an 1870s H.H. Richardson Romanesque-style building) and the Washington National Cathedral. Paley's civic work includes large-scale, free-standing ceremonial entrance gates and portals, typologies which embody complex narratives in the fabulations of architecture history. Occasionally, Paley's sculptures have been commissioned to stand in front of or within unremarkable buildings, wherein part their task is to transform the 'face' of the respective enterprise and its unexceptional building, in effect, to 'speak' more eloquently for the commissioner.

The paper offers a case study of the development of Paley's work, and examines the rhetorical power of his architectural works in the public realm. It makes reference to writing by Donald Kuspit, Edward Lucie-Smith, and Juhani Pallasmaa, and to the author's conversations with Albert Paley.

# After Austerica

ANDREW LEACH
Griffith University

This paper considers the Gold Coast as a subject of architectural historiography, raising a series of questions to be addressed in subsequent studies. A product of urban development largely unfettered from the end of the 1950s until the 1980s by either strict regulatory control, a sense of history, or questions of architectural merit, the Gold Coast poses the curious problem of a city that has prospered while consistently demonstrating the redundancy of architectural ideas and the inefficacy of architectural agency on the city fabric. The epithet of 'city' is indeed worn uncomfortably across a conurbation organized as nodes and networks in the absence of an historical centre, but it serves this paper as an index of an historical discussion within architecture on the city as a field of architectural action that has recently seen a return.

What is left, this paper asks, and what is relevant to the Gold Coast, of the theorisation of the city, within architecture, to be found in Reyner Banham's *Los Angeles* (1971), Robert Venturi, Denise Scott Brown and Steven Izenour's *Learning from Las Vegas* (1972), and the 1960s discussions between Aldo Rossi and Manfredo Tafuri provoking Rem Koolhaas's response in *Delirious New York* (1978), in which the question of architecture's absence describes the scope of opportunities for contemporary architecture. As reference to Pier Vittorio Aureli's more recent *Possibility of an Absolute Architecture* (2011) demonstrates, this is not (only) a matter of nostalgia for a certain moment in the history of theory. It also returns us to the question of how to balance historical knowledge of architectural works with an historical assessment of the status of architectural ideas and actions within the city as a setting for architectural thinking and practice that is, or can be, at stake in those same ideas and actions.

# The Wintergarden

**PATRICIA PRINGLE**
**RMIT University**

This paper is part of a larger body of research that has looked at ways in which spaces, places, and spatial experiences have been perceived as 'magical'. The word is used in its purely colloquial sense, with no supernatural connotations.

Professional conjurors suggest that there are a limited number of basic 'feats' of entertainment magic, in which the things that happen appear to go beyond the boundaries of what is normally possible and are hence felt to be 'magical'. They emphasise that the magic happens in the mind of the audience, and that it works by playing on things that the audience feels to be significant, and worth attending to. In the paper, I show how one particular spatial typology, 'the wintergarden', can be interpreted in many ways, and given my own interests, I have chosen to interpret it as an example of spatial magic. Behind spatial magic lies science, but also attention. It is affected by the changing technologies of its times and the culture ('that to which it gives its attention') of the society that observes it. I look at the ways in which the wintergarden has been reconfigured over the years to match the aspirations of its period for spaces with somewhat magical properties that nevertheless sit within the reach of everyday life.

As a device through which to discuss this, various wintergardens are considered as spatial entertainments and examined in relation to the conjuror's 'feats'. By offering more than was normally possible, each of the wintergardens discussed in the paper reveals ideas or aspirations that had heightened significance for its audience—at that period. The examination of the wintergarden as a concept as well as a typology offers many spatial histories of waxing and waning prestige and glamour. The paper considers a range of wintergardens, from the 19th century to the present day, at their moment of glory—and suggests that the concept continues to be a powerful one which continues to find new forms.

# Tokyo Tropes, the Poetics of Chaos

## ARI SELIGMANN
Monash University

Emerging in conjunction with the bubble economy of the 1980s, Tokyo prodded the architectural imagination as a hyper-dynamic metropolis offering new lessons in urban organisation. Toyo Ito's contribution to the Visions of Japan Exhibition (1991), at the Victoria and Albert Museum, crystallised this image of Tokyo and helped perpetuate the discursive fabrication of Tokyo as a 'chaotic' city. This paper examines the recurring tropes of chaos in the fabulation of Tokyo by Japanese and international observers over the past thirty years. Building on Ito's exhibition and his accompanying essay 'Architecture in a Simulated City', the paper examines a cross-section of accounts. The Learning from Tokyo Forum (1993) at the Royal Academy of Arts and Japanese Architecture special issues of **Architectural Design** exemplify poetic formulations of Tokyo's chaos. Livio Sacchi's **Tokyo City and Architecture** (2004) reinforces prevailing narratives of chaos in contrast to alternatives emerging in Japan such as Atelier Bow-Wow's **Made in Tokyo** (2001) and Yasutaka Yoshimura's **Super Legal Buildings** (2006), which represent recent efforts to move beyond fables of chaos.

Although focused on discursive constructions of Tokyo, the paper resonates with the continued development of narratives curating alternative urban organisations, whether the informal urbanism of favelas, incipient urbanism in Lagos, or instant urbanism of rapidly transforming Asian cities. Comparative analyses of recurring tropes of chaos in Tokyo illuminate efforts to grasp urban complexities, fabulations of alternative urban models, and rationalisations for architectural interventions. While tracing 'fanciful' representations of an 'extraordinary' city, the paper scrutinises the stories congealing into our histories of contemporary Tokyo.

# Epigraphs, Poetics, Architectural History

ANDREW P. STEEN
**The University of Queensland**

This paper is a formalist investigation into the use of epigraphs within the discipline of architectural history. It examines epigraph use in an archive of scholarly papers with the help of Gérard Genette's four functions of the epigraph: 'title-commentary', 'paper-commentary', 'author-effect', and 'epigraph-effect'. The archive is extracted from previous proceedings of the Society of Architectural Historians, Australia and New Zealand (SAHANZ). SAHANZ is an established and respected institution of architectural history scholarship. Its papers are double-blind refereed at both abstract and full paper stage, delivered at conferences in Australia and New Zealand, and published for a worldwide readership.

The five most recent editions of SAHANZ, *Panorama to Paradise* (2007), *History in Practice* (2008), *Cultural Crossroads* (2009), *Imagining...* (2010), and *Audience* (2011), are taken as material for analysis. The paper details how the epigraph works within this specific context of contemporary architectural history, revealing how epigraph-effect functions by means of 'scholarship-effect' through 'date-effect' and 'foreign-language-effect'; and how epigraphs draw in authority and history directly, through names and dates. Epigraphs that take full advantage of formal opacity are shown to be most prevalent and effective, suggesting functionality is derived—and may well be best achieved—through overt usages of 'poetic' language.

## Politeness and Perambulation:
## The Etiquette of the Street in 19th Century Advice Manuals

### NICOLE SULLY
### The University of Queensland

The nineteenth century witnessed a vast increase in the publication of advice manuals in many fields of interest, including the production of treatises on etiquette, manners and behaviour that were aimed at both male and female readers. Treatises such as *The Laws of Etiquette* (1836), *A Manual of Politeness* (1837) and *Martine's Hand-book of Etiquette* and *Guide to True Politeness* (1866) advised their readers on the proper codes and practices of behaviour at the dining table and in the ballroom, as well as more general advice on small-talk, avoiding awkwardness and characteristics of good-breeding.

While the emphasis of such publications was, generally, in advising individuals on the proper customs and behaviours within the domestic sphere, they also offered advice on correct behaviour when travelling outside of the home: both in the city or town of one's residence and when travelling further afield. In particular, such publications commonly featured sections on 'street etiquette' that outlined the proper conventions for walking, meeting, greeting and deportment on the street. The overwhelming emphasis of such advice was the proper behaviour of and towards ladies in the public realm of the street. This paper will examine the codes of behaviour for the street and contextualise these advice manuals amongst architectural and social practices of the city.

# Darker, Slower Eloquence

## MICHAEL TAWA
**University of Sydney**

One day, architecture's ubiquitous drive to futural, fabulous speculation will have to face up to something lost along the way: place, poetics, myth, nature, heritage. There remains for architecture to reinvent a language, a mythopoietic, tectonic language with the capacity not only to register absence without reification or sentimentalisation, but also to take what has irremediably withdrawn from it to the verge of eloquence. This paper attempts to sketch the conditions of such a speaking (out); the framework for an architecture of resistance to the hegemony of spectacle and novelty that continue to plague the architectural imaginary, in favour of something darker and slower, taking instances from music (The Necks, Arvo Part), cinema (Andrey Tarkovski) and architecture (Sigurd Lewerentz).

# Twelve Urns, Three Mirrors and Six Containers: Images of Internal Excess

**SARAH TREADWELL**
The University of Auckland

**NICOLE ALLAN**
The University of Auckland

The vehement arguments that gathered around novels closely shaped by history, have been rebutted by writer and academic Amanda Johnson. She pointed to political factors that drove the denigration of empathetic approaches to the past and noted the expressed fears of disciplinary erosion and the lack of an acknowledgement of the historian's own employment of narrative techniques. Johnson (2011), observing the permeability of history and literature, concluded that, 'There will always be novelists who take on the provocative role of historiographical fool within the archive.'

A work of two historiographical fools, the proposed paper takes a selection of archival photographs from the time of colonial New Zealand and shapes the details of the depicted drawing rooms into a narrative that is a critical and imaginative examination of domestic, internal excess. The photographs, from the 1900s, present the decoration and disposition of objects including urns, botanical specimen, portraits, mirrors and fabric. Considered as static resonance of the Commandant's Great Mah-Jong Hall from Gould's Book of Fish: A novel in Twelve Fish by Richard Flanagan, the oppressive interiors are repainted with words. Consideration is given to trade and material excess and architectural acts of accumulation and acquisition.

The analysis is set beside a twenty-first century event in New Zealand, which also involved material excess and the circulation of goods. On Wednesday, 5 October 2011, while sailing in clear weather to Tauranga on the east coast of New Zealand, MV Rena ran aground on the Astrolabe Reef. It was reported that the ship was carrying 1,368 containers, eight of which contained hazardous materials, as well as tonnes of heavy fuel oil and marine diesel oil. In the days following the grounding the ship listed heavily and containers and oil spilled into the sea with the oil slick clogging up birds, fish and beaches. The paper will deploy a stifling thickness of oil, things and words.

# Myths, Metaphors and Histories:
# Architectural Education from a Hermeneutic Perspective

## KERRY VAN DEN BERG
### University of Tasmania

This paper examines Gadamerian hermeneutics in relation to the interpretation of historical 'texts'. History is significant in the education of architects, facilitating interpretation of the present in the light of the past, and providing a means of developing understandings of human existence in the world, to inform design. Historical narratives in the postmodern period draw from disciplines across the humanities, leading to interesting pedagogical opportunities for interpretation of difference through the 'fusion of horizons'. This develops as a result of interaction between interlocutors, engaging through play (Spiel) in a game involving interpretations of truth claims derived from language (whether of works of art, text or speech). These cross-disciplinary understandings are pertinent to architecture, which is a combination of disciplines in the humanities and sciences; importantly, it is always culturally situated, interpreting tradition to meet the needs of the future. The new perceptions which arise, enrich our understanding of the human in his/her 'life-world' and can then be applied to design thinking, using phronesis.

History is an interpretive tradition and this is discussed in relation to understanding the 'fictions of history'. Metaphorical thinking and myth are discussed from a hermeneutic perspective, using Snodgrass and Coyne's theme of excursion and return, where the seeker travels in search of understanding and returns changed by the experience.

Myth, although not objectively 'true' becomes relevant through what Bultmann and Ricoeur call 'demythologization', where it is symbolic of our existential condition, providing a gateway to imaginative thinking. The 'journey' is undertaken by interpreting a variety of historical 'texts'. Their purpose is not chiefly to understand historical precedents, but to engage with values and worldviews informing architecture. 'Texts' refer to both written and visual materials, which address us with their meaning via an interactive process, when different perspectives are encountered within the learning community.

# Pugin

This year is the bi-centennial of the birth of Augustus Welby Northmore Pugin, England's most influential early Victorian designer and theorist. In 1888, less than four decades after Pugin's death, John Dando Sedding, a leading Arts and Crafts architect of his time, could write that: 'We should have had no Morris, no Street, no Burges, no Webb, no Bodley, no Rossetti, no Burne-Jones, no Crane, but for Pugin', citing a galaxy of English stars in the fields of architecture and the applied arts. This session invites papers that offer fresh insights into Pugin and his influence, particularly his embrace of a *gesamtkunstwerk* approach to his labours. More widely, Pugin's writings and designs, prompted a culture of Victorian innovation; advanced the power of the visual rhetoric as means of storytelling about the moralities of an imagined past; conceptualized the ideal city as a spiritual rather than a commercial enterprise; and marked the emergence of the rationalisation of form and detail (mass and ornament). These papers consider the wider implications and speculate upon the fabulations of Pugin's influence, 200 years on.

# Pugin's Tasmanian Adventure:
# An Appreciation

**BRIAN ANDREWS**
Archdiocese of Hobart

The old **Shorter Oxford Dictionary** defines 'adventure' as 'a novel or exciting incident'. And this neatly encapsulates both the nature of Pugin's involvement in Tasmania as well as his reaction to the possibilities opened up by his works there. The appointment in 1842 of Pugin's close friend Robert William Willson as the first Catholic Bishop of Hobart Town signalled the start of a unique partnership with arguably the one person who fully subscribed to his vision and intended to implement it, entailing the design of churches and a multitude of items such as furniture, metalwork, textiles, headstones and churchyard crosses. Based on their utopian views of late-medieval English society, this would, they believed, contribute to improving the social and spiritual conditions in a wild antipodean extension of England. The perceived lack of craft skills in Tasmania led Pugin to adopt strategies and techniques for his buildings which would be unique in his career.

# Re-discovering Wardell's Chantry Chapel for Lord Petre: A Crumbling Fabulation

## URSULA DE JONG
Deakin University

In January 2009, **The Times** reported that the Historic Chapels Trust (HCT) was undertaking the preservation and conservation of the Chantry Chapel of Thorndon Hall, near Brentwood, Essex, England, once the seat of the Petre family, one of England's oldest Catholic families. The chapel has lain severely neglected for many years with missing and loose tiles, blocked gutters, and heavily eroded stonework. In spite of its desperate need of repair, inside, glimpses of the richly carved and lavishly decorated interior remain, witness to exquisite craftsmanship. Because of its quality Nikolas Pevsner had attributed the building to A.W.N. Pugin. More recent research has established that in fact William Wardell was the architect.

By 1854, when Lord Petre commissioned this mausoleum for his estate, Wardell would have been especially known for his London curvilinear decorated churches at Greenwich, Clapham and Hammersmith. Wardell produced three complete sets of drawings for the Chantry Chapel. Drawings for all three designs are extant, and give valuable insights into Wardell's design methods and the evolution of his design thinking. They raise questions about Early Victorian and High Victorian Gothic sensibilities and establish Wardell's architectural and design credentials beyond a doubt. This paper explores Wardell's debt to Pugin, posits the Chantry Chapel as a rival to Pugin's St Giles Church Cheadle and considers the question of patronage.

Now acknowledged to be 'of outstanding architectural and historic interest ' by HCT and English Heritage, the Chantry chapel—a crumbling fabulation—is the subject of major heritage considerations. Questions about authenticity in rebuilding and reconstruction are currently overridden by the urgent need to secure the structure from collapse.

# Contrasts (Agency and Difference) in 19th Century Writings on Architecture and Design: Pugin, Ruskin and Wilde

## DEBORAH VAN DER PLAAT
The University of Queensland

The juxtaposition of style or historical epochs (Gothic against Greek, past against present) is a common attribute of nineteenth century architectural criticism. While Pugin's *Contrasts; Or, A Parallel Between The Noble Edifices Of The Fourteenth And Fifteenth Centuries, And Similar Buildings Of The Present Day* (1836) provides an explicit example of this methodology, a similar reliance on stylistic and/or temporal binaries is also evident in the later writings of John Ruskin and Oscar Wilde. The aim of this paper is to compare Pugin's *Contrasts* with those of Ruskin and Wilde. Initially adhering to the romantic proposition that all objects are dependent on the development of an 'opposite' for their representation and being, the treatment of this 'other' by each critic reveals divergent stylistic motives ranging from the hierarchical (asserting the authority of one by the denigration of the other), appropriation (where opposites combine to generate a third and superior category) and analogical (the simultaneous acknowledgement and autonomy of similarity and difference). Acknowledging a third conceptualisation of the 'other' (analogy) that fails to conform with postcolonial models of appropriation and denigration, the paper will also demonstrate the methodological importance of 'difference,' and the varying tolerances to it, within internal critiques of English architectural practice throughout the nineteenth century.

*Open*

In addition to the themed sessions above, SAHANZ 2012 also includes papers on new and current research for open sessions.

# A Night at the Space Electronic, or the Radical Architectures of 1971's 'Vita, Morte e Miracoli dell'Architettura'

ALEXANDRA BROWN
Griffith University

This paper examines a largely under-explored event in the history of architettura radicale, the S-Space Mondial festival, 'Vita, Morte e Miracoli dell'Architettura' (Life, Death and Miracles of Architecture), co-ordinated by Superstudio and 9999 and held over three days at the Space Electronic Discotheque in 1971. The event brought together Italian radical collectives and figures like 9999, Superstudio, Ziggurat, UFO, Ugo la Pietra, Gianni Pettena and Giuseppe Chiari, while also attracting international participants including Ant Farm, Street Farmer, Portola Institute and Raindance Video Collective. Recent interest in such Florentine groups as Superstudio and Archizoom has lead to a detailed discussion of the respective positions held by these collectives in relation to both architettura radicale and the wider discourse on architecture and autonomy in Italy during the period.

While there is much to be written on the location of 'Vita, Morte e Miracoli' within this wider context, such a discussion lies beyond the scope of this paper, which focuses firstly on a description of the event in order to underline the diversity of approaches within what we have come to understand as 'radical' architecture, and the ways in which the media-based and disciplinary specificity of architecture were challenged in order to raise its critical voice. Further, by briefly introducing some key moments of tension within the works that formed part of 'Vita, Morte e Miracoli', as it was performed and as it was published, the paper seeks to comment briefly on how these 'radical' architectures might appear pertinent, interesting, or simply fashionable today.

## Material Difference:
## Four Auckland Projects by Richard Hobin 1951–53

**KERRY FRANCIS**
**Unitec Institute of Technology**

Richard Hobin is a shadowy figure in the history of New Zealand architecture. His relationship with Auckland University was, from the beginning, problematic when he left without completing his degree to begin design and construction as part of a group of like-minded collaborators who called themselves 'structural developments'. In the period 1951–1953 Hobin and 'structural developments' record that they completed 'eight houses and seven factories' in Auckland city before Hobin departed for London. This paper will review his early career and then examine four of the 'factories' constructed during this period of which records have been obtained from Auckland Council Archives. The projects will be discussed in terms of material and architectural culture as they develop from the predominantly timber structure of the earliest project through to the steel and concrete palette of the later ones. The paper argues that these projects demonstrate the beginnings of Hobin's trajectory towards these more universal modern materials and forty years of practice that combined both architecture and engineering.

# Reading Riegl's Baroque with Semper!

GEVORK HARTOONIAN
University of Canberra

The English edition of Alois Riegl's script, **The Origin of Baroque Art in Rome** (2010) is significant for many reasons, including the fact that it casts a different light on the historicity of Baroque, and the subject's importance for contemporary theorisation of architecture seen through the Deleuzian idea of fold. Originally prepared for lecture notes, Riegl's text necessitates reconsidering the operative role of Kunstwollen, a methodological concept guiding most of his work. This paper's take on Riegl is rather a modest one. Focusing primarily on the section on architecture, I will read Riegl's Baroque in the light of his reflection on Gottfried Semper's theory of architecture discussed in **Der Stijl** (1863). I will give particular attention to the dynamics, if not complexities, involved in Semper's juxtaposition of the culture of building with the historicity of architecture. I will argue that, following Semper, the individuality of architectural object should not be reductively associated with ideas such as period style, aesthetics, and/or the formal. Rather the autonomy of architecture should be discussed in terms of the architectonics of what Semper indexed in his famous 'four elements of architecture'. This paper posits that what is considered to be a 'pluralistic' turn in Riegl's late work is nothing but his Semperian moment.

# Hippie House:
## Australia's First Intentional 'Autonomous' Architecture

**GLEN HILL**
**The University of Sydney**

This paper describes the historical forces that gave rise to the construction of Australia's first intentional 'autonomous house' on the margins of the campus of the University of Sydney in 1974. It locates the project both within the larger context of autonomous architecture that was emerging around the world at the time, and within the context of local student activism that was erupting at the University of Sydney in response to contemporaneous social, political and environmental issues. Autonomous architecture itself was just one trajectory in the search for alternative ways of living that grew out of the burgeoning environmental thinking of the period. However, the international precedents for the autonomous house did not have uniform aspirations. The autonomous house at Sydney University aspired less toward technological utopianism than toward a search for an alternative to consumption-oriented modes of living.

The shambolic presence of the autonomous house on the campus of the University of Sydney during this period of counter-cultural activism is argued to have relevance for current architectural efforts to address issues of environmental sustainability. If, as current critics suggest, the current technologically dominated approach to achieving sustainability is flawed, then new areas of experimentation are needed to find alternative ways of addressing environmental issues. In this context, the radical experiments into alternative ways of living that emerged in the 1960s and 70s, including the short-lived techno-social experiment at Australia's first autonomous house, might be considered worthy of further investigation.

# The Framing of Space:
# Louis Kahn and the Trenton Bath House

## PETER KOHANE
### University of New South Wales

The starting point for an interpretation of Louis Kahn's Bath House (Trenton, 1954-59) is his comment about constructing a building with solid stones in the past and hollow ones in the present. This will prompt speculation that traditional columns, specifically those belonging to a historical monument with a cross-in-square plan, were reconfigured as the hollow versions of the Bath House. The modern building's columns assume serving roles, including the support of roofs to create the frames of the four linked rooms. This overall composition will be shown to underpin each of the two changing rooms, where the hierarchy of serving and served pertains to human activities and their settings.

 Conceived as serving elements, the hollow columns contribute to the privacy required by bathers within the more important served space. Kahn's solution is studied in terms of the columns, roof and walls, which interlock to generate peripheral openings. He thereby ensured that the central setting is enclosed and enriched due to sunlight falling onto the concrete block walls. By respecting a universal order discerned in traditional monuments and the specific requirements of the occupants within the Bath House, a changing room's hollow columns assist in making a served space, which is a vessel of light. The building demonstrated for the first time the significance to Kahn of a room.

# Gesamtkunstwerk or Multi-medial Distraction:
## Moholy-Nagy's and Dorner's Collaboration on the Room of the Present

### SANDRA KARINA LÖSCHKE
University of Technology Sydney

In 1930, László Moholy-Nagy and Alexander Dorner collaborated on an exhibition space that they envisaged to become the most ground-breaking museum environment of contemporary art—'ground-breaking' insofar that the project questioned the fundamental concepts of art and museum per se. Moholy-Nagy saw his experiments with optical phenomena as a Gesamtkunstwerk without Kunst (total work of art without art) that could be applied to all areas of life, whilst Dorner envisaged the new type of art museum not as an art museum and not as a museum, but as a cultural Gesamtkunstwerk that educated and activated its visitors. Both men endeavoured to eradicate the boundaries between art and life and in their uncompromising embracement of new technologies and social ideals, they saw industrial design, advertising, and mass media as the logical direction for the development of both art and museum on their way towards integration with reality. The common key concept that permitted a systematic integration of all creative efforts with reality was the term Gesamtkunstwerk (total work of art) that pointed to new, productive interrelations between objects, space and inhabitants through perceptual and psychological effects.

This paper investigates Moholy-Nagy's and Dorner's interests in the relations between art, museum and mass culture through the lens of their understanding of the Gesamtkunstwerk concept and takes as a starting point their collaboration on the 'Room of the Present' for the Provinzialmuseum Hanover—an adaptation of Moholy-Nagy's design for Salle 2 at Walter Gropius' 'Section Allemande' of the 20th annual exhibition of the Société des Artistes Décorateurs in Paris, 1930. The 'Room of the Present' was never realized, but the project draws attention to shared ideas and fundamental differences about the future direction of modern life, art and museums.

## At the Origins of Postmodernism:
## Paolo Portoghesi's Studies on Baroque Architecture

**SILVIA MICHELI**
Polytechnic of Milan /
University of Queensland

Paolo Portoghesi begins writing his articles on baroque architecture when he is still a student in Rome. In 1956 he publishes his first book on Guarino Guarini, a protagonist of the Italian Baroque, and at the same time his attention is focused on Francesco Borromini's work, writing *Borromini nella cultura europea*, published in 1964. Meanwhile, other intellectuals are also concentrating their attention on baroque culture and on Borromini's architecture. In *Space, Time and Architecture*, (II ed.), Sigfried Giedion introduces a new section dedicated to baroque architecture and presents Borromini as a forerunner of modernity. Also during this mid-century period Gillo Dorfles writes *Barocco nell'architettura moderna* (1951); Giulio Carlo Argan publishes *Borromini* (1952) and *L'architettura barocca in Italia* (1957) and Christian Norberg-Schulz produces Architettura barocca (1971). All these contributions appear to Portoghesi as confirmations of his own intuition that a part of modern architecture could be read, and understood, through the investigation of baroque architectural experience, a study that would produce useful instruments for developing contemporary 'architectural composition'.

The intentions which animate Portoghesi's approach to the Baroque as a fertile ground for his future activities, both as historian and as architect, are revealed in his introduction to *Borromini nella cultura europea*. There he writes that 'before being an occasion of historical and philological analysis, the knowledge of Borromini's work is an instrument of autocriticism for the modern culture [...] Borromini's controversy puts in crisis the basis of the linguistic conventions restored by the Renaissance, sweeping away, in its most intense moments, its hesitations and inhibitions which still have influence on modern architecture itself [...]'. Driven by the anticlassicist passion inherited from his maestro Bruno Zevi, Portoghesi's attention is caught by Borromini's skills in breaking the theoretical and design rules fixed by renaissance architecture. Setting free of convention, Borromini's work becomes the symbol of liberation and innovation. From Casa Baldi (1959-61), through the Mosque and islamic cultural center (1974-95), both in Rome, to Via Novissima at Biennale di Venezia (1980), the lesson of baroque architecture has had meaningful reverberations on Portoghesi's architecture, particularly concerning themes of the 'curve', the 'angle' and the 'façade'. This paper seeks to rebuild the intellectual entourage in which Portoghesi led his studies on baroque architecture, to describe the influence of Borromini's work on his own architecture and to investigate the effects of these studies on the birth of postmodern architectural culture, to which Portoghesi gave a considerable contribution.

# Client Intentions and Bruno Taut's Glashaus

## DAVID NIELSEN
### Queensland University of Technology

An often overlooked aspect concerning the Glashaus is the significant influence exerted by the client in the design of the building. In an intentional endeavour to create an exhibition pavilion that best showcased their glazed products and construction technologies, the German Luxfer Prism Syndicate both commissioned and majority financed the Glashaus. It would therefore seem strange that the official histories of the Glashaus would rather record the utopian, romanticised and arguably imagined intentions of Bruno Taut as the architect, as opposed to the reality of the client's intentions. This paper offers a reinterpretation of the Glashaus from the perspective of German Luxfer Prism Syndicate. This reinterpretation is achieved through an investigation that primarily concentrates on the glazed areas of the Glashaus where the German Luxfer Prism Syndicates products were most evident.

Using the arguments initially presented by Dietrich Neumann as a foundation, this research is additionally interwoven with inquiry into diverse aspects such as patents filed by the Luxfer group of companies and a close examination of the original black and white photographs of the Glashaus. A dramatically different understanding emerges when the Glashaus is argued from the perspective of the client; an understanding that is cold, hard and commercial as opposed to utopian and romanticised. As a result, this research makes a contribution to the current debate concerning the Glashaus and the re-evaluation of the histories of the modern movement.

# The Architecture and Surfaces of Reza Negarestani's' Cyclonopedia

CATHY SMITH
The University of Queensland

This paper explores the invocations of architecture and landscape through readings of surface, solid and space within a specific creative textual work: Iranian philosopher Reza Negarestani's **Cyclonopedia**: complicity with anonymous materials. The philosophical notions of 'fabulation' and 'creative fabulation' are used as a conceptual framework to explore and characterise these readings. The paper suggests that the text's creative readings of Middle Eastern architectures and landscapes are integral to a particular narrative within the **Cyclonopedia** text.

The philosophical notions explored in this paper are primarily drawn from the writings of philosopher Gilles Deleuze, including the collaborative works he produced with psychoanalyst Félix Guattari. Deleuze and Guattari specifically refer to the notions of 'fabulation' or myth-making and 'creative fabulation' within their text **What is Philosophy**, in which they also refer to philosopher Henri Bergson's original conception of fabulation. Thus, the present paper will reference Bergson, concentrating on his text **The Two Sources of Morality**.

## Bernhard Hoesli and Colin Rowe:
## Phenomenal Transparency as Method for Analysis and Design

### CHRISTOPH SCHNOOR
#### Unitec Institute of Technology

In their time as 'Texas Rangers', Swiss architect Bernhard Hoesli and British architectural historian Colin Rowe taught together at the School of Architecture in Austin, Texas. Their collaboration was intense during these years in Austin. Although it was not Hoesli, but Robert Slutzky with whom Colin Rowe wrote his famous essay 'Transparency: Literal and Phenomenal', Hoesli did not only translate this essay into German, but he also based much of his studio teaching in Zurich on the idea of a phenomenal transparency.

In his comprehensive retelling of the story of the 'Texas Rangers', Alexander Caragonne has already shed some light on Hoesli's teaching in Zurich, based on the material he found in the gta archives at the ETH. Swiss historian Werner Oechslin has also pointed out that Hoesli had repeatedly been criticized for being too deterministic with his practical application of phenomenal transparency for his teaching purposes. But the story of three young academics who set out to reinterpret visual ambiguity through architectural spatiality has not yet fully been told. In short, Hoesli's contribution to the development and dissemination of the idea of phenomenal transparency has largely been overlooked in the English speaking part of academia. Although the English-language original of 'Transparency' is so well known, the German translation is not. But this translated version was enriched by a lengthy commentary written by Hoesli which turned the article into a whole book— as which it is still published by gta in Zurich.

Making use of archival materials from the estate of Bernhard Hoesli at ETH Zurich, this paper revisits the genesis of the German language version 'Transparenz', attempting to adjust the role that has been attributed to Hoesli in the development and dissemination of phenomenal transparency, while arguing for the equal value of Hoesli's and Rowe's differing positions.

## Elevating the Tāhuhu:
## A Historical Reconstruction

**JEREMY TREADWELL**
University of Auckland

The **Māori** building element 'tāhuhu' is translated in English as 'ridgepole', a term that connotes both a structural element and a geometry. It is a structural option somewhat eschewed in the West where trusses and walls tend to be the preferred pathway of roof loads. In wider Polynesia and Aoteoroa it could be argued that the limited associations of the term 'ridgepole' constrain the scope of the **tāhuhu** which, it will be argued, has wider and more complex cultural and structural responsibilities.

It is generally understood in New Zealand that the structure of the meeting house can be read as the body of the eponymous ancestor and that the **tāhuhu** becomes the backbone from which lines of descent can be traced down the rafters to ancestor figures carved as wall posts.

NIneteenth century Europeans in the country were often troubled by the extreme size of **tāhuhu** and were concerned by the methods by which they were raised into position. This issue has come to occupy its own area of scholarship expressed most vividly in the publications of Richard Sundt.

However recent research proposes that **tāhuhu** were elements indivisibly part of complex structural and cultural assemblies. This paper reconsiders the raising of the **tāhuhu** as part of the **Māori** building system and presents it as participating in multiple and often simultaneous structural, social, and cosmological roles.

# Building Future Citizens:
# Aspirations Inherent in Early 20th Century School Design in Australia

## JULIE WILLIS
### The University of Melbourne

The advent of universal primary education in Australia saw the rise of the local school to become an essential part of public infrastructure. Initially focused on the state or primary school, the rise of the infants school and then the secondary or high school formed a suite of educational buildings provided by the state.

These schools, while ushering in a new era of social support and development also sought to build citizens of the future, beholden to civic authority, embedding the school as a key interface between individual and the state. This paper will examine the styles applied to schools in Australia, from the late nineteenth century to the 1930s, looking at the languages and connections used to convey the position and aspiration of the schools at both the primary and secondary levels, within a broader frame of contemporary ideas of the public building.

*Colophon*

## Fabulation: Myth, Nature, Heritage

**The Proceedings of the 29th Annual Conference of the Society of Architectural Historians Australia & New Zealand.**

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*Notes*

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