ARCHITECT



17

ROB

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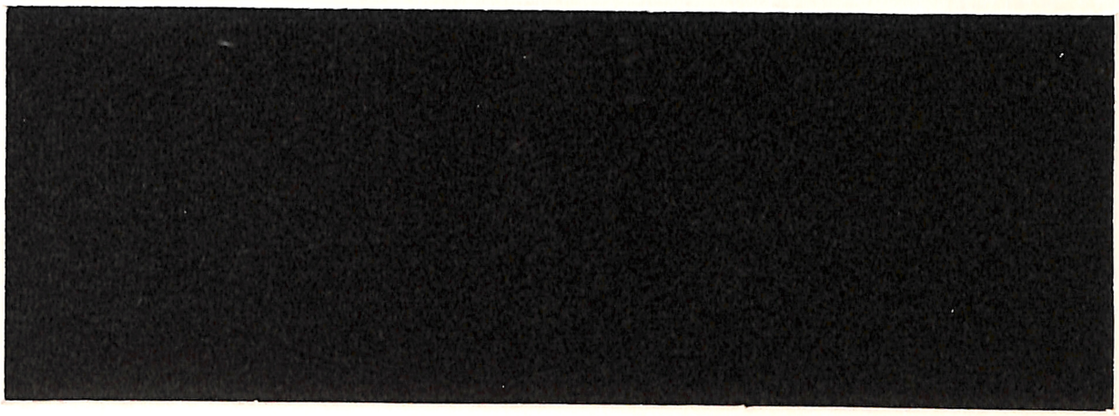

The cover-colour of this issue is an attempt to reproduce on glossy paper the colour of the matt paint and carpet in the North office at 340 Albert Street. In that red-pink (Pantone 483) room, ARCHITECT was conceived, worked on, pasted up and later dissected, page by page.
ARCHITECT 1 appeared in March 1969 and had a black cover.

17

ROBIN BOYD
1919-1971



17

ARCHITECT
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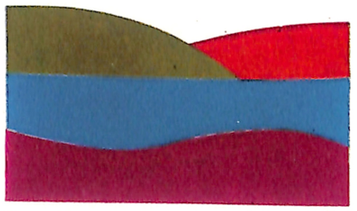
Treasure Hunt: page 5
Letters: page 7.
Forays: page 9.
Guide: page 18.

1971.B.C.

B.C. Base Colour. Beautiful colour. Anolok 500 aluminium —the colours of 1971.
Seven colours in Alcan's new concept in architectural anodised aluminium.
Our environment is an aggressive one and Anolok 500 aluminium was developed to stand up to it. And stand up it does. Anolok 500 aluminium utilises permanent colour-fast, inorganic metal oxide pigments within a protective clear, hard film. The characteristics of this film being similar to those of ancient pottery glazes. Pottery that has remained stable for thousands of years.
Permanent colour fastness stems from the manner in which





the inorganic metallic oxide particles are lodged at the base of the anodic layer adjacent to the parent metal. Hence the base colour. A permanently beautiful colour.
And Anolok 500 aluminium does not depend on thickness of the anodising for its colour. That is, thickness does not build up to a particular colour. A colour that is restricted by thickness. Thus, varying colours for various thicknesses. Because Anolok 500 aluminium is not "built up" it is possible to have various thicknesses without various colours. And as the Anolok colour is at the base and protected by a clear, hard film, it is not affected by abrasion.

You might even say the clear, hard film protects both you and Anolok from the worry of a corrosive environment. Your Alcan representative has informative technical literature on Anolok 500 aluminium. Contact him at one of the locations listed below.
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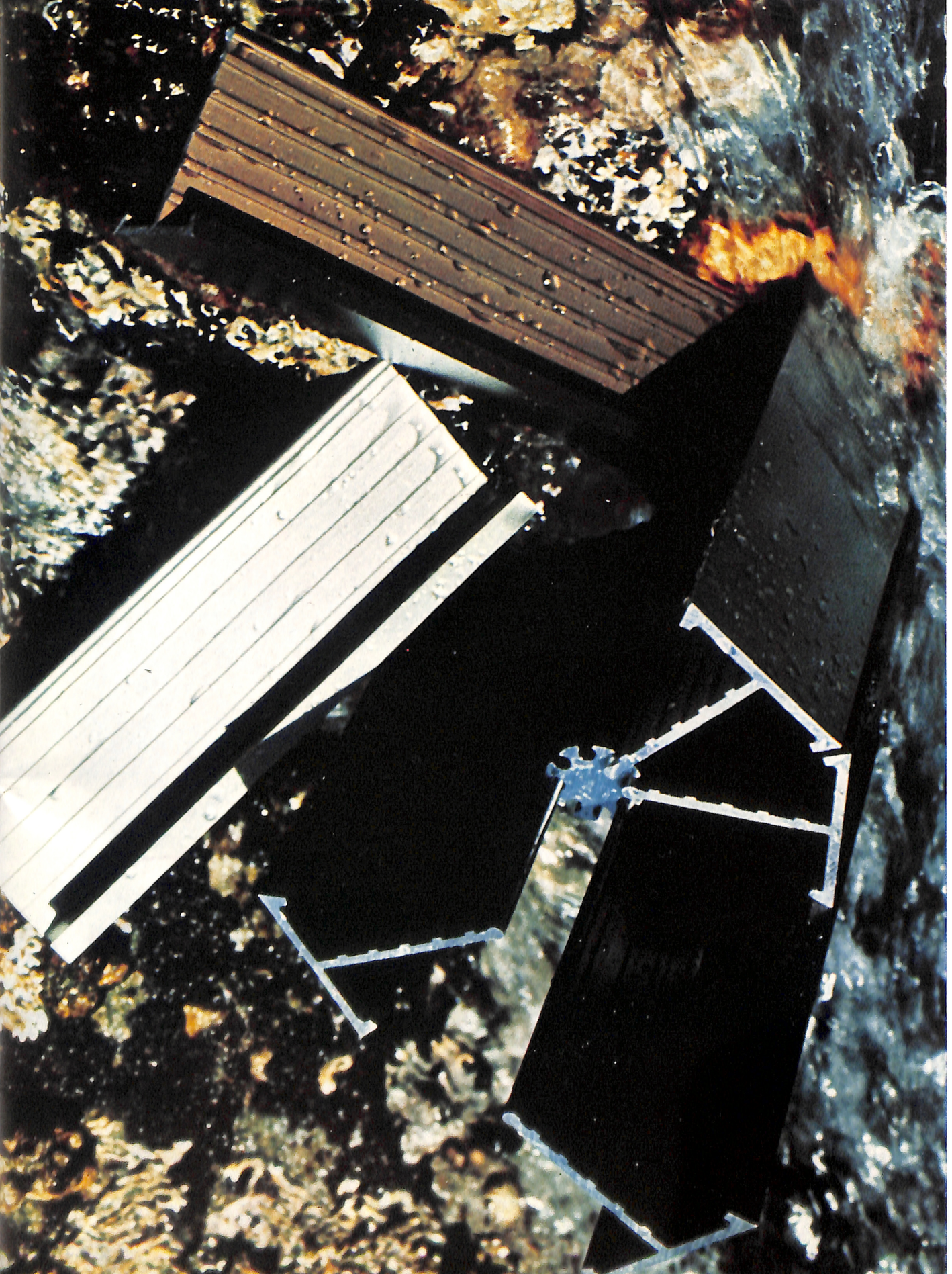


TREASURE HUNT

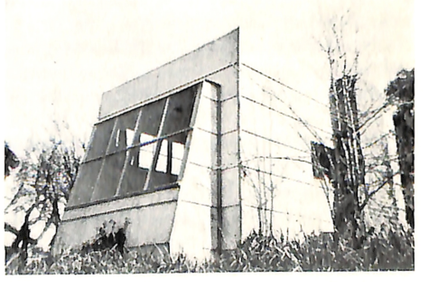
CAPTAIN JOHN BOYD, A.D.C. (b. Tralee 1825) married Lucy Martin and they had 11 children including Arthur Merrick Boyd (1862).

He married Emma a'Beckett and they had five children — a daughter and four sons (one of whom was killed when thrown from his pony in 1865).

Of the three remaining brothers two (Merrick and Penleigh) were to become painters. The third (Martin) went on to become one of Australia's best known expatriate writers. Merrick had three sons and one daughter, all either became successful painters or married painters (e.g. John Perceval).

Penleigh (who died in a car accident in 1927) had two sons John and Robin. As third generation members of a talented family both naturally tended towards painting. In the 1920s and 30s they spent time with their cousins at Open Country, Wahroonga Crescent, Murrumbeena.

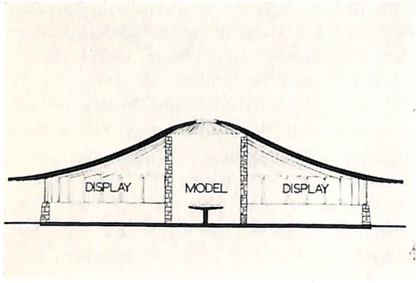
Thirty years before he became one of Australia's greatest painters, Arthur wanted a studio and asked his student cousin to help. The resultant design was



built at Murrumbeena. This yellowing Box Brownie snap was found last month inscribed on its back "first ever — 1938." Even today its bold form and the modern version of the traditional north (our south) window look oddly advanced for the period. Viewed without knowing the scale (the building was only about 10 feet high) it could be a minor Loos or Behrens. A fitting first in Fibrolite.

ENVIRONMENT

LOCALS APPROVE OF NEW MUSEUM:
Every thing connected with the Tower Hill Museum (see page 37) agreed that it fitted in with the distinctive landscape so cunningly that often one would forget it was there. Most of the structure was built up with local stone. The rest, glass and timber including the distinctive curved



laminated timber beams came down from Melbourne for the occasion.
The Tower Hill Natural History Centre was officially opened last month. It is Victoria's first significant attempt to restore a man-ravaged environment and redress an ecological inbalance. The public is to be heavily involved by being encouraged to locate one particular species of insect and identify local flora.
The area, an island formed by the collapse of Victoria's youngest volcano is eight miles west of Warrnambool.
The permanent display by Robert Ingpen, the interpretive designer, will be supplemented from time to time by special exhibits.
Most of the knowledge of the original vegetation came from an unusual source: The Eugene von Guerard series of water colours of the Victorian countryside (c.1855).

nova

Nova is new . . . Nova aluminium suites. Alcan's bold, beautiful looks in commercial frontages. • Forum • Boutique • Plaza • Concourse.

Forum, a window and window wall suite. Boutique, a light-duty door. Plaza, a heavy-duty door. And the entrance and shop front suite is Concourse. All Alcan aluminium suites are designed to expand creative scope. And provoke innovative thought.
Nova is created with economy in mind and versatility in use. And Nova describes some of the built-in features. Rounded door corners. Adjustable corners allowing angular effects. Specially designed sections enabling ready acceptance of other building materials. And a range of complementary door handles. And economy by way of colour on the outside and a less expensive finish on the inside. Nova is new and Alcan's extruded architectural aluminium suites are Nova.
Nova suites are complementary to each other. Mix and match. You're unrestricted, free. Nova is flexible in use. Extensive in choice. Choose the finish . . . Alcan clear anodised. Alcan colour anodised/Anolok 500 aluminium. Yielding a permanent light fast anodic film in a choice of seven colours. Alcan baked acrylic in a further range of colours.
Nova is new in shapes. New colours. New ideas. Nova is freedom.
Let us further provoke your innovative thought. Phone now for a chat with one of our specialist representatives. Ask that he shows you our informative data sheets.

Alcan—first in aluminium.

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LETTERS

THE QUESTION: Dear Mr. Boyd, Your book, The Australian Ugliness contains lengthy discussions on Featurism. In it you used as one of your examples the New World Supermarkets, the "Featuremarkets". Doubtless to say, you would also take the Red Barns as another example of featurism. But how can you distinguish a food shop made to look like a Red Barn from a fish shop made to look like a fish bowl? (I'm referring of course to your fish bowl restaurant). Surely both are examples of Featurism?

I am a fourth former at Peninsula Grammar School, and as your book is part of our art course your answer to this question would be very much appreciated as our Art master cannot give an answer. — MARTIN ELKS, Mt. Eliza.

THE ANSWER: Dear Martin, I was most interested in your letter, and I am sorry if I have wasted any of your's or your art master's time in trying to reconcile my writings with my Fishbowl. I don't see any inconsistency between them, and I hope that I can explain why in a few words. I think that my definition of Featurism on or about p.26 of The Australian Ugliness still explains my attitude as clearly as I can. I have never objected to advertisements, if they are well designed, or to having a bit of fun in the design of buildings, if it is appropriate. I look mainly for an idea — that is, one main idea per building — instead of the more usual assortment of little ideas which are shaken up together to make a building; typically, the "Featuremarket", with its many loud, stale ideas mixed together.

On the other hand, Red Barn is not a Featurist so much as an "idea" building, and I don't dislike it as much as I do a shambles like the New World Supermarket. The thing that I do find slightly objectionable is that its idea is pretty weak: the stage-setting it creates is so unimaginative, nostalgic, foreign, gaudy and unamusing.

When asked to design another food chain shop, in direct commercial competition

with that kind, I accepted it as a challenge. The Fishbowl is not made to imitate a real fishbowl (did you ever see a dark blue one made up of 60 triangles?) but the idea of a fibreglass sphere as a memorable emblem which may be associated with the idea of fish seemed to be valid in this small commercial building. If you don't agree, if you think it looks as gaudy and silly as a New World Supermarket, that is a matter of taste; but I hope you will agree that it has only one idea, simply carried through, and that you can see that the thinking behind it and the New World started out from opposite ends of the span of architectural motivations — ROBIN BOYD, East Melbourne.



A modification of the original Stegbar Windowall (right) has a deep chair rail to cope with chairs and a change in fenestration fashions. All versions were (and still are) built up from 6 x 2 sections and originally local hardwood was used. For some years now they have been manufactured out of Canadian Western Red Cedar. Annear and Griffin invented windows for their own buildings but the Windowall is still the only commercially successful window invented by an architect—in 1954.

STEGBAR
The building brand you need to know.
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Bi-fold, Bi-pass doors
Louvres and Shutters
Aluminium, Cedar windows
An F&T Industries company
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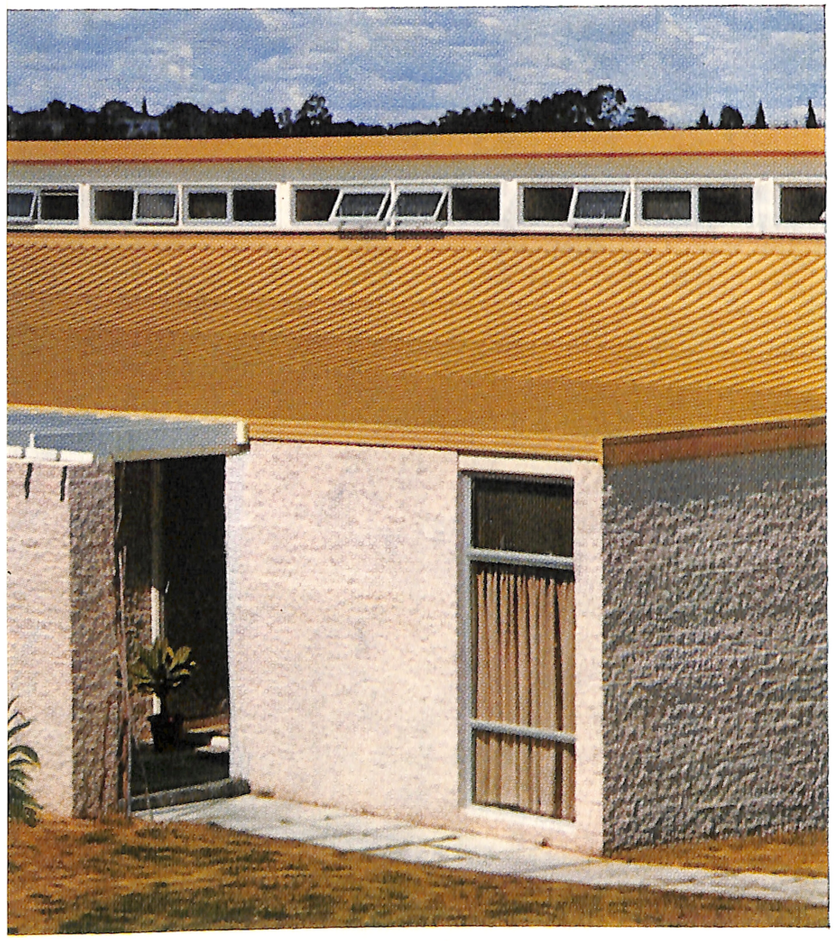

with a golden touch

on, gold today and gone tomorrow, either. This deep golden
ıently to the surface. It's called Colorarmor, available only on quality steel
ı Brownbuilt . . . steel roof decking, feature gutter, cladding panels.
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NEWCASTLE: 767 Hunter St. West, Newcastle West, 2302. Tel: 61 1356
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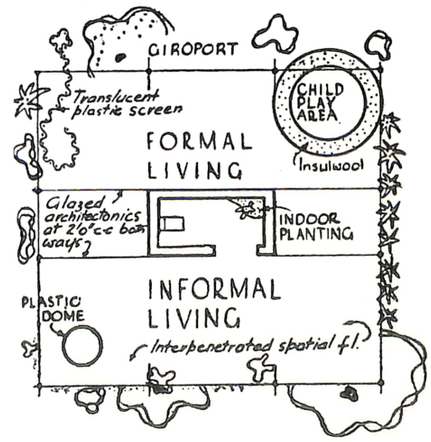
HOBART: 97A Grove Rd., Glenorchy, 7010. Tel: 72 6616
DARWIN: Cnr. Coonawarra & Bombing Rds., Winnellie, 5794. Tel: 4 3634

FORAYS

Australian Architecture Allied Arts

THERE'LL ALWAYS BE A DREAM HOME: Insulwool always picked its advertising consultants well. When SMUDGES started again in 1946 the old faithful advertisers were approached and all took space.
Insulwool also engaged the founding editor then acting as a consultant to a new post war group of students, to produce a series of advertisements for their product.
This was the first (and best) of the series. The form uncannily previsaed the famous Philip Johnson House in New Canaan (1948) — a glass box with a cylindrical service core.
In 1946 everyone was thinking about using the new expressions — formal living area, informal living area but Robin Boyd put it all down on paper with wit and effect.

-Smudges, Vol. 5, No. 35, 1946.
DREAM HOME OF THE MONTH: This fascinating plan of Tomorrow's House was sketched by a leading architect on the back of his dentist's bill. Study the superb open-planning, the subtle off-module modular layout. Send now for free dentist's bill.
Seriously though, INSULWOOL has never presumed to advise Mr. and Mrs. Public how to build their future home. The only point we wish to make is that no matter what sort of house you plan for them, INSULWOOL will improve it. For INSUL-



WOOL will bring them year-round comfort: protection from winter's cold and sum-

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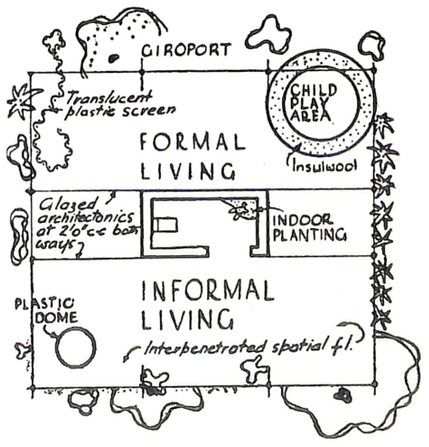

WOOL will bring them year-round comfort: protection from winter's cold and sum-

mer's heat. For complete insulation of roofs and frame walls, specify INSULWOOL.

THE ARCHITECTURAL COMMISSIONS mentioned and/or illustrated in this issue do not represent, by any means, Robin Boyd's total professional output. But the works listed, apart from other commissions omitted for lack of space or illustrations, could have been a full career for most men.

Between 1947 and 1971 Robin Boyd wrote 11 books (apart from the innumerable newspaper and magazine articles). In each instance he supervised the layout, chose type-faces, prepared the illustrations, marked up the copy and corrected proofs. Most of his knowledge of, and interest in printing and layout dated back to the days of SMUDGES, LINES and more recently, CROSS SECTION. This last was a bright little newsfold introduced by Dunlop (Australia) Ltd., in 1952. It gave all the information architects, builders and suppliers were interested in knowing. It was set by normal typesetting procedure but in a type face called, for obvious reasons, Typewriter. The Australian Post Office, after five years of investigations came to the conclusion that this type face put the newsfold into the "typed" rather than "printed" category. Therefore a higher postage rate must apply. To survive, poor little CROSS SECTION had to revert to a conventional type face thereby losing some of its unique quality of urgency.

VICTORIAN MODERN, Boyd's first book was published in 1947 by a casual arrangement whereby a group of students each put in $10 with a promise from the printer that it would be returned with free copies as interest. The book has become a classic and the remaining copies are carefully guarded by their owners.

VICTORIAN MODERN may be re-issued in facsimile later this year. As a comment on and explanation of the Early Modern movement in this State it is still unsurpassed.

AUSTRALIA'S HOME and THE AUSTRALIAN UGLINESS have their own place in Australian literary history.

KENZO TANGE and NEW DIRECTIONS IN JAPANESE ARCHITECTURE made Robin Boyd famous in the U.S., Japan and Europe.

THE PUZZLE OF ARCHITECTURE will probably be the book by which he will be remembered. It was well received overseas, perspicacious reviewers hailing it as the definitive story of modern architecture.

The handsome LIVING IN AUSTRALIA, a joint effort with Mark Strizic is one of the most beautiful books published in this country.

Initially unsuccessful, it has recently been seen in its true light and will probably be re-published next year.

In hospital Robin Boyd worked on the final draft of NIGHT AT THE OPERA, the sequel

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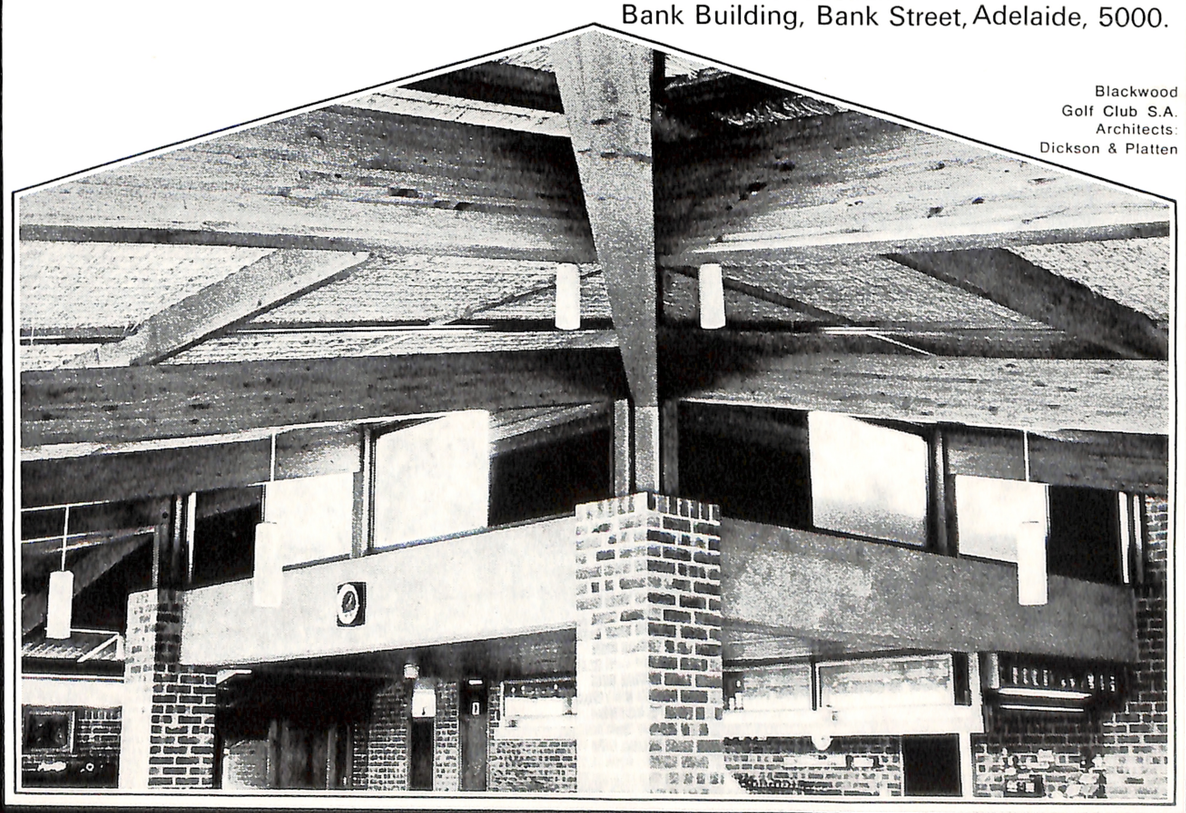

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to his keen but sympathetic story of the Sydney Opera House, commissioned by Time Inc. in 1968.
He also checked page proofs of his last book THE GREAT, GREAT AUSTRALIAN DREAM. This will be published early next year by Pergamon Press.
Two days before he died he began to edit the script of Giancarlo de Carlo's Oration. At the same time he checked an early copy of ARCHITECT 16 which was delivered to Royal Melbourne Hospital before general distribution began.
He composed a three-page, hand-written memo listing the mistakes (and successes) of every page including the non-existent page 43. This detailed, affectionate critique was read at the Memorial Service in the garden of Robert Russell House on October 18.
De Carlo arrived in Melbourne a few hours before the man who had arranged his visit died. They had spoken by telephone but did not meet. De Carlo's talk will be published before Christmas. His address was the last Melbourne Oration and the first Robin Boyd Memorial Lecture.

Following is an up-to-date Boyd bibliography. This is the first and probably the last time these details will be published in an architectural magazine. It is fitting that a full, professionally researched and compiled bibliography should be published in the magazine founded by the subject.

BOYD, Robin Gerard Penleigh (1919-1971).

VICTORIAN MODERN; one hundred and eleven years of modern architecture in Victoria, Australia.
Melbourne, Architectural Students' Society of the Royal Victorian Institute of Architects, 1947. (ii), 70 pp., illus., port., plans. 29 cm x 23 cm. (Published in lieu of the annual, Lines).

AUSTRALIA'S HOME; its origins, builders and occupiers. Melbourne, Melbourne University Press, 1952. (xii), 287 pp., illus., plans. 22 cm.

THE AUSTRALIAN UGLINESS. Melbourne, Cheshire, 1960. (vi), 229 pp., illus. 22 cm.

AUSTRALIA'S HOME; its origins, builders and occupiers. Melbourne, Melbourne University Press, 1961. (xii), 287 pp., illus., plans. 19 cm. (Melbourne Paperbacks edition).

KENZO TANGE. London, Prentice Hall International, 1962. 126 pp., illus., port., plans. 26 cm. (Makers of Contemporary Architecture series).

KENZO TANGE. New York, George Braziller, 1962. 126 pp., illus., port., plans. 26 cm. (Makers of Contemporary Architecture series).

THE AUSTRALIAN UGLINESS. Melbourne, Cheshire, repr. February 1961. (vi), 229 pp., illus. 22 cm.

THE AUSTRALIAN UGLINESS. Melbourne,

Cheshire, repr. April 1961. (vi), 229 pp., illus. 22 cm.

THE AUSTRALIAN UGLINESS. Melbourne, Cheshire, 2nd ed., December 1961. (vi), 230 pp., illus. 22 cm.

THE WALLS AROUND US. the story of Australian architecture; told and illustrated for young readers. Melbourne, Cheshire, 1962. (vi), 90 pp., illus. 25 cm.

THE AUSTRALIAN UGLINESS. Melbourne, Cheshire, 2nd ed., repr. 1963. (vi), 230 pp., illus. 22 cm.

THE AUSTRALIAN UGLINESS. Foreword by John Betjeman. Ringwood, Penguin Books in association with Cheshire, 1963. 256 pp., illus. 19 cm. (An Australian Pelican book).

THE NEW ARCHITECTURE. Melbourne, Longmans, 1963. 32 pp., illus., plans. 21 cm. (The Arts in Australia series).

THE PUZZLE OF ARCHITECTURE. Melbourne, Melbourne University Press, 1965. (viii), 188 pp., illus., plans. 25 cm.

THE BOOK OF MELBOURNE AND CANBERRA; A collection of six Lithographic Prints of Melbourne drawn in 1962-1963 by Harold Freedman compared with reduced facsimiles of prints of the same scenes published a century earlier by Charles Troedel and Hamel and Co., Lithographers; also three Lithographic Prints of Canberra drawn in 1965. Descriptive text and Introduction by Robin Boyd. Adelaide, The Griffin Press, 1966. (viii), 39 (3) pp., illus., 15 col. plates. 35 x 44 cm. Limited edition of 200 copies, signed by the illustrator.

ARTIFICIAL AUSTRALIA; Sydney, Australian Broadcasting Commission, 1968. (v), 55 pp. 19 cm. (The Boyer Lectures, 1967).

THE AUSTRALIAN UGLINESS; Foreword by John Betjeman. Melbourne, Cheshire, rev. ed. 1968. 256 pp., illus. 22 cm.

THE AUSTRALIAN UGLINESS; Foreword by John Betjeman. Ringwood, Penguin Books in association with Cheshire, rev. ed. 1968. 256 pp., illus. 19 cm. (An Australian Pelican book).

AUSTRALIA'S HOME; its origins, builders and occupiers. Ringwood, Penguin Books, 1968. 316 pp., illus., plans. 19 cm. (An Australian Pelican book).

NEW DIRECTIONS IN JAPANESE ARCHITECTURE; London, Studio Vista, 1968. 128 pp., illus., plans. 25 cm.

NEW DIRECTIONS IN JAPANESE ARCHITECTURE; New York, George Braziller, 1968. 128 pp., illus., plans. 25 cm.

ARTIFICIAL AUSTRALIA; Sydney, Australian Broadcasting Commission, 2nd printing, 1969. (v), 55 pp. 19 cm. (The Boyer Lectures, 1967).

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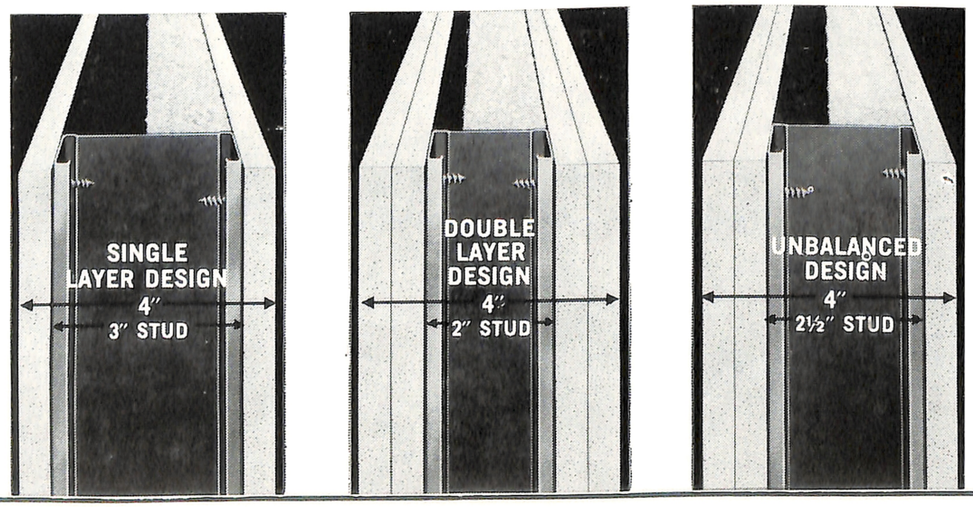

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Spanish ed.).
Barcelona, Editorial Blume, 1969. 128 pp., illus., plans. 25 cm.

THE AUSTRALIAN UGLINESS; Foreword by John Betjeman. Ringwood, Penguin Books in association with Cheshire, rev. ed., repr. 1970. 256 pp., illus. 19 cm. (An Australian Pelican book).

LIVING IN AUSTRALIA; Mark Strizic: design/photography. Rushcutters Bay, Pergamon Press (Australia), 1970. 154 pp., illus., plans. 26 cm.

THE AUSTRALIAN UGLINESS; Foreword by John Betjeman. Ringwood, Penguin Books in association with Cheshire, rev. ed., repr. 1971. 256 pp., illus. 19 cm. (An Australian Pelican book).

THE GREAT, GREAT AUSTRALIAN DREAM; In preparation.

A NIGHT AT THE OPERA: In preparation.

STUDENTS SET STRICT STANDARDS:

The student-occupants of Menzies College earlier this year issued a Manifesto which listed their dissatisfaction with the building. The architect in a long article published in Toad (Menzies College carries the nickname of Toad Hall). Unfortunately the last third of the article was cut before publication but the quotation reprinted below might give some indication of a generation gap looked at from across the other side:

Having confessed all the above with full humility and humiliation, I must now turn to the other criticisms that are still being levelled at Menzies; those which are emotional rather than practical. Typical and most common of these are: (a) the open planning of the common room in the administration block. This is, it seems, uncomfortably "overlooked" by the adjacent sunken communicating passage. Then (b) the "rough bricks" of the study bedroom walls which allegedly make the inmates feel uncomfortable, while Glenn students call them troglodytes. And here I must turn from humility to despondent and yet raging despair.

Can these prim criticisms come from the same planet or the same century as the hoarse screams of anti-establishment protest which is the La Trobe student voice as known to the public? Is this conventionalism, not to say suburbanism, the promise of youth for the taste of tomorrow? Will all the brave protests ultimately fizzle out in a Jennings villa agoraphobia and a McEwan's aesthetic? Can students of 1971 really be so frightened by confrontation with the astonishing fact that walls are made of "rough bricks" that they must demand plaster or lovely Laminex to disguise that fact? It seems that they must and do. It seems that visual traditions are the last to die out, or to be destroyed by fresh thinking.





Menzies College had a long sad history even before it was built (see FORAYS). Cost cutting delayed its construction. But at least the economic strictures of the A.V.C. resulted in the adoption of a second design which was vastly superior to the original submission. The first design attempted to fit in with a campus style which might make La Trobe as much a hodge podge as the older universities.

Menzies externally is a combination of fawn bricks and off form concrete. The adoption of one colour and type of brick for all buildings at La Trobe was a sound and successful idea for unifying the campus. Even the concerted efforts of our best designers have been unable to break down this unity completely.

ROBIN GERARD PENLEIGH BOYD, C.B.E. died early on Saturday, October 16 at the Royal Melbourne Hospital. He had entered the hospital three weeks previously because of a virus infection he had contacted in London earlier in the year when he flew to the U.K. to act as one of the three judges in the competition for the new Houses of Parliament at Westminster.

Whilst in hospital he checked the proofs of his book The Great Great Australian Dream which will be published later this year. He also completed a paper he was to have delivered to the R.I.B.A. in November when he would have again visited (he made 20 overseas trips since 1950) London. The subject of his lecture was to have been A Night at the Opera — a continuation of the story of Joern Utzon and Sydney's Opera House. This paper will also be published.

Robin Boyd at the time of his death was president of the Royal Australian Institute of Architects (Victorian Chapter) and on the day of his funeral, Giancarlo De Carlo gave the third Melbourne Oration — a series which Boyd had organised in 1969. The other speakers had been J. M. Richards (U.K.); Peter Blake (U.S.A.).

The De Carlo Lecture was announced as the last of the Melbourne Papers and the first Robin Boyd Memorial Lecture.

Robin Boyd was a Life Fellow, Royal Australian Institute of Architects, Honorary Fellow, American Institute of Architects, Hon.D.Litt., F.R.S.A. In 1971 he was awarded the C.B.E. for his contributions to architecture and Government.

He was born in Armadale, Victoria, the son of the late Penleigh Boyd, noted Australian painter, and was educated at the Malvern Church of England Grammar School.

He served five years' Articles of Pupilage with A. & K. Henderson and Partners, architects, then as an architectural assistant with Harold L. Berg, architect, W. E. Bassett, engineer, and Roy Grounds, architect.

He attended the Diploma of Architecture course at the Melbourne Technical College and the Architectural Atelier at the University of Melbourne, where he became Vice-President of the Architectural Students' Society and editor of the successful monthly newsfold Smudges and the annual Lines. His studies were interrupted by World War II when he enlisted in the Australian Survey Corps and served for four years in Australia and New Guinea.

After the war, he completed the examination of the Architects Registration Board of Victoria and became registered as an architect in 1946.

In 1946 he was employed in the Architectural Department of the Myer Emporium and began private practice with two former Army associates in the firm of Architects Associated — Boyd, Pethebridge and Bell.

He was elevated to Life Fellowship and received the Gold Medal of the R.A.I.A. in 1970, the highest award of the Institute.

He was admitted to Associateship of the Royal Australian Institute of Architects in 1947 and was elevated to Fellowship in 1958 in recognition of his notable contribution to the

advancement of the architectural profession.

In 1947 he wrote his first book Victorian Modern which was published by the Architectural Students' Society of the R.V.I.A.

In 1949, he won the Robert and Ada Haddon Travelling Scholarship of the Royal Victorian Institute of Architects for design, under which he travelled overseas for study purposes.

In 1954 he became a partner in the new firm of Grounds, Romberg and Boyd. In the following years, the firm won State, national and international awards. The current practice is Romberg and Boyd, which in 1968 was awarded a citation from the R.A.I.A., Victorian Chapter for the student housing at Ormond College and in 1969 was awarded a citation for the Fletcher House at Brighton.

In 1956/57 he was appointed Visiting Professor to the Massachusetts Institute of Technology, and made the first of many visits to the United States.

In 1952, he was elected to the Council of the Royal Victorian Institute of Architects and held that appointment until 1966 when the R.V.I.A. was succeeded by the Royal Australian Institute of Architects, Victorian Chapter. In 1966, he was elected a member of the Victorian Chapter Council. He was Honorary Treasurer in 1965/66; Honorary Secretary in 1966/67; Vice-President 1967/68; Senior Vice-President 1968/70; he was elected President for 1970/72.

Mr. Boyd was a trustee of the National Gallery of Victoria.

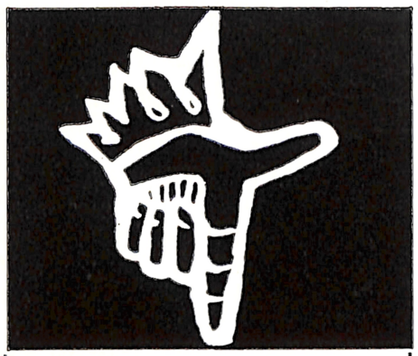
Over the years he has written Australia's Home, The Australian Ugliness (both of which have been reprinted and recently re-issued in paperback), Kenzo Tange — A Biography, The Puzzle of Architecture, New Direction in Japanese Architecture, Living in Australia and a children's book The Walls Around Us (see FORAYS).

He designed the interior of the successful Australian Pavilion at Expo 67 at Montreal and the interior of the Pavilion at the 1970 Osaka Fair.

He was a member of the Melbourne Underground Railway Loop Authority and a former member of the Industrial Design Council of Australia.

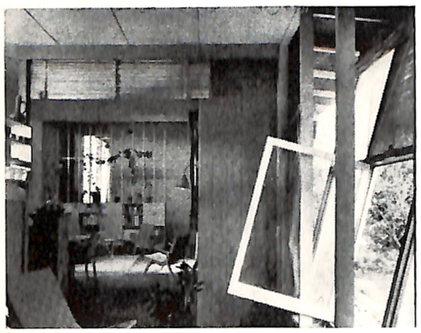
The concept of the Melbourne Architectural Papers sponsored jointly by Australian Consolidated Industries Limited and the Victorian Chapter was originated by Robin Boyd and his belief in the need to bring architecture to the public led to the successful development of what has become regarded as the most important feature of the architectural year in Melbourne.

He lived in the Melbourne suburb of South Yarra with his wife Patricia, a schoolgirl daughter Suzy, 17. A son, Penleigh is studying architecture in Sydney and an elder daughter Mandy, lives in Queensland. Robin Boyd would have been 53 next January 3.



GUIDE

Appropriately the first house Robin Boyd designed was for himself and his small family in Riversdale Road, Camberwell (1947). Its west side was shaped by the building law of the time, its east by a wide creek/drain. In between was an early exercise in open planning. As the



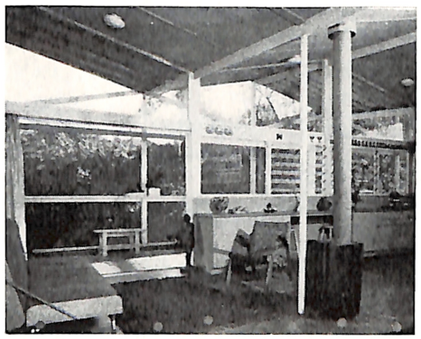
family grew the house kept pace with two extensions to the south and a new living room (1952) to the north containing the first of the free standing copper fireplaces which were to sprout all over Melbourne. The ceiling was woven in plywood sheets.



In the years 1946-54 Boyd set up and directed the Small Homes Service. This was a unique advisory service sponsored by the Royal Victorian Institute of Architects and The Age. It helped thousands of homebuilders weather the years of building controls, shortages, rising costs and changing standards.

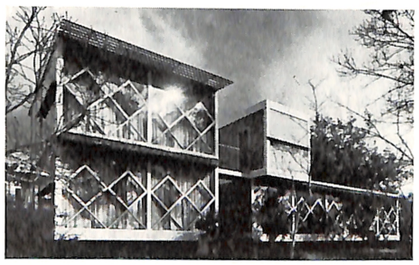
While directing the Service (and writing a weekly newspaper article) he built up a practice consisting almost entirely of residential commissions.

Many of these were small, such as the



Nicholls House (1949) on a Warrandyte hill, some large like the Gillison House (1951) in Balwyn. David Saunders in his long, erudite and fascinating Afterword to Living in Australia used only one illustration. And he chose the modest Nicholls House, pointing out the precocious use of diagonal bracing to architectural ends and mentioning the influence this house had had on a generation of architectural students — including himself.

In the Gillison House the requirements of the client, a war historian were expressed in the isolated study with the slot window

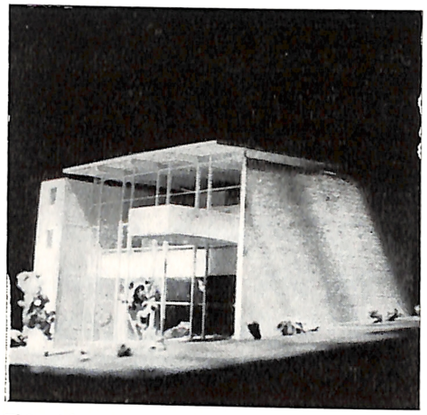


at eye level for a writer (for this shape the house was inevitably dubbed The Ned Kelly House). But no client could have suggested the architectural use of the structurally necessary diagonal bracing.

This device was to be adopted on a larger scale by SOM and dotted all over Chicago and New York in the 1960's and return to Melbourne 20 years later on a monumental scale on the Broken Hill building.

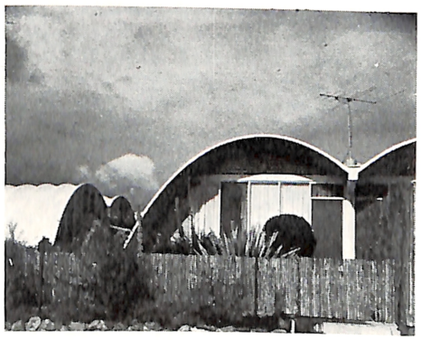
Along with an ability to mould form to suit particular requirements and offer solutions went a willingness to experiment with new or old but unpopular materials. The Riversdale Road house was one of the earliest users of Solomit, cork tiling, timber curtain walling. The Gillison House brought asbestos cement to one of the better streets of Balwyn.

In 1952 the Allan Wynn house was to have been built overlooking Fairview Park in Hawthorn. It was to have consisted of an air-conditioned glass box facing the river and containing platforms on varying levels rather than conventional rooms.



This idea was never forgotten and ultimately realised in the Featherston House (1968).

A small self service store and the owner's house at Jordanville (1953) used a now-forgotten system of forming shell concrete in the shape of an elliptical arch.



Most houses from this period, roughly 1948 to 1954 were modest in scale but all contained unfamiliar materials or popular materials used in new ways. The architect carried out much of the more complicated documentation himself and worked with builders who were unused to the techniques required, but willing to learn. Like so many practices of the post-war decade it was virtually carried on from a brief case. It is difficult to believe now that office space was difficult to obtain until the early 1950's and that petrol and cars were in limited supply until 1951.

Towards the end of the "briefcase" era and before the partnership of Grounds, Romberg and Boyd came into being, Boyd told, after a discreet interval of time, of one job for which the entire file was stolen from his car. As the commission was only partly completed, the remainder of the contract period saw an interested, calm but unusually thoughtful and attentive architect present at all site meetings.

In the early years of the tripartite partnership some notable commissions in the fields of commerce and recreational building were carried out. The factories for Turner Industries and ETA showed a clear understanding of the possibilities of large scale industrial building and an interest in super-graphics before such an interest became commonplace.



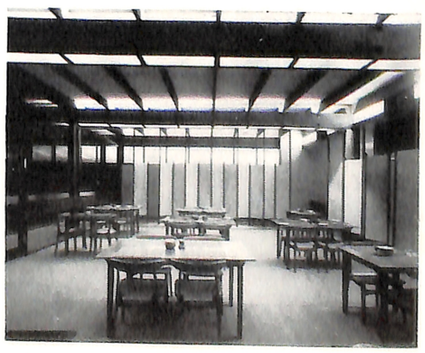
The I.C.I. recreation centre (1957) was a pioneer building in its field. The architects were involved with the complete fitting out of the building down to the choice of cutlery and china. A clever landscape design has only recently come to fruition.

In 1956 the Myer House at Daveys Bay was included in a collection of noted Austra-



lian houses. Its huge umbrella roof with the house consisting of separate blocks below was a theme which occasionally reappeared in Boyd's subsequent works and writings. A house on the Boulevard at Ivanhoe repeated the independent roof theme.

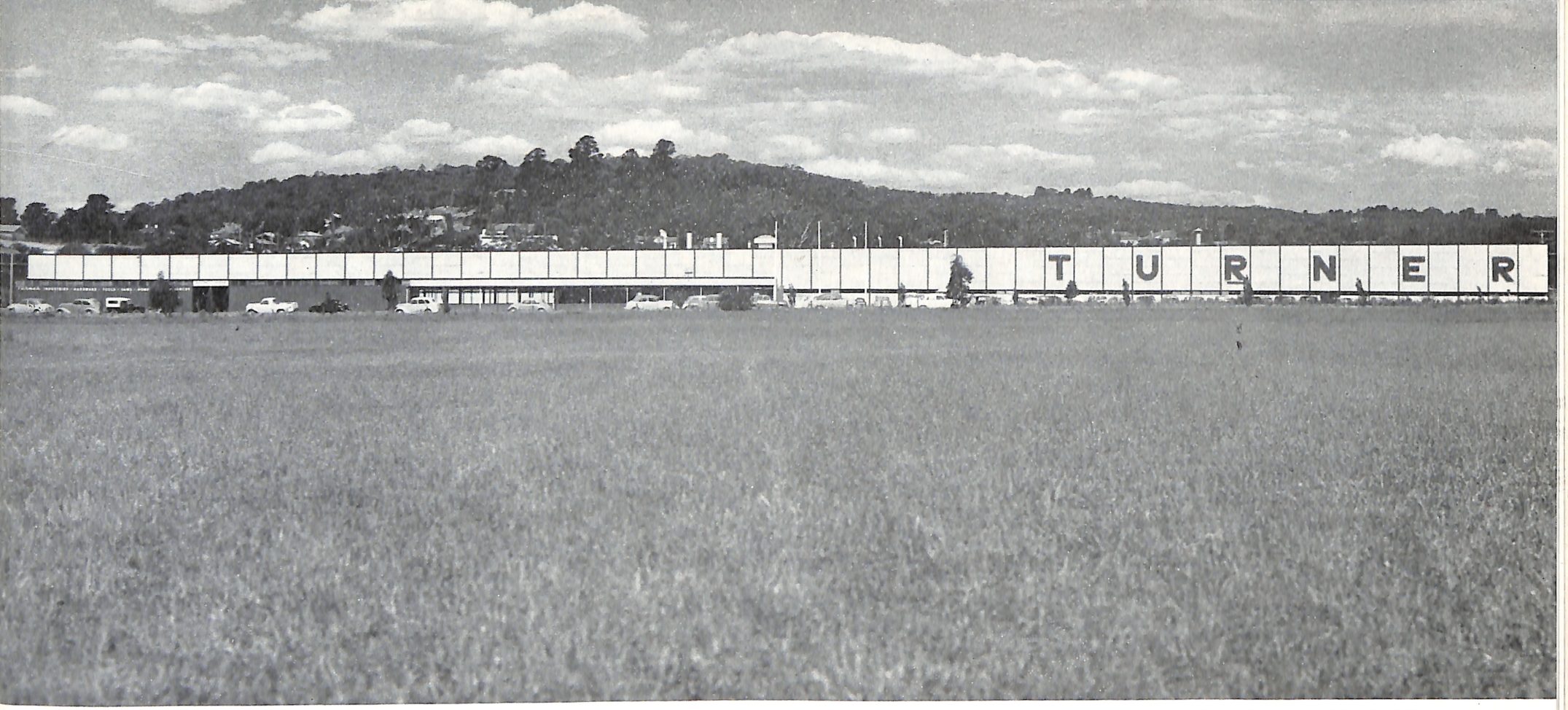
In 1955, Pietro Belluschi, famed U.S. architect of the era made a flying visit here and his memory of Melbourne was the Clemson House, completed in that year in Kew. Working on the assumption that the client is always right, two particular houses from the middle 1950's showed that any physical requirements can be transposed into a



valid architectural form.

In Lilydale the Blott House (1954) owed

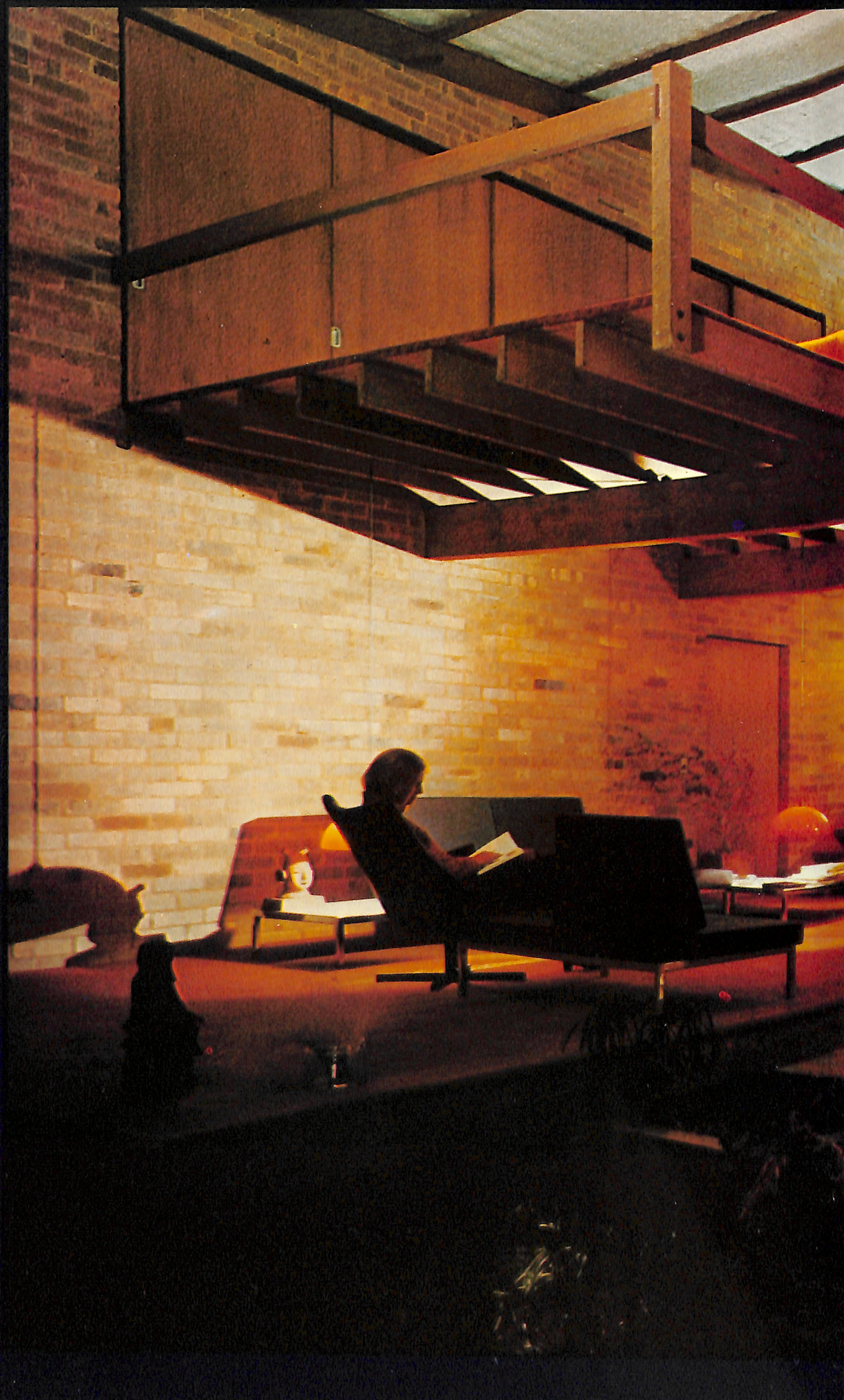
continued on page 24



Two long, low industrial commissions from the early years of the Grounds, Romberg and Boyd partnership, are still cleanly cut, workmanlike factories. The Turner Industries Factory (1954) looks over the then-bare eastern paddocks of Ringwood (above) and spells out a simple message. The ETA factory (1956, below) was built on the opposite edge of the city. A painterly detail: the tubular steel diagonal members were picked out in goldmatt paint. Both these factories were, in their time, well above the general level of factory design. Ironically, as industrial standards fall, these early buildings appear better each year.

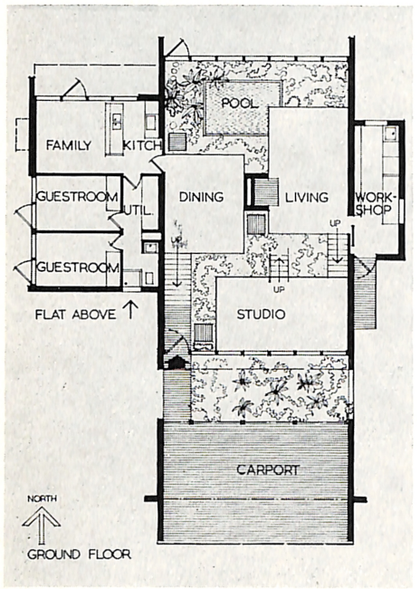


THE FEATHERSTON HOUSE, The Boulevard, Ivanhoe.
In the central space of the Featherston House the owners, left and far centre, read and work on two of the four main platforms. The floor plans reproduced here show the arrangement together with the side compartments and the adjoining maisonette.

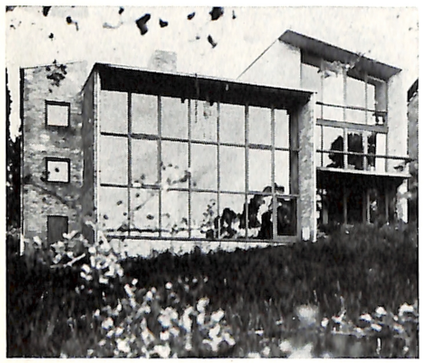




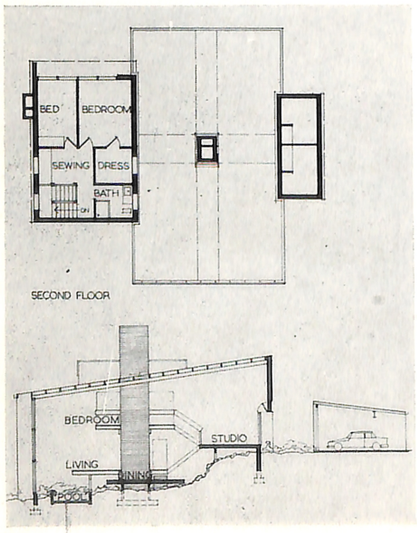
The house consists of its famous central space off which open various minor rooms. Beside is a smaller two storeyed house

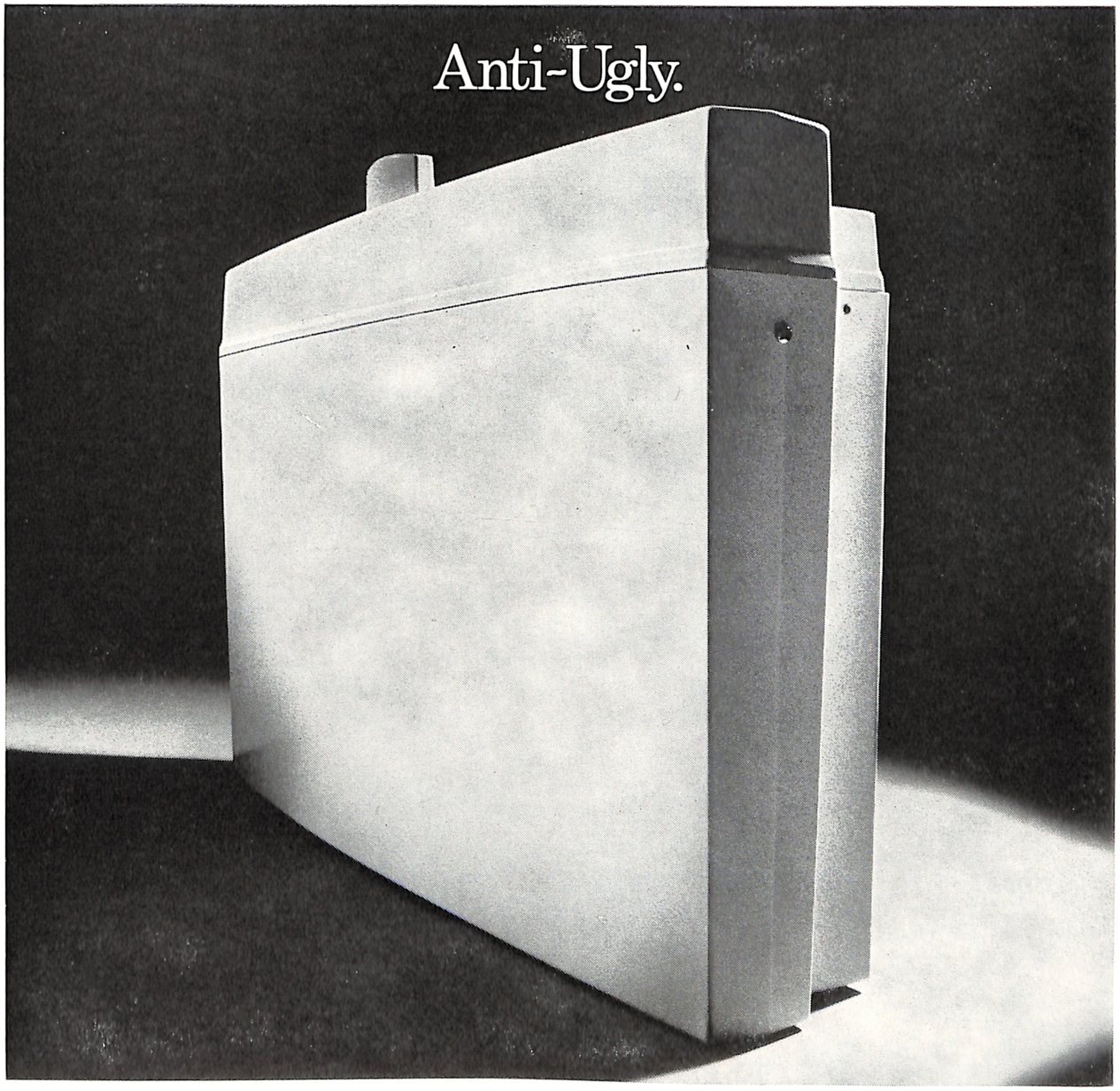


for the parents of Mrs. Featherston. In fact the correct but rarely used name of



the building is the Featherston Currey house and to be accurate, according to the U.B.Rs., the building is a block of flats.





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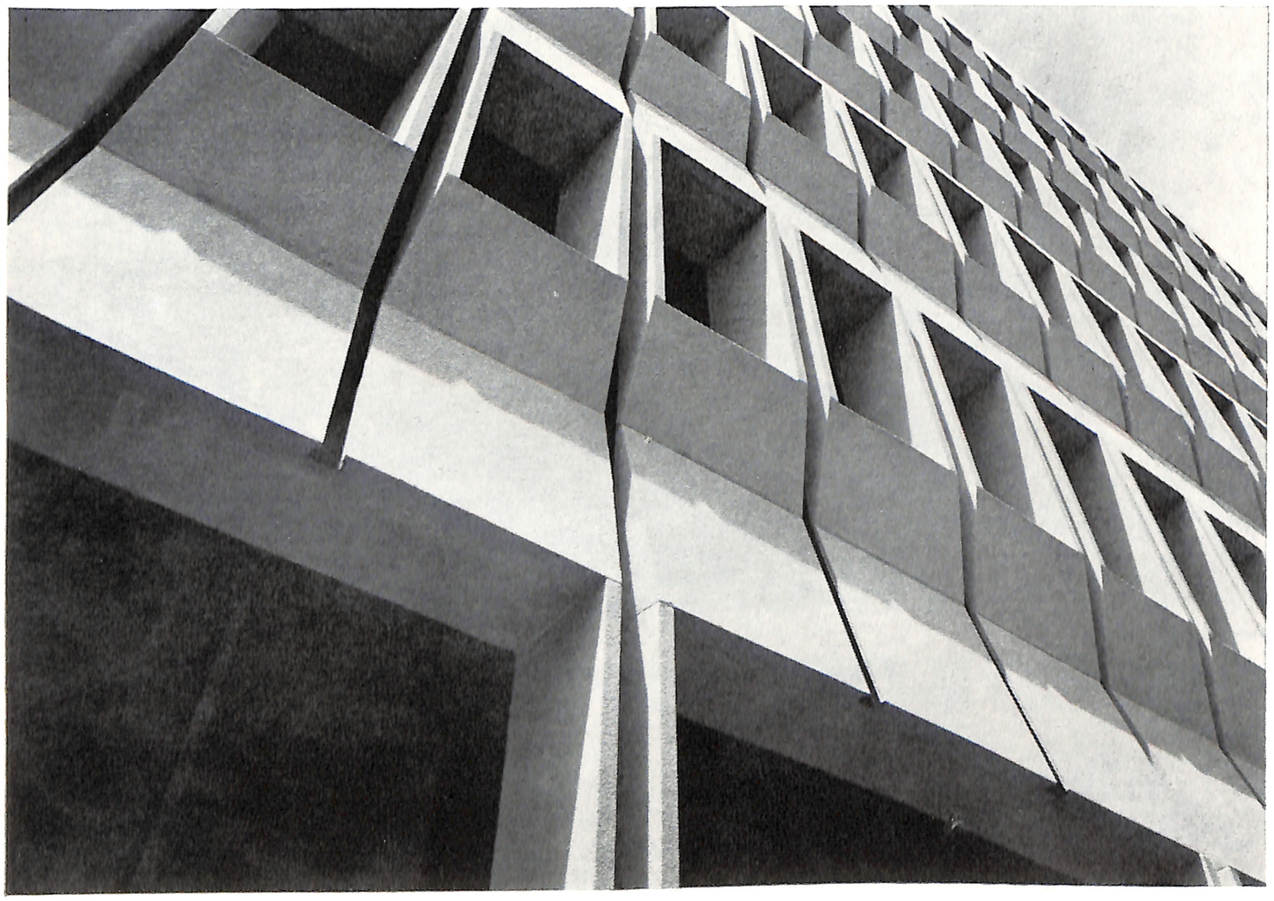

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The load bearing facade supports long span concrete floor beams to give column-free internal space.

Each Melocco unit is 13 feet wide, giving three window spaces; unit height is one storey, and the weights range from 12 to 16 tons. Finish is in exposed white quartz.

Architects: Stephenson & Turner.

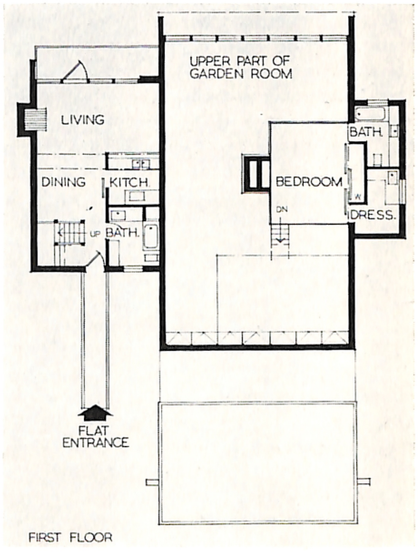
Engineers: Rankine & Hill.

Builder: A. V. Jennings Industries.

Entry is on study level with shallow flights of stairs (without balustrades) leading in



turn to the dining area, replete with white fibreglass furniture by the owner and the



living area. The kitchen and bedrooms flank this space. Between the platform a garden grows.

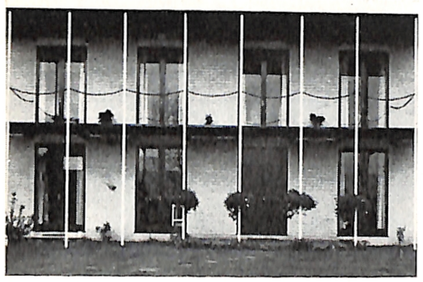
The roof structure is translucent plastic



sheeting. This is underlaid with dacron foam which further filters the light. The south wall of glass looks down to a wide stretch of the Yarra.

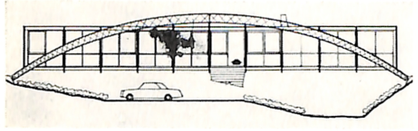
GUIDE: continued from page 18.

its prismatic form to the client's request for an "attic" house and in Buddle Drive,



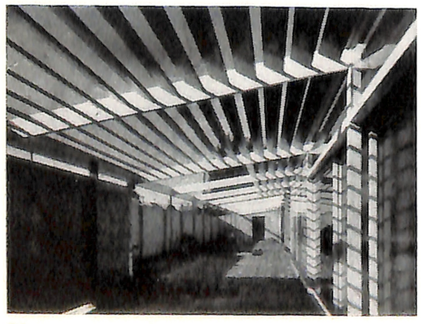
South Yarra, the Brett House (1955) satisfied a client who went into their architect's office and requested a Georgian house.

But the most famous example of an architectural form being employed to triumph over a physical (and legal) disadvantage was the Richardson House, Toorak (1954). Here a house was slung over and high above a creek bed on steel lattice arches. This house was probably one of the most publicised houses of the decade. Its problem was unique but indirectly the house had great influence as it used a custom built continuous wall of window.



That year a small joinery firm, Stegbar, asked Boyd to help with the design of a standardised window wall to satisfy the growing demand for huge window areas. He not only designed the Stegbar Windowall with all its options but worked out the pricing system and designed the easy-to-follow catalogue. From being exclusively the province of the expensive one-off house, the repetitious Windowall became widely used and gave a distinctive appearance to many post-war suburbs. If the idea of the Wynn House had to wait for nearly 20 years for ultimate expression an idea from the Bridgeford House (1954) had to wait a shorter time, but then it was not of the same moment as the earlier frustration.

The Bridgeford House is built on a busy corner of Beach Road. The Sandringham Council would not allow full development of the idea of extending the roof of the





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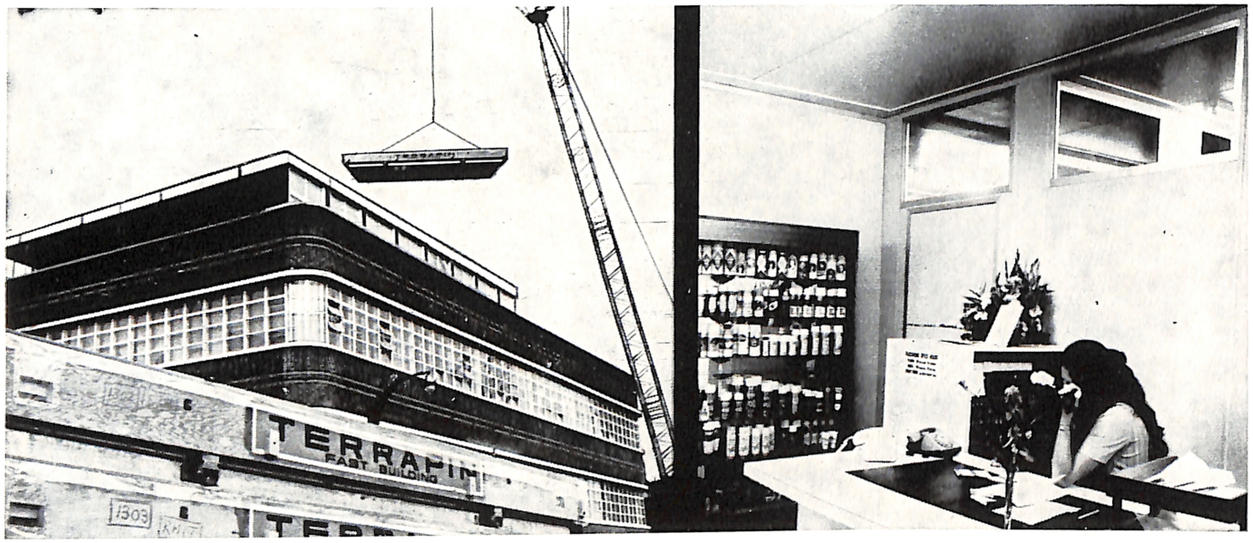

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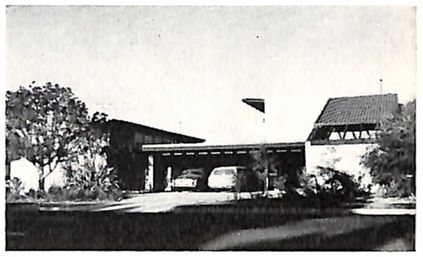
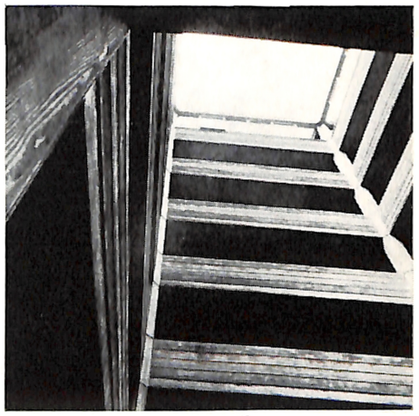
house over a terrace, right to the street boundary. This early photograph shows the sun-shunning pergola stopping short of the boundary by an arbitary six feet.
In 1968 under the more liberal Brighton Council the Fletcher House, on a similar site on the same street, was allowed to



stretch its roof to the boundaries.
The Fletcher House won a Citation in 1969 and had not the format of the Chapter's annual awards been changed, it would have received an Architectural Medal for that year. (Chairman of committee recommending change in Award policy: Robin Boyd).
Similarly in the previous year McCaughey Hall at Ormond College had received a

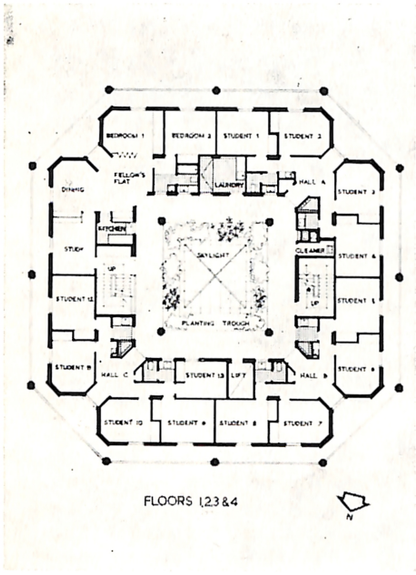


Citation. Between 1954 and 1961 Robin Boyd was a member in the successful partnership, Grounds Romberg and Boyd. Ormond College with its Master's Lodge,

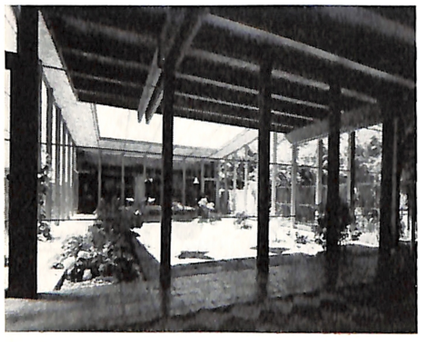


Picken Court and McCaughey Hall offered on one site the recognisable works of

each partner.



In 1959 the Boyd family moved from the 1947-52 house to a new house in South Yarra. Whereas Riversdale Road was light and extroverted, Walsh Street was formal and looked in to a courtyard — bare



then, but later to become a jungle. The roof, in the form of a shallow catenary, was supported by steel cables (described



with the usual mixture of insight and wit in an AR article called, naturally, Under Tension).

Walsh Street marked one of the last uses of membrane roofs — a form of roof-covering on which pioneer architects had relied so much and to so little avail. Its curve delighted possums which jumped from the huge pine on the street bound-

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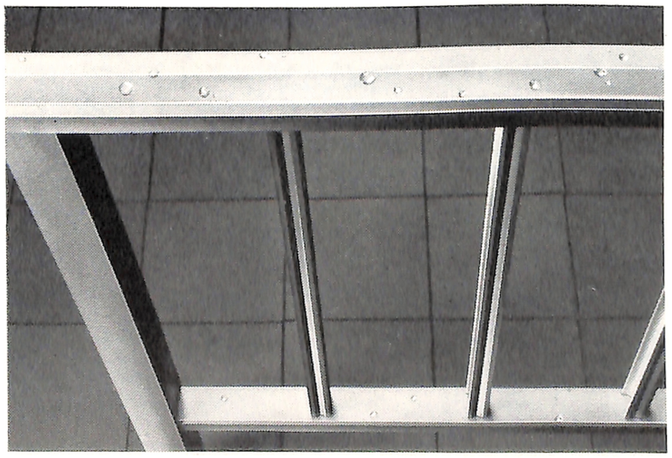

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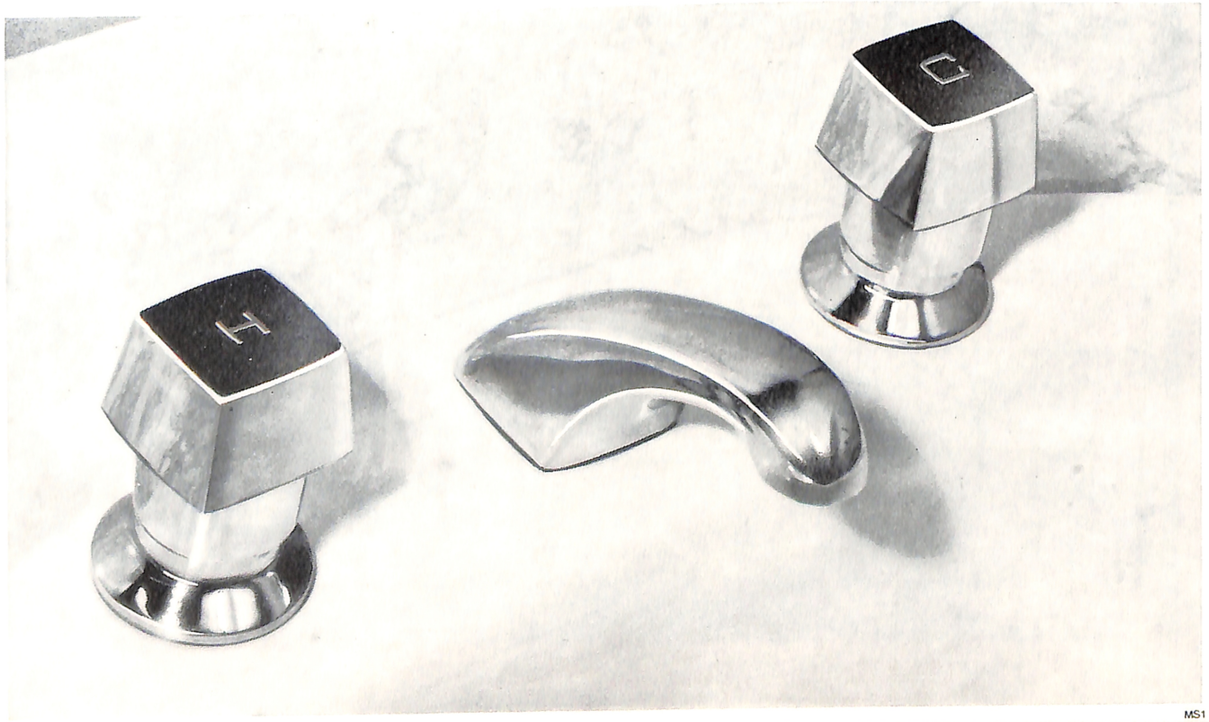

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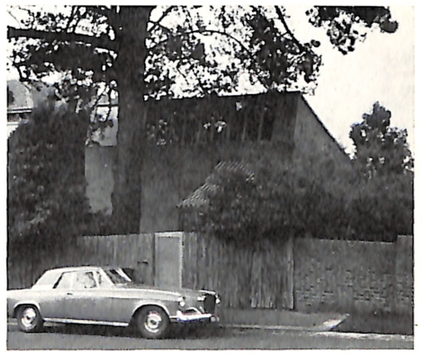
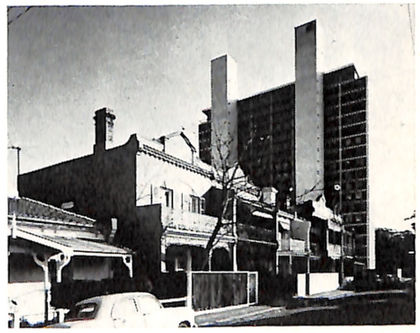
ary. The house was sited so as to preserve that tree. On the rear entry side a blue gum was planted and by last year



it had grown to such a size it made entry to the garages by a large car difficult. Naturally the tree remained and the car was left in the street.

Domain Park (1960-63) one of the most controversial buildings with which Robin Boyd has ever been connected, arose a few blocks to the west. It started in 1960 and was abandoned for over a year. Its great height (21 storeys) was in accord with the 1954 City Plan but today public feeling has reversed and buildings flank-



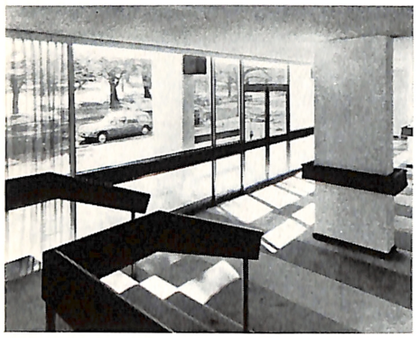
ing parks are probably to be limited in height for many years to come.

Domain Park was one of a small number of well designed flat-blocks in the entire city.

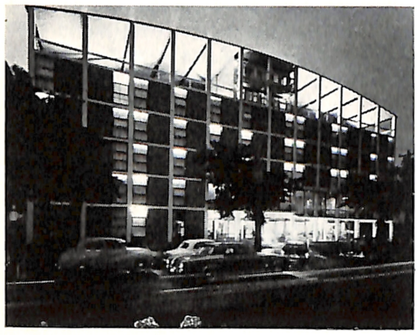
Shunned at first by Melbourne's conservative buying public it is now a prized address. Its scatter-patterns of windows to the south and balconies to the north were



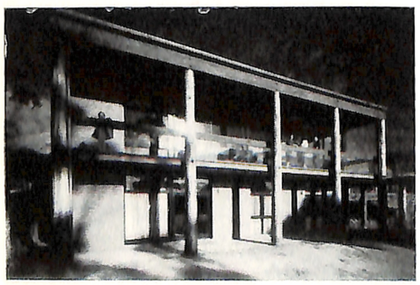
not entirely successful due mainly to budget restrictions but Domain Park is still



— even after 10 years — an extraordinary rarity in a huge city.
Similarly the John Batman Hotel (1964) in Queens Road brought the levels of good design to a field and an area producing some of the worst buildings in the city. A doubly difficult problem, as the architect inherited a partially completed structure.



The curved roof (Walsh Street in reverse) hid the usual service adjuncts and contained a Honeymoon Suite. The President Motel a few blocks north and a few years later shows a completely different architectural approach but both buildings contain a wealth of fascinating material in detail and decor.
The Black Dolphin Motel (1961) at Merimbula, despite the addition of an ill-considered pool, is still an outstanding building in its field. If one ignores the rusticity of



the trunk columns, the central building and the suites reach a level of elegance and local identity still unrelated to and unsought by entrepreneurs in this field.
A rare example of architectural cohesion came in Canberra. In Campbell in 1960 three neighbours decided to build houses different in form and size but they were

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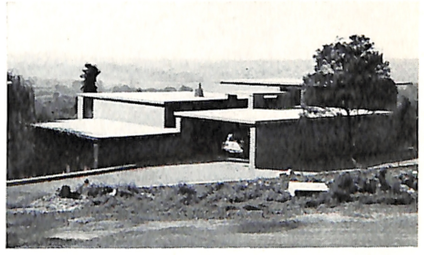
The Burgess House (1965) in Ivanhoe almost solves the insoluble problem of a house sited below eye level. Its complex form gave it the unofficial title of the Paul Rudolph House. The interior does not always fulfil the promise of the exterior. It was an experiment in fragmented form and this east elevation is



reputedly one of its designer's favourite views of any job of the period.



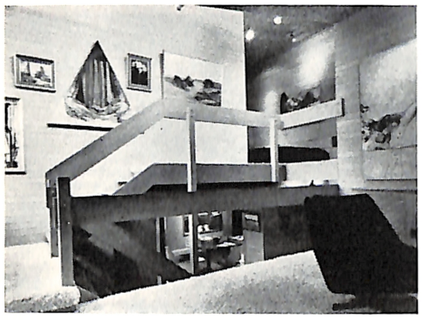
The street view is justifiably well regarded by others faced with similar siting problems in the hilly areas of Melbourne.

In 1967 the Purves House was first built. On a steeply sloping site in Kew it fol-



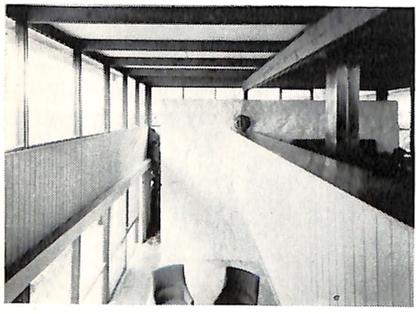
lowed the hill down and housed a famous

collection of modern Australian paintings.

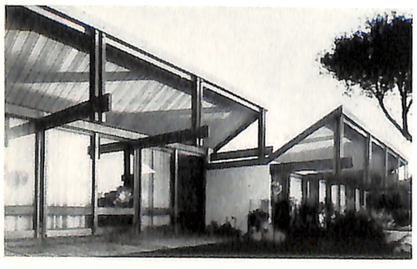


Shortly after completion it was almost totally destroyed by fire — along with the paintings. The house could be and soon was replaced (with a few improvements according to the architect). In 1969 the rebuilt house served as a background for some scenes in the ill-fated motion picture, 2000 Weeks. On screen, the house, despite its dramatic interiors, proved that movie sets should be constructed not borrowed.

The Woods House (1950) was also destroyed by fire. In that case by a bushfire in 1962, but unlike the Purves House this second version was quite dissimilar to the original house. Symbolically the new version was built around the only wall left



standing from the original structure. The second house was sheeted with steel.
Not all the residential commissions were for the use of the owner. Several, apart from flats, were required to pay their way and in all cases they proved popular with either buyers or tenants.
The Farfor Houses in Portsea (1968) were such a project. They were constructed in timber and designed to present a view of the bay and privacy to each unit. In a



similar location (Mornington) and in the year following, the Marks House (1969) captured a magnificent view and this

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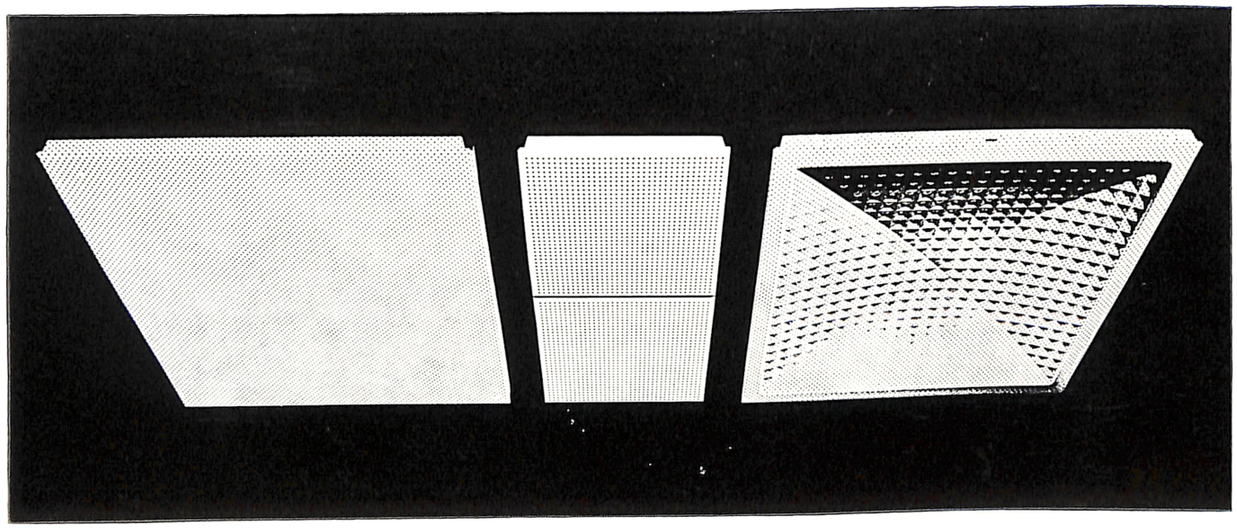

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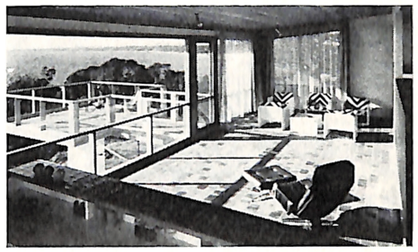
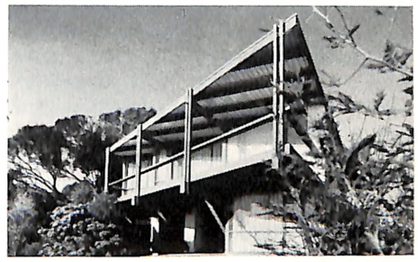
photograph illustrates a development in the choice of materials. The wide win-



dows remain but tiles and exposed timber give a rusticity seldom found in the Boyd work of earlier years.

The Kaye House (1968) on Olivers Hill hung out over a sheer drop to Daveys Bay. Shortly after completion it was saddled with name Kahala picked out in suitably styled "Polynesian" letters facing the Nepean Highway.



The most spectacular, but by no means the largest of the bayside houses was the Shelmerdine House (1964) which was supported out from the cliff face on a frame of steel pipes.



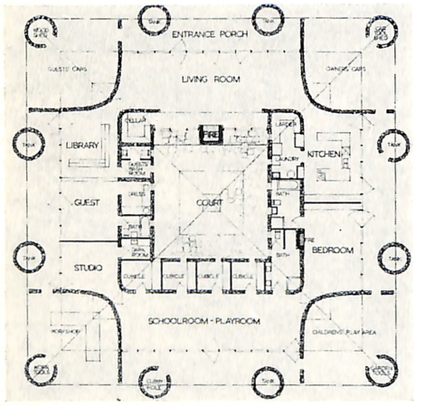
Along with his development of the Windowall, Robin Boyd left his mark squarely on the lower priced field of mass housing. This required a different set of architectural and constructional values from those of the individual house. The first successful project house in Victoria was the Peninsula Series built and marketed by Contemporary Homes Pty. Ltd. These houses were developed in 1953 with minor changes are still being marketed. In 1955 the Fler House was a notably brave attempt by a successful furniture manufacturer to enter the housing field. Company politics, rather than the usually quoted reason of public apathy brought an end to the interesting Appletree Hill Project (1965). The only significant relic of

Fountain Gate (1967) is the arched fountain which dominates the Princes Highway past Dandenong.



An early version of the Peninsula House which eventually studded holiday settlements from Lorne to Leongatha. For years it has been reproduced without design-royalties.

In the middle 60's the firm of Romberg and Boyd, with Frederick Romberg installed in the Chair of Architecture at Newcastle, functioned from both that city (e.g. Newcastle City Hall) and Melbourne and handled commissions in most capital cities. The Melbourne office produced in these last years some extraordinarily beautiful buildings which have been neither fully exposed nor yet fully appreciated. The Baker House (1968) at Bacchus Marsh was coupled with a dower house. Its plan-form echoed its pyramidal roof, and the need for water collection also gave the



tanks which were enclosed in curved walls of local stone.



Two designs were in other countries. Boyd handled the displays for Australia's pavilions at Expo 67 at Montreal and Expo 70 at Osaka. Australia's building at Montreal may only be recalled with difficulty but the building which represented us at Osaka, in the form of a dinosaur, is still very much in people's minds. In both instances the displays with their low-keyed

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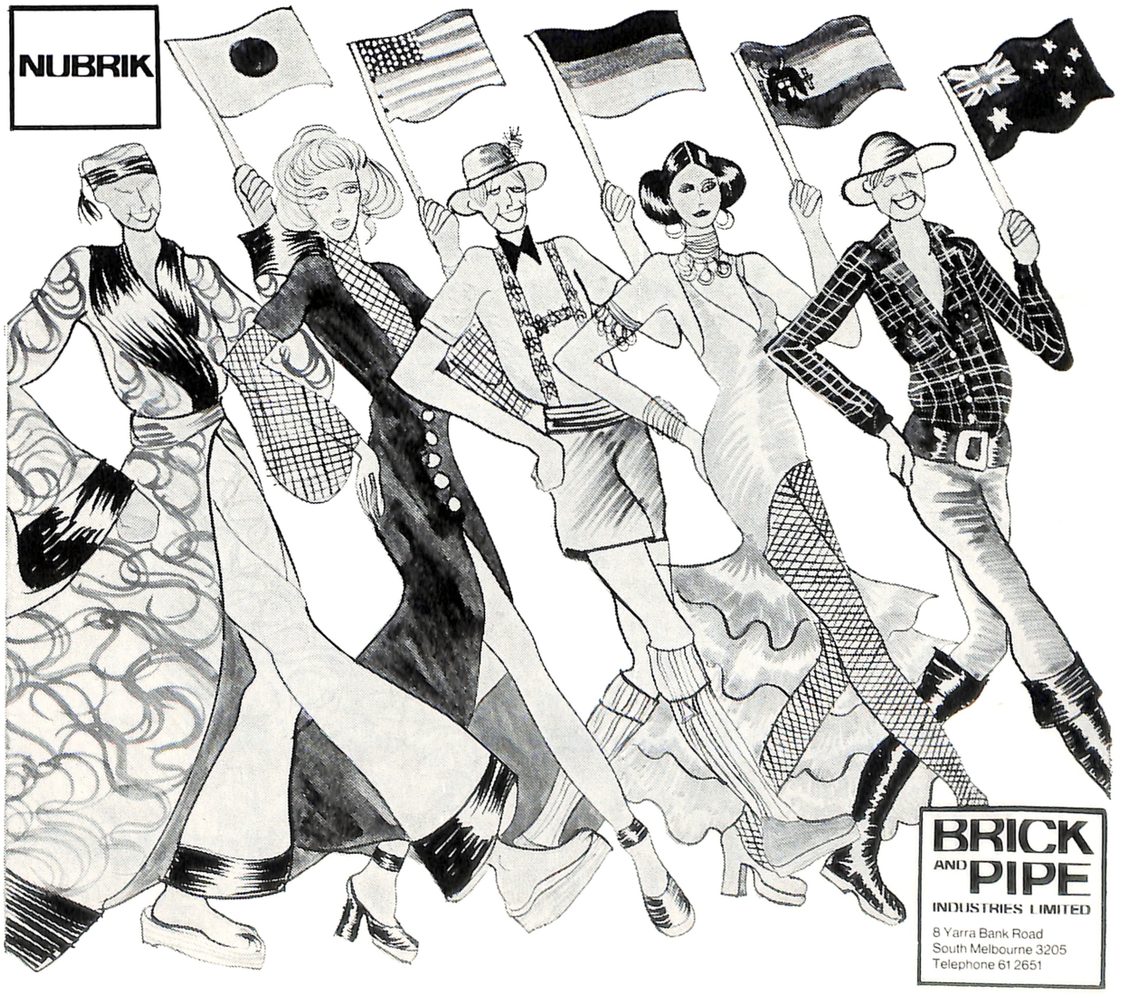

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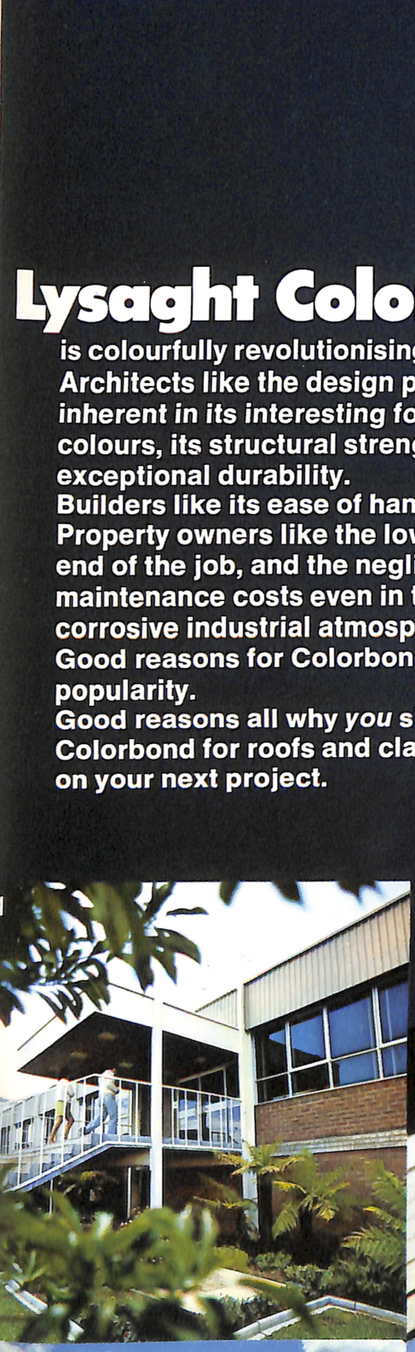

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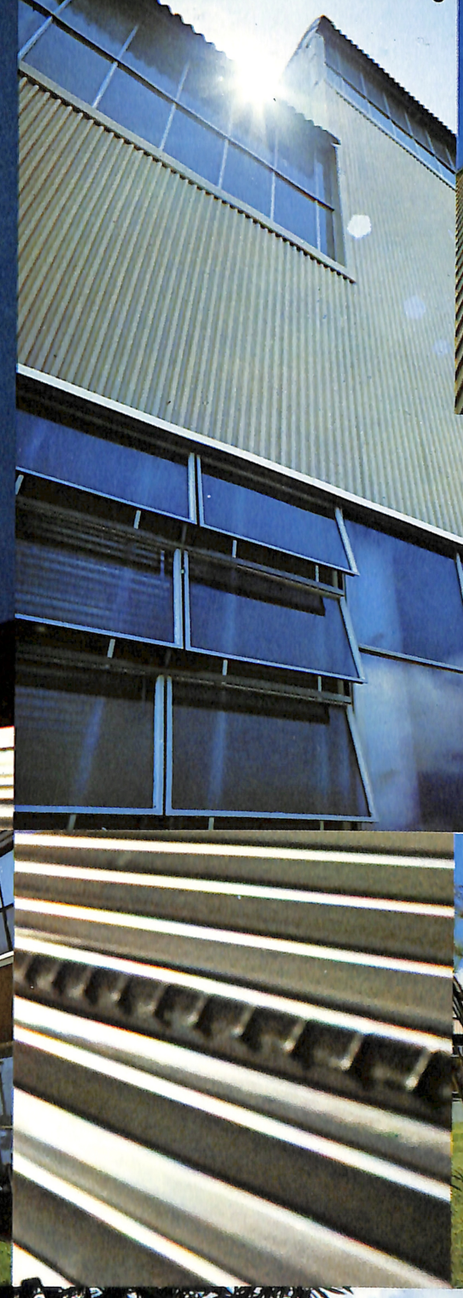

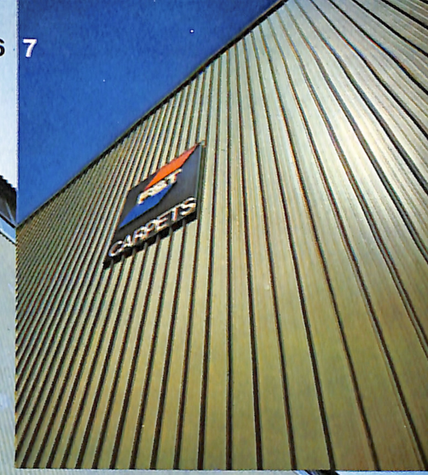

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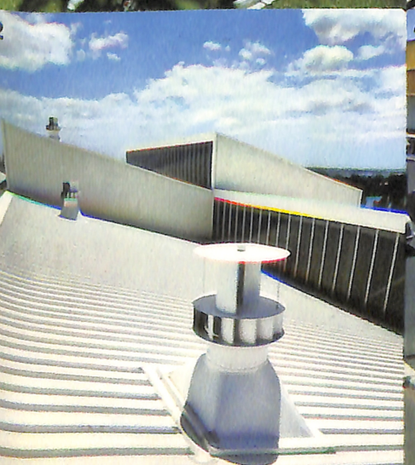

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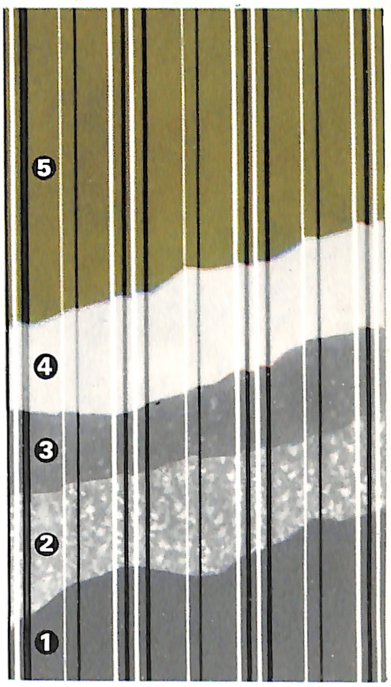

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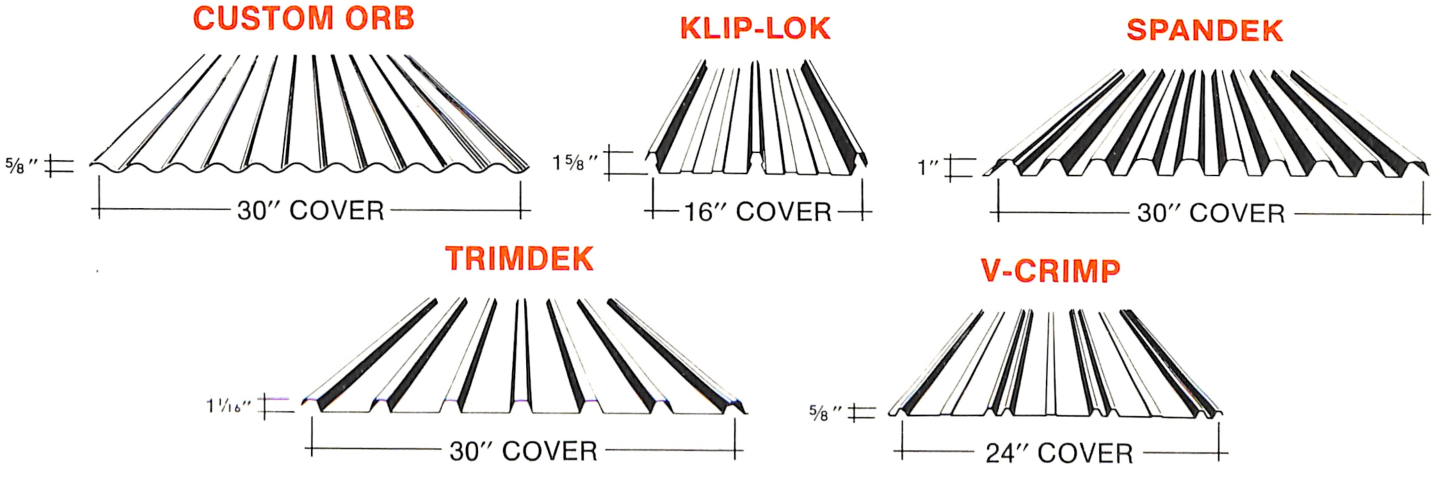

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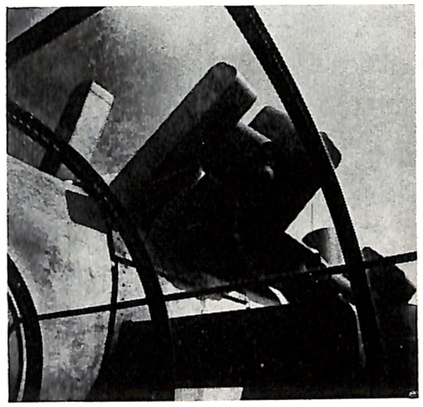
tongue-in-cheek patriotism and elegant graphics presented an idea of Australia which many of us would like to see per-



petuated. Both were popular because they were calm and comfortable in the middle of the greatest architectural circuses of the decade.

Between these two exotic commissions the last major building was initiated and almost finished. This was Menzies College at La Trobe University. The brief called for strict sex segregation, but had become unacceptable before the building was completed. In many human ways



Menzies College is a frustrating building. Architecturally, it is rich and strong and marked a milestone in the development of a design philosophy. It contained the inventiveness of old — for instance an arrangement to light the lower floor. It contains that frank expression of internal

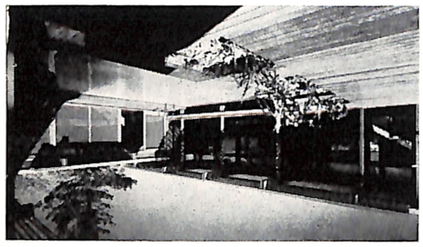


use which appeared across 20 years. Its west facade is probably one of the most

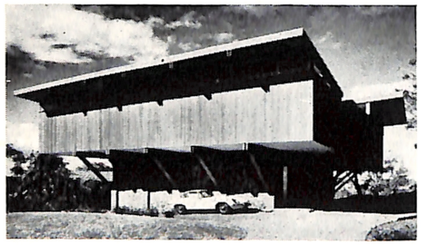


striking architectonic views on that architecturally rich campus.

The Lyons House (1967) was built on a site of rock at Dolans Bay near Sydney. The swimming pool, which was required to be the centre of life in the house,

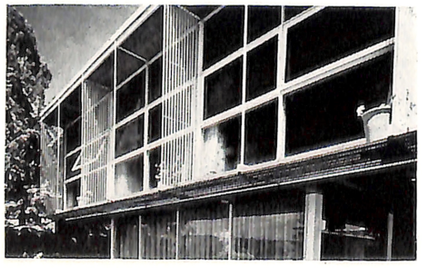


assumed an even more important role. It became the structure around which the timber house was hung. The diagonal



structural members once more appeared, and formed an important part of the visual design just as they had on the Kaye House, Olivers Hill (1966). Both these houses were set on the edges of sites overlooking Port Philip Bay. Sites which had defied development for many years because of the apparently insoluble structural problems.

The Dolans Bay commission was not the first occasion on which the highly detailed process of house design and construction had been successfully stretched hundreds of miles. The Gavin Walkley House



(1955) in North Adelaide was a unique ex-

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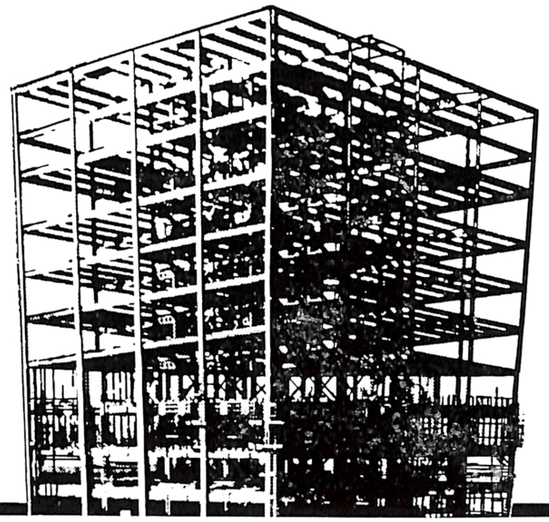

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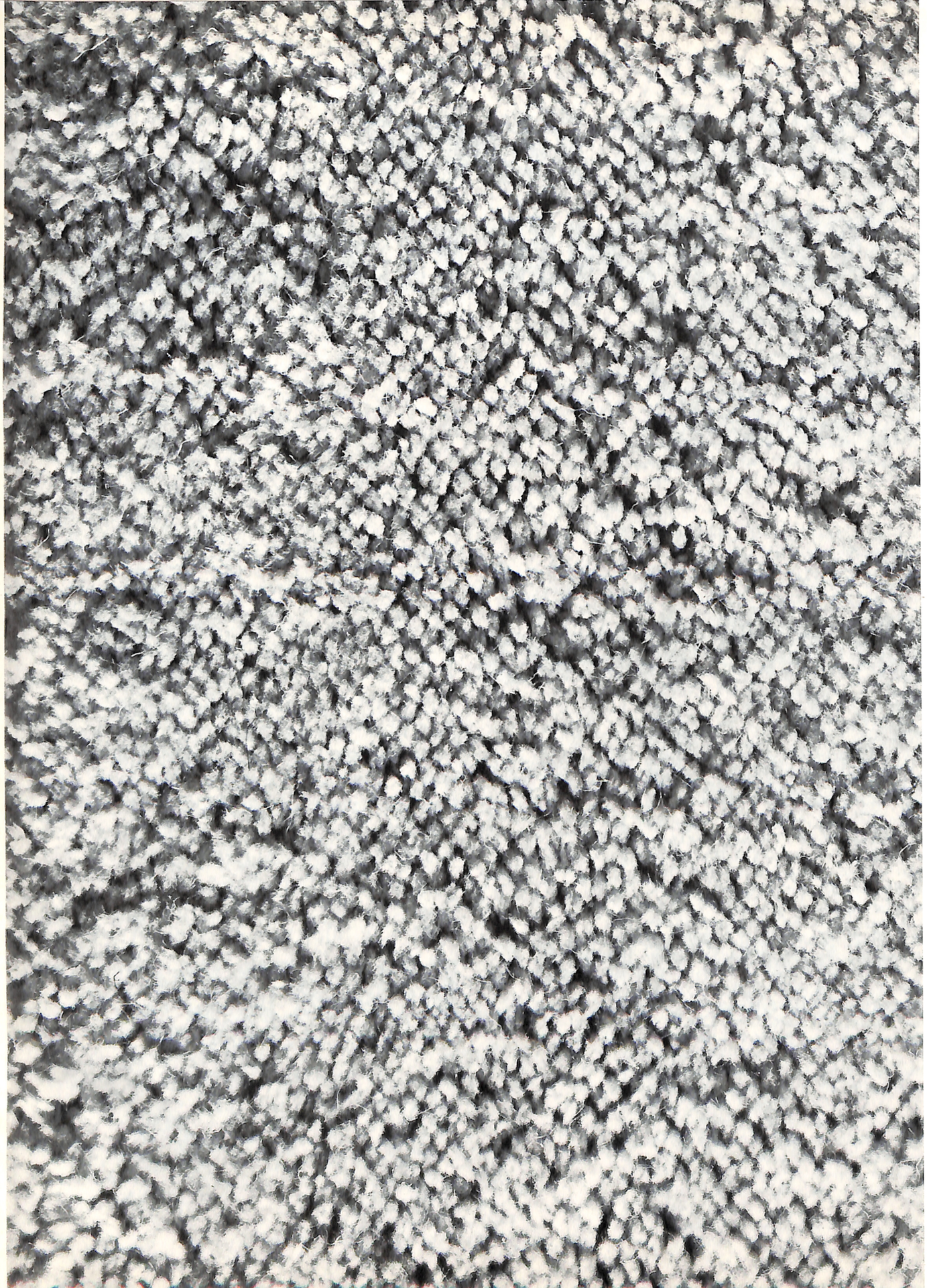
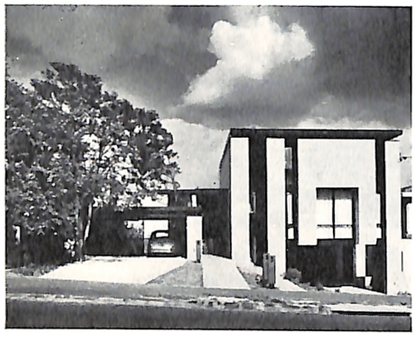


This is a close up view (left) of the carpet which made its manufacturer and user Brintons and Australia suddenly better known. Both had been around for nearly 200 years before Expo 67 at Montreal and Expo 70 at Osaka. In the Australian pavillions at both places this carpet was used on walls and floor. The long pile wool carpet was a clever way of combining the host-country's best known product with the usual need of visitors for a soft floor and quiet.

In Montreal it was white; in Osaka grey. Robin Boyd coaxed a new trick out of one of the world's oldest carpet makers. Technically it is a heavy woven deep shag pile. More simply: Expo.

periment (in collaboration with Walkley and Welbourn).



The Lawrence flats in Kew (1966) showed that a block of flats in the right hands could still contribute architectural value to its surroundings and occupants.

Two building types which flourished over the last two decades — flats and office buildings — are conspicuous by their absence from these pages. Apart from some small office buildings in the suburbs, the talents of Robin Boyd, Romberg and Boyd or even Grounds, Romberg and Boyd were never once employed in the field of major office building. This is the field which has shaped the core of our cities and one field where lack of architectural talent will leave its mark for 100 years. Trees can usually hide an unsuccessful residential commission.

In the other important field: buildings for education, there was sporadic involvement. Apart from Menzies College, a handsome Roman Catholic primary school in Bentleigh was one of the earliest commissions for the partnership and more recently, Luther College in Ringwood was a highlight in the generally oppressive field of school building.

The architect's own living room at Walsh Street as it was some years ago be-



fore the courtyard had become completely filled with planting. A second living room is immediately above; reached by an open flight of stairs, off left. The Brack on the north wall and the Langley terra cotta on the bench define the owner's predilection for figurative art (yet as a Trustee of the National Gallery he was always a proponent of experimental work). A huge oil from the Mornington Period by his father

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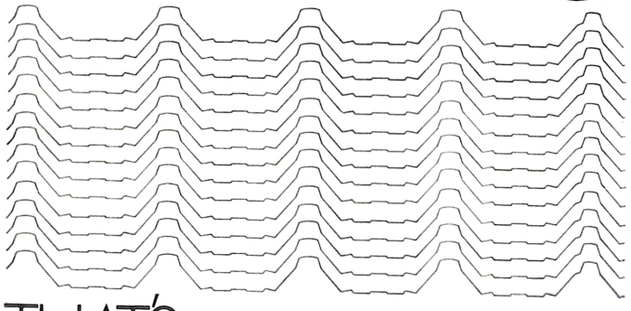

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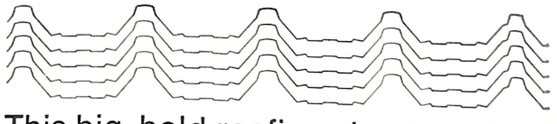

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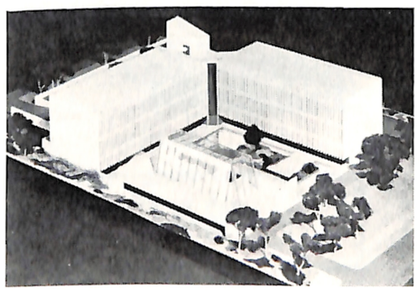
and a portrait of his mother by Phillips Fox hang on the south wall.

If Domain Park could be criticised for disregarding an existing environment the reply could have been a suggestion that it was the environment which was wrong and should be changed. At Tower Hill the environment, the wind worn foothills, was accepted and it was the building, a museum for the Department of Fisheries



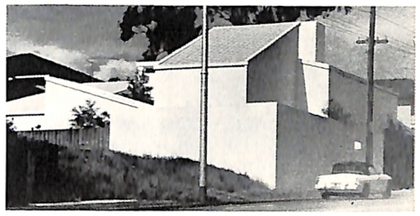
and Wildlife (1970), which was moulded to fit in with nature's shapes.

In the spring of 1971 apart from residential commissions, two projects were under way in Canberra. One was a factory for Information Electronics Ltd. a computer manufacturer and the other the controversial headquarters for the Churchill Memorial Trust which is on Northborne Avenue. This building is appropriately opposite the headquarters of N.C.D.C., Robin Boyd served on the Commission's Planning Committee, working on the city he, more than most Australians, loved and understood.

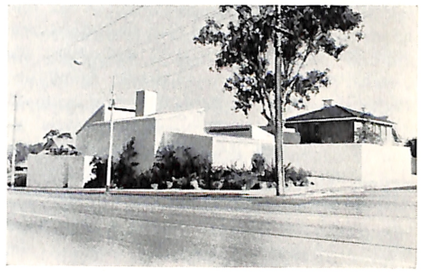


The week after Robin Boyd's death there was a meeting in Canberra of architects from state chapters of the R.A.I.A.
Some delegates went out to see the Churchill Headquarters which had aroused a lot of interest in the profession and that week had assured an even greater significance.
They found that the architect's name had been removed from the traditional signboard on the building site.
It had been the name of the designer, not his firm, and further enquiries brought to light the fact that the name plate had been removed early on Monday, October 18, but no reason for its removal was found or given.
The signboard was still missing early December.

Probably the Milne House (1970) was the best known of the Boyd residential commissions in recent years. It was square on Toorak Road and it closed the vista



for the nightly mile-long traffic jam out of the city. Its white prisms and unpierced walls stood out from the surrounding



greys and greens on the Malvern hill.

Now nearing completion in Ringwood, the Hegatty House was unrelated to either the Lyons or these designs. It stepped down a steep hill in a complex series of floor levels. Many who have seen it say it took on and solved all the problems of earlier



designs in the outer suburbs.

To borrow again the insight of David Saunders Afterword:
[The] laconic, minimal approach [at Menzies College] comes from the same man who as writer and cartoonist in The Australian Ugliness *assisted so successfully in demolishing the lingering mythical model of 'the real Australian'. In place of the legendary outdoor bronzed hero he substituted a pale and overdressed city conformist—weedy, nervous and submissive. After Boyd exposed this Australian's thoughtless pursuit of* features, *Barry Humphries set upon his emotional and social deficiencies. The sardonic statements of truth were recognised, the points taken.*
I mention that now, because there is some paradox in the fact that the casualness which is at the core of Boyd's design

has always been one of the strengths assumed in the legendary, banished heroic figure. Yet it is a fact that Boyd is not by nature a lingering bushman. He is more urban than most, and turned outward toward all the major centres of the world rather than toward the Australian outback. In Australia's Home *he identified the country inspirations drawn on for the suburban villa, calling the original model 'the forgotten house', but he did not spend much sentiment on its behalf. His heart was in the Modern Movement, the subject of his first book,* Victorian Modern. *Among Australian architects he is one of the more travelled, and probably the most frequent contributor to the journals and conferences of other countries. When his activities came to include his being invited to contribute the article 'Residential Architecture' to the* Encyclopaedia Britannica, *and to write for American publication a monograph on one of Japan's leading architects, Kenzo Tange, it became clear that the type of significance hitherto reserved for expatriate Australians was for once residing in a stay-at-home.*

What has occurred here, it seems, is that Robin Boyd has succeeded in standing aside from some of the foibles of his own generation without disengaging from it, and without disengaging from being an Australian. An Australian thoroughly connected (as, too, his several famous cousins are) with the Australian past. That is to say, with the skills essential for improvisation and for managing with simple, regional materials. Improvisation, which in early times, and still in outback places, is the outcome of necessity, but which finds in the Australian ethos a continuing preference. Improvisation which is close to the heart of functionalism because it insists on the most direct answer. What it declines to reflect of twentieth century functionalism, of the International Style variety, is the machine-made appearance.

In 1946 when Robin Boyd formally entered the profession the architects' real role was virtually unknown to the public. When he died 25 years later the architect was, for better or worse, one of the best known professionals. This change had begun in Victoria and spread to other states in varying degrees.

Almost single handedly Robin Boyd brought about this change.

There will almost certainly be other architects who will practice at a high level of creativity, who will write, travel, lecture and work for their family, profession, community and country.

But he did all those things and with an unbelievable capacity for work he did them all continuously and sometimes simultaneously. He will probably not be the last to have such an impact on his social and professional environment, but he certainly was the first.

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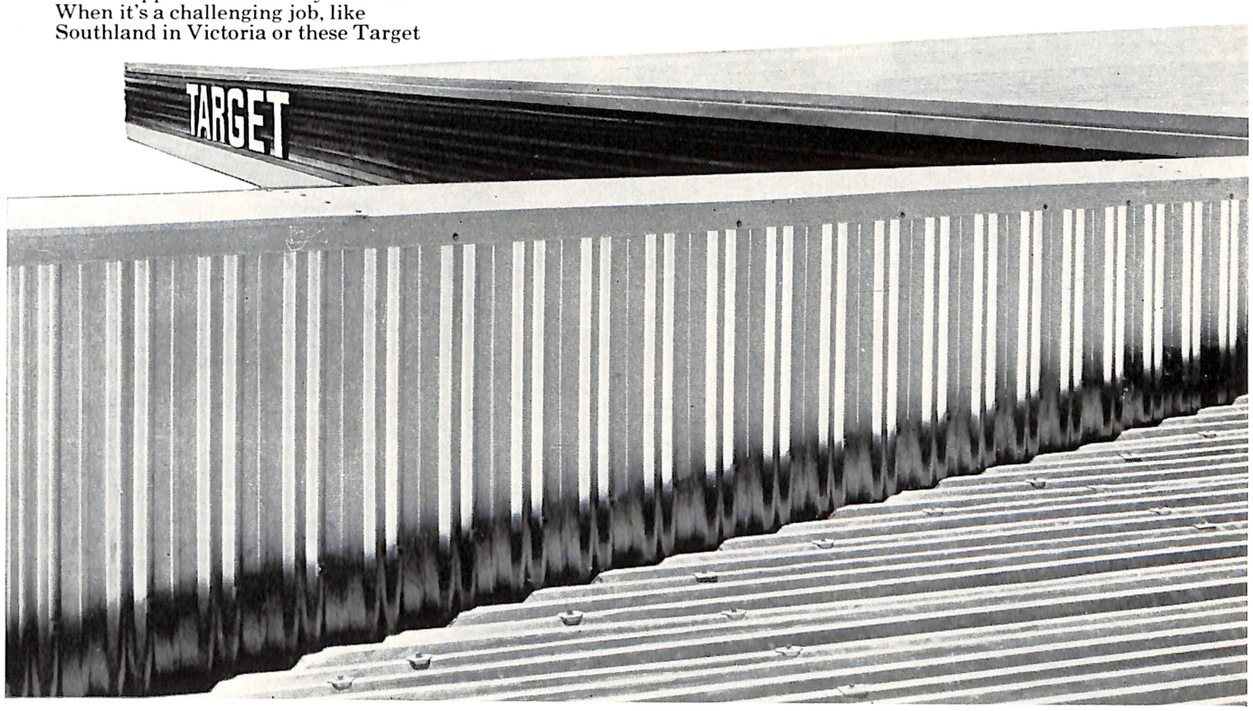

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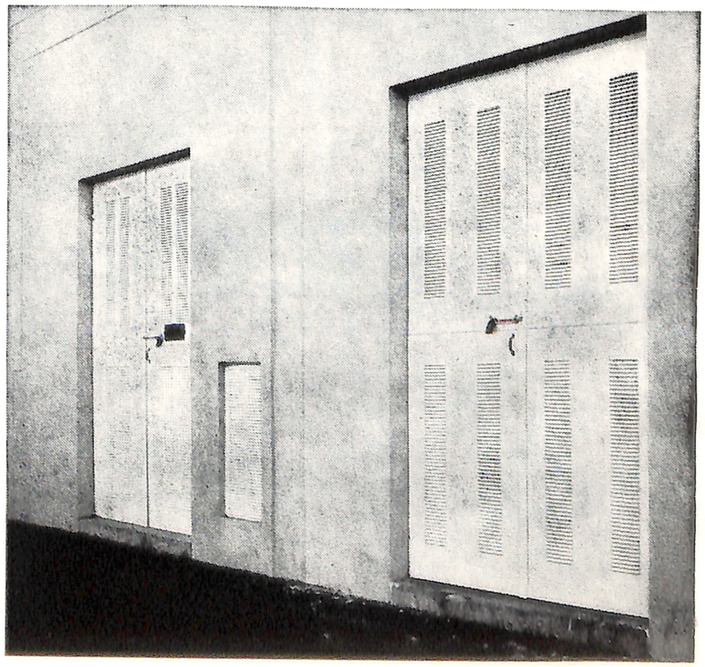

CROSS-SECTION

A PRIVATE COMMUNICATION TO ARCHITECTS AND MASTER BUILDERS

University of Melbourne, Dept. of Architecture, November 1, 1952.

Dear Sir,

This will introduce you to a newsletter designed to keep architects & master builders informed about current Australian building. The editors believe that increased communication of experience & ideas between states can do much to raise standards of design & technique - which need raising.

It could also help dispel a strange but persistent atmosphere of defeatism clouding the building industry (e.g. the widespread public scepticism that Melbourne's stadium can be built in time for the '56 Olympics). Too few Australians know of bigger & equally exciting projects already under way (e.g. the £12 million development at Dandenong, Vic. - see over). The paralysis of the building industry seems to have been somewhat exaggerated.

For 15 competing teams, October's main news was Mr. Frank Heath's win.

The competition cost its voluntary entrants an estimated £50,000. Inevitably, 99% of this work (all but the winners') was unproductive. The old argument revived. Many architects feel that the profession can't afford such waste. But hundreds of younger men, seeing competitions as their only chance of practical big-scale planning, welcomed the opportunity, lost little but sleep, gained almost as much in experience as if they had built the stadium, and applauded Mr. Eric Hughes (Pres. RVIA) for his uphill fight against Olympic authorities on the principle of selection by competition.

After some agitation by younger architects, perspectives from all entries were included with the selected 6 finalists in the public exhibition now attracting hundreds to the National Gallery and causing heated comment.

In the second, current competition, for the enclosed twin Olympic pools in Fawkner Park, the assessors are looking for "originality and imagination".

An obvious case for another competition: Canberra's National Library, proposed by politicians to have 4 storeys, atom-bomb proof cellar, stone face.

A. V. Jennings Construction Co. (2000 employees throughout Australia) has now opened a Queensland branch; first job: South Brisbane Auxiliary Hospital.

Taubman's (Queensland) new £250,000 paint factory has opened at Yeronga. The RAIA Convention in Brisbane next week (Nov 10-15) will fill the 120' diameter city hall with a show ranging from builders' plant through new work to a quiz. /The Building Advisory Committee met last week at CEBS.

Vinyl plastic "liquid envelope" cocooning for buildings will be marketed by G. Herring (Aust.) Pty. Ltd., Waterloo, NSW. /Buckminster Fuller's geodetic dome is being made by ICI, Melbourne: 2600 cubic ft of space enclosed for £20, as a fumigation chamber for the Quarantine Department. /In Melbourne, kerosene hot-water-services will probably be obsolete again by Christmas.

By coincidence, 5 world top magazines lately examined Australian homes & buildings. They are currently presenting 5 vastly different views: (1) Arch'l Record, USA, Aug - John Burchard's brilliantly descriptive, blistering critical review after his '51 visit (2) Life, USA, Sept 29 - a reporter's superficial condemnation of Australian stagnation under union law (". . . a man returning to Sydney or Melbourne after 10 or 15 yrs would be hard put to find any changes") (3) Vogue, Eng, Aug - Anthony Denny's clever photo's of musty glamour in monied homes (4) House & Garden, Eng, Oct - Denny again, with some of the best pictures yet of our modern houses (5) Arch'l Review, Eng, Nov - the most distinguished of building journals has a portfolio of new Melbourne homes in its issue out today in London.

ACKNOWLEDGMENTS: The material for this issue of ARCHITECT came from the subject's office, his clients or photographers he had employed over the years.
All material was located quickly and given freely.
Some prints did not bear any identification.
The subject himself photographed the Arthur Boyd Studio and the Allan Wynn model.
Wolfgang Sievers photographed the Myer House, the Brett House and ETA.
Sydney's Max Dupain photographed the Lyons House and the three houses in Canberra.
Adrian Featherstone photographed, not his father's house but the Woods House and one shot of Menzies College; Ray Stanyer was responsible for another.
Ian McKenzie photographed Domain Park and Baker House.
Stegbar provided a photograph and copy on request and Brintons sent a square yard of Expo to Kenneth Ross's studio.
Gavin Walkley located a 1955 photograph and had it out of Adelaide and into Melbourne in a day.
Dr. Andrew Fabinyi of Pergamon Press brought the art-work for the centre colorspread down from Sydney.
Norman Day went out and photographed the Milne and Hegatty Houses late in November and his wife retouched the negatives.
All the other photographs except for the few which are untraceable are by Mark Strizic.
Most of these were taken by him for LIVING IN AUSTRALIA on which he collaborated with the subject. Peter Ryan of MUP compiled the bibliography.
Patricia Boyd checked dates and details.
SVC typed the first draft and CT the others and Rod Fraser put it together.
Any omissions or inaccuracies will be acknowledged and straightened out in later issues of ARCHITECT

This will introduce you, if you are under 30, to a Newsletter (right) published by Dunlop (Australia) Ltd. Its first editor, Robin Boyd, was followed by David Saunders, Neville Quarry, Balwint Saini. The editor's chair became a sure jumping off point to future fame.
CROSS SECTION had all the news behind the news which was fit to print and it appeared each month until 1920. It was one of the best exercises in public relations ever carried out in Australia.
Its introduction coincided, by chance, with the first post-war building boom, and it appeared each month, telling succinctly who was doing what.
Its coverage of the Opera House Competition is a collector's item.
For a forgotten competition read down fifteen lines.
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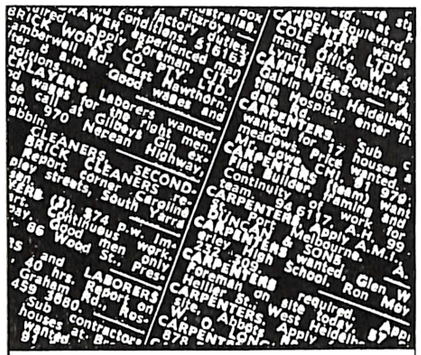

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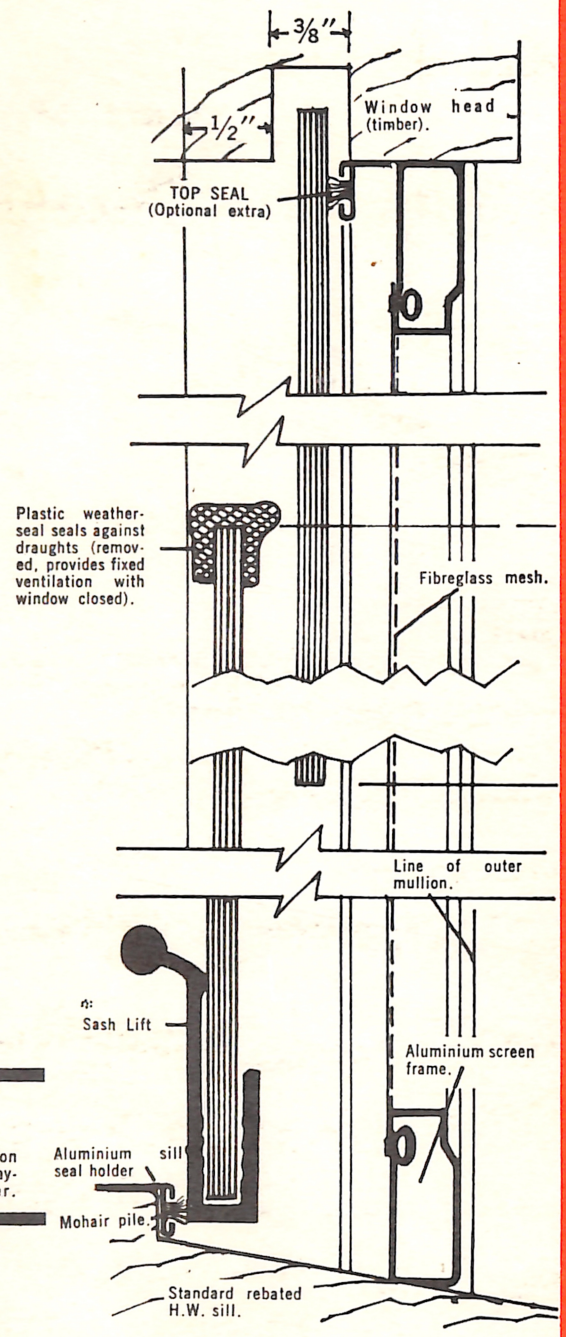

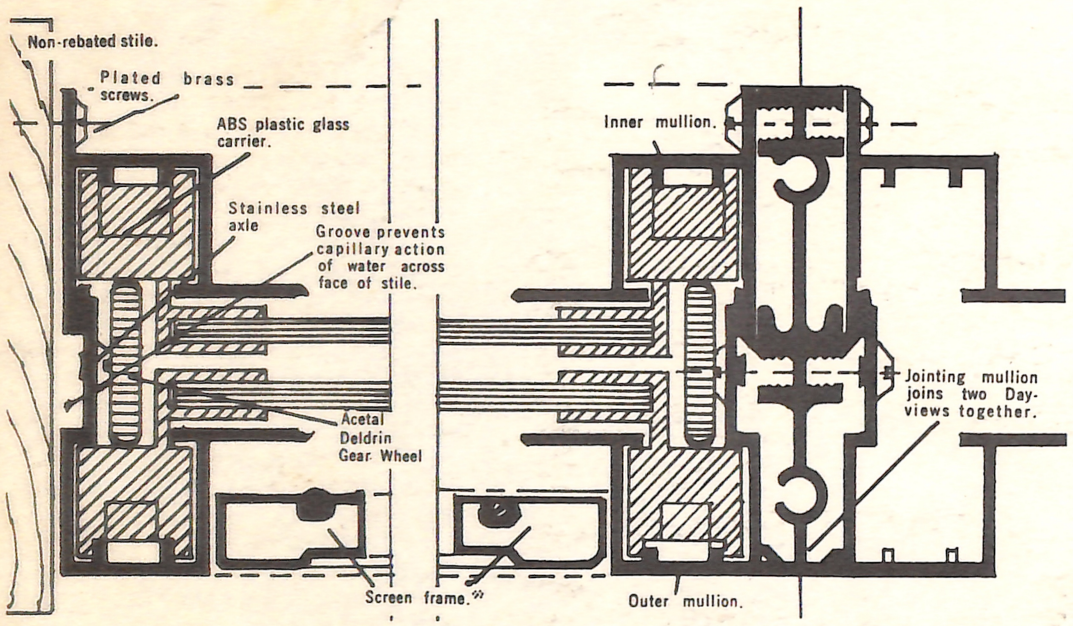

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