

ATELIER



EDITOR

The Third Generation of architects of which Siegfried Giedion (in his new chapter in "Space, Time and Architecture") proclaims Joern Utzon the master, and the Sydney Opera House it's masterpiece, has come to an understanding of its position and significance in the stream of modern architecture. It is no longer necessary to berate the past, nor idolise the machine, nor despise anything but the purely functional. Architecture in this generation has discovered - rediscovered its purpose - building for man. Man needs building.

Thus building exists.

A simple statement but here the complexity begins. Work, study and research go into the understanding of building technology. Known, are all the properties of materials, the way they behave under all conditions, the inherent invisible forces, the inside and the outside important and so known. But what do we know of man? the instigator of this relationship.

"In as much as man both physically and psychologically is a structure carefully amassed, a coalescence and a pattern, a balance imposed upon opposite drives, building is likely to be not only the most common but the most general symbol of our living and breathing." Adrian Stokes.

So Man is also a structure, a pattern and a balance composed of forces, stresses and strains equally inherent and invisible and far more important than those of a material. He is far more complex and far less is known about him (by architects) than materials. We need to understand him, inside and out, in all his dimensions, in the realms of his desires and wishes screened by layers of mechanical defences from his conscious.

Here are stored his memories, loves, hates, anxieties and fears, unknown to everyone, even himself.

In building man's unconscious finds external expression, projection - symbolically! A vague or full awakening - can take place - man can realise himself fully (his phantasies) in the presence of building.

The Third Generation is already in the history books - this is for the Fourth Generation - US.



PRESIDENT

There is little purpose in discussing The Architecture Club itself in this new look Atelier as an article has already appeared in the Orientation handbook and in the screed handed to first year students. The remainder of you have good or bad memories of T.A.C. depending on how long you have been in the School. We hope that this year will be full of bright and interesting activities and will be remembered as one of T.A.C.'s better years (despite Sat. 19th).

The purpose of this article is, however, to discuss briefly the main bodies with which T.A.C. is affiliated within the realm of University life. We have three members on the Students' Union Council, Neil Burley, Geof Watson and Joe Somfay, whose part I will discuss at a later date, but probably looming as the most important body is the A.A.S.A. (Australian Architecture Students' Association). The A.A.S.A. was formed some years ago but operated with little success until in 1964 a small group of T.A.C. and Sydney University architecture students namely Ian Wyness, Urs Gauchat, Max Clark, Peter Moffitt and myself, formed a new executive and decided to re-write the constitution to provide a document

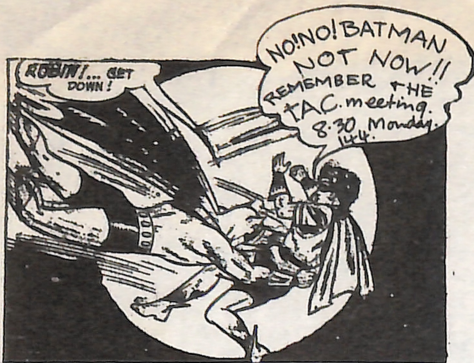
on which the Association could operate efficiently. The most important part was the provision of a permanent Secretariat in Melbourne. This same year saw the first A.A.S.A. Congress in Sydney called "Who Lives in the Small House" which proved quite successful and since then the A.A.S.A. has gone from strength to strength with the Melbourne Congress "New Materials New Architecture" at which the constitution was ratified and this year the Perth Convention promises to top the lot. Meanwhile information is being received on the coming Convention in Perth and it looks like being one that nobody can "afford" to miss. Graham Harler from Perth University has just completed a tour of all Australian Universities doing a bit of P.R. work but with names like R. Buckminster Fuller, J.B. Bakema (team 10) Aldo Van Eyck (team 10) and John Voelker (director of Studies A.A.) his trip was hardly necessary but Reg Ansett kindly footed the bill.

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DEAN

Another academic year has now commenced with all the attendant aspirations of both students and staff. To all the new students just embarking upon what I am sure will prove to be a most exciting and rewarding career I would say "Welcome", and hope that their initial enthusiasm and interest will not only be maintained but grow steadily over the years. To those returning to further their studies - may they prosper in their searches and efforts within a field of such paramount importance to the community. Student activities, which are so important within any School, always tend to follow a somewhat erratic pattern - this is under-



SITUATION

We live with the problem of over-population - unfortunately we are also educated from within this condition. This situation is self-antagonistic for it prevents a feeling of bond from generating in and between students. The only getting together that occurs is in isolated groups, behind closed doors - little extensive communication occurs - faculties, schools, years, groups - remain insular. There are means of overcoming this. One is to change the condition of environment to produce bond. Because this is an economic impossibility on a large scale this change can only be approached on the smaller scale - various permanent nuclei generating an environment capable of bonding larger groups. These nuclei being stable would inevitably link and communicate - establishing a permanent bond capable of larger integration. These nuclei will establish the external unifying force to which individuals and other groups through mutual contribution produce a fully integrated bond on all levels. In our own faculty T.A.C. is trying to achieve this. T.A.C. is becoming the motive - the smaller ateliers that are established are becoming the bonded nuclei.

But still the problem remains. Is there a more effective way? Is there something more basic which can surmount all the inherent difficulties of this University of individual multitudes.

Richard Mann III



T.A.C. turn 1 was absolutely fantastic - just too much for the human mind! The show kicked off as promised at 7.30 and the hall was quickly filled to capacity, man, capacity. Man, what a go-go atmosphere! Python Lee Jackson swung in at, oh, about 8.30 and knocked everyone right over with their sizzling sounds. They really stacked the soul into "We don't wanna play" and "We've lost our equipment blues". Unfortunately, Python couldn't keep up the

PRESIDENT continued from front page

Apart from this yearly Convention the A.A.S.A. Council hopes in future to be able to sponsor three internationally known architects on lecture tours of the Universities. It is also expected that our club will be asked to assist in the preparation of material resulting from the Congress which is to be published in book form later this year for world distribution.

It is important that we realise the amount of time and energy which go into the organisation of such activities as this and the Convention and the work of the secretariat all on a voluntary basis and for the benefit of architecture students. The only reward wished for is a successful Convention and our support will ensure this.

Laurie W. Hegvold



the R.A.I.A is a responsible body ensuring truly professional conduct of its ethical members for the well being of the community in all responsible pos

ACTION

ACTION
ACTION

March 29th

As a result of last night's abortive General Meeting of the R.A.I.A., a group of architecture students from both Universities came to the belated conclusion that it is time that we acted, made a stand, as a body of architectural students.

A committee is being formed, Action is coming.

We are starting with a T.A.C. General Meeting, Monday 4th at 8.30 p.m.

ACTION
ACTION

DEAN continued from front page

standable I feel, as there cannot be any long continuity of control of such activities as students come and go, make their su. cription and hand over their responsibilities to those students following them. Thus, according to the degree of enthusiasm and dedication of individuals, student affairs may bristle and hum with activity one year and be relatively quiescent the next.

I feel that the Architecture Club is perhaps the most important centre of student activity within the School - it facilitates students meeting on common ground to enable them to know each other, to understand the School and all its ramifications, and to meet members of the staff informally. It also encourages discussion among students of the very many problems which face the community as a whole. I am sure it is fairly clear to us all that it is not so much within the fields of technological skill and ability we are at a loss as in being able to decide on a much wider front what our aims or targets should be. The future development of our cities and their outlying areas is the vital concern of the whole community, and the problems associated with this development cannot be approached, much less solved, by mere technical skill - their solution requires well trained broad minds capable of balanced judgment.

I am well aware that life has become much more exacting and more competitive over the years and that students to-day feel they have but little time to expend on "extra-mural" activities - this I feel is one of the unfortunate developments within our universities of recent years. However I would suggest that it should not prove too onerous for all students to show some interest in, and contribute in some way to T.A.C. - such activity is, I think, beneficial to all concerned. Laurie Hegvold, the new President, has a most interesting programme arranged for the year, and I hope that his effort and interest will receive strong support from all students during the year.

I understand that it is also proposed to print ATELIER and issue it fortnightly - this is an ambitious target which will only be realised by strong and continued interest on the part of everyone in the School. It is one thing to produce one good, well published paper or magazine a year - it is quite another to maintain a fortnightly publication. I hope students will subscribe a little of their time and support in this direction and thus avoid the Editor developing ulcers at an unduly early age! Every good wish to you all for the coming session of 1966.

H. Ingham Ashworth

pace of the New UW, conveniently piped to the human ears by way of a transistor 6. Boy what good gear sounds the Saturday Ring & Request Show projects. A whole multitude of dancers was on the floor and they were both going right out of their minds! Then at 10.30 some trabeated twit arrived with a group from a pub up the road - wrecking the whole scene! Why can't T.A.C. organize a show that swings past 11.

Activities Director Brian Thompson

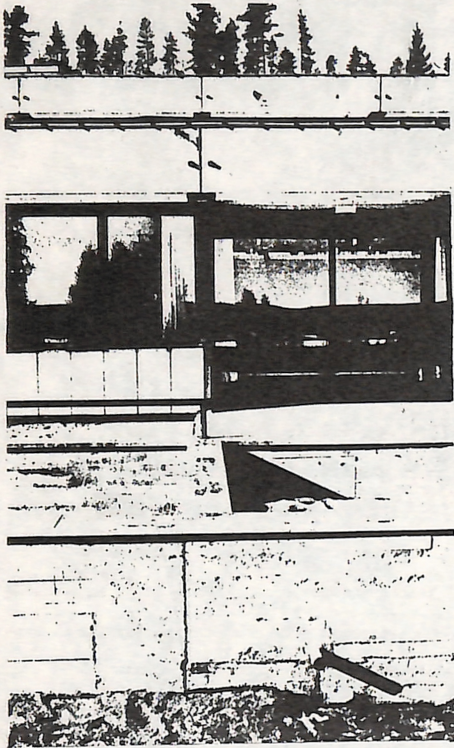
TRY IT IN YOUR BATH

CONVENTION

PERTH: MAY 21 28

EDUCATION

BUCKMINSTER FULLER
VAN EYCK
BAKEMA
VOELICKER
RITTER



TEAM 10

The attitude that prevails in architectural education which suggests that architects should be trained to synthesize, that they should be coordinators of specialists, does not seem to be proving effective. It is, I believe, an attempt to escape the characteristics of the present time. Furthermore, I do not believe that it is possible to synthesize or coordinate without some clearly stated architectural ideals. Synthesis and coordination must be to some clearly defined end.

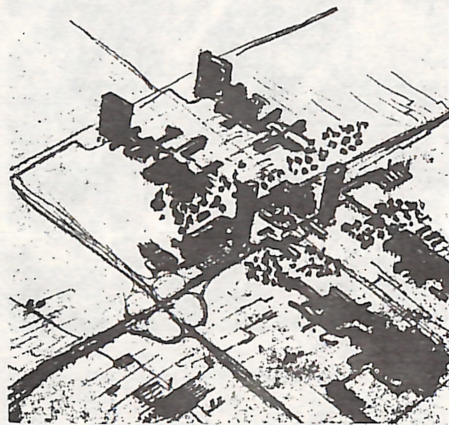
Voelicker.

It wasn't the pioneers that started flirting with science but the hordes that came after, the next generation, they flirted with what they imagined science to be. You can't really fall in love with what science really is today without somehow falling in love with what art really is today. Van Eyck. For us to re-establish the function of form in daily life, Schools of Architecture have to educate students in a way that they can build, by planning and architecture, the morality of their time.

The design process of 'recognized' kinds of buildings, as, for example, new headquarters for firms, or government centres, has to start with the design of the programme for the building because by this programme is fixed how people can be alone - or can meet - while working in the building.

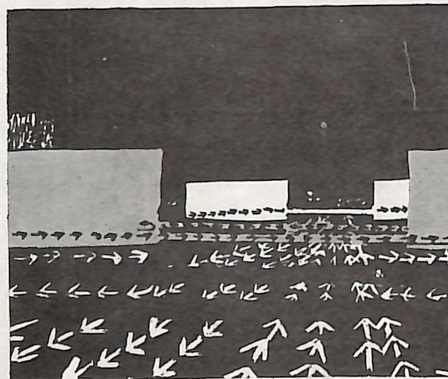
Such buildings have to be more and more a kind of village and town, while towns have to be more and more buildings. Neighbourhoods must be a kind of castles with towers, rooms, galleries, secret corridors and surprising courtyards.

Bakema



RITTER

Architect town planner author of EDUCREATION (to be given with payment of registration, to all students). Amalgamates the long separated creative camps, arts and sciences - the creative processes become integrated - sets down proposals for "Selection - Staffing - Work Methods - Teaching and Learning Techniques - Aids - Professional Training - Personal Relations - Research - Accommodation - Administration".



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FULLER

uld do without was decoration. Walter Grépius and those people looked at American industrial engineering about this time, and decided maybe they could turn that into an aesthetic. They didn't make any engineering contributions. These men simply used the hard edge that had been developed in engineering. They didn't invent a new window or a new structural principle, or anything like that, they didn't go back of the walls and take a look at the plumbing, for example. Mies van der Rohe, who was the most perceptive of them all, saw the glasswork in American stores and began making drawings of buildings that were all glass. Now, I was proposing something completely different at that time. I was saying that the same science that had gone into weaponry and the development of the advanced technology of the aircraft industry has also made it possible to make very much lighter and more powerful structures. I had come to the conclusion in 1927 that Malthus might be wrong, you see because I'd realised that real wealth is energy, not gold, and that it is therefore without practical limit. Einstein and Max Planck demonstrated once again that energy could neither be created nor lost and that it left one system only to join another - the famous law of conservation of energy. And this meant that wealth was not only without practical limit but indestructible. Man's intellect, his ability to tap the cosmic resources of energy and make them work for him, had really caused wealth to be regenerative, or self-augmenting. The main thing then, was to use this great energy-wealth to help man instead of to kill him - for example, in designing ways to house the third of humanity that was without adequate shelter. At any rate, that was very different from what Gropius taught his students. And now Mies tries to confuse me by saying 'Less is more' - meaning I suppose that less decoration is more effective. But that's hardly the same as doing more with less in making an airplane.

ARCHITECTS OF DESTRUCTION

NEVILLE GRUZMAN

Tuesday March 1st, 1966 - a day of triumph for the tyranny of the weak over the strong - a day of triumph of the small over the bigger nature - a day of entire ethical degradation. On this day Jørn Utzon resigned as architect of Sydney's Opera House. Worn out with intrigue, wearied with lies, tired of rebuffs he wrote "I am forced to stop".

In this one supremely and critically tragic moment in our lives the delight of a great building was snatched from us; the candy so temptingly dangled before our eyes for nine years was cast to the ground and soon we may know the names of those who will help to trample it underfoot.

The only potentially true piece of architecture on Australia's soil lost its chance to be significant - It lay "deseased and dying" - riddled with stab wounds from all directions - et tu institutè.

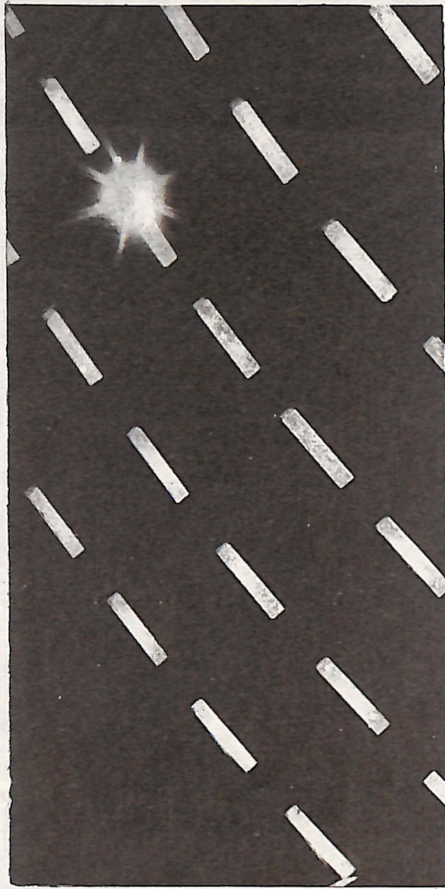
How have we let this happen, those of us who should have known that mediocraty will resist greatness with all its massive power?

How can we now stand by and allow this grotesque and tragic thing happen to this rare and marvellous manmade, Godfelt work of art? How have we let this great and gentle man become a prey to our hideous envy?

Will we forever continue to out everything down to our own wretched bankrupt size? Will we let this happen?

I must confess I feel myself polluted by what I have seen happen in Sydney since that fateful day and irretrievably soiled and shamed to know what conniving took place behind our backs. The story of the Opera House over the past several months is one of shame and horror and though some of it may never see the light of day, on the occasion that the Minister tables all the documents or on some other judgement day much of the tale of treachery and intrigue will be told.

The history of the most important part of this story seems to begin in August of last year when accompanied by another Councillor who happened to be an employee of Utzon's office (or was it an employee who happened to be a Councillor?), the President of our Institute went to a meeting with the Minister for Works Mr. Davis Hughes - what transpired at this meeting is not really known - yet. But two significant questions can be asked.



Why was this particular Councillor chosen to accompany the President to the Minister? It must surely have been obvious to everyone that this could only end up being embarrassing to everyone and it must surely have been obvious that this could only be construed as an act of disloyalty by the employee and the

Institute to Utzon. Question two - why, if a complaint was made by the Minister (i.e. the client) about Utzon (i.e. the architect) did not the Institute (i.e. the architect's own professional body) notify Utzon and discuss the matter fully as is usual practise.

This meeting seems to be the first occasion when the Institute Council, this body of illustrious Sydney architects began to dig beneath Utzon's foundations. From then on (or so it seems) they have continued to dig insidiously and continuously (perhaps in ignorance) till the structure of his stature and position had crumbled and he was forced on the fateful First to admit that he could no longer continue.

Though no doubt other meetings with the Minister took place and other acts were or were not committed, it is not my intention to go into them but there are myriad questions that require answering ((for example why didn't the Institute investigate the reasons

for the rising costs and publish them (they were certainly not within Utzon's control) or later why did the President select for his Select Committee only Council Members who held similar views to his instead of an entirely representative committee)).

What I do want to look at is that the Institute Council seems to have supported (or so I have been reliably informed) almost every one of the ill founded rumours of Utzon's incompetence ((These range from roofs being inaccessible for repairs (in fact there is a comprehensive system of access) to the lack of foundations to the glass walls (in fact they hang from the vaults)). Every criticism that has been made is easily answerable (Utzon has said "The deeper they dig the more good things they will find") but at no time till pressure of opinion forced the issue, did this responsible body attempt to investigate the matter at any depth. When two or three of them did bother to go to the architect's office on Thursday 3rd it was for a few hours only, scarcely sufficient to examine nine years work and thinking of a brilliant creator and his closely knit team. It was a full week later (Tuesday 8th) that the President with six Councillors bothered to visit Utzon's office. Then so impressed were they by what they were shown of Utzon's work that they there and then telephoned the Minister at about 12 midnight, arranged a meeting that night and at that meeting told him "that the Chapter believed in the competency of Mr. Utzon to finish the Opera House. (See President's first circularised statement page paragraphs 1 and 2) How different this ghastly story would have been if such a clear out statement had been made back in August, 1965, or even on Tuesday the First? Let me leave the question of the part played by the Institute's Council for one moment and look at the other single circumstance that, coupled with the Institute's apparent attitude must have swayed the Minister's point of view.

For reasons which elude me, and I have heard two quite contrary reports, Utzon, a young man in a foreign country was permitted by the Institute, the Advisory Panel and all of us to enter into a form of contract with the Government which is quite alien to everything

that the Institute stands for. That is to say instead of the architect employing the Consultants, the Consulting Engineers, Ove Arup and Partners were employed separately and that firm employed the other Consultants.

The result was precisely what our Institute's system is designed to avoid; that is the client being confronted by two sets of advices. Under some circumstances the system adopted can work effectively and it is not uncommon in Europe. Why it failed here is, in simple language because the Engineers became too big for their boots! Engineering, as in many modern buildings, plays a big part in the Opera House and in stages 1 and 2 the major contract documents have been prepared by the Engineers (from Utzon's drawings) and supervised by them. What must be realised is that without Utzon's great initial idea there would have been no such Opera House as this one and without Utzon's brilliant geometric solution (Arup called Utzon a genius, when he saw this solution) even given the initial idea, there would have been no such concrete vaults as those that now sail over Benelong Point.

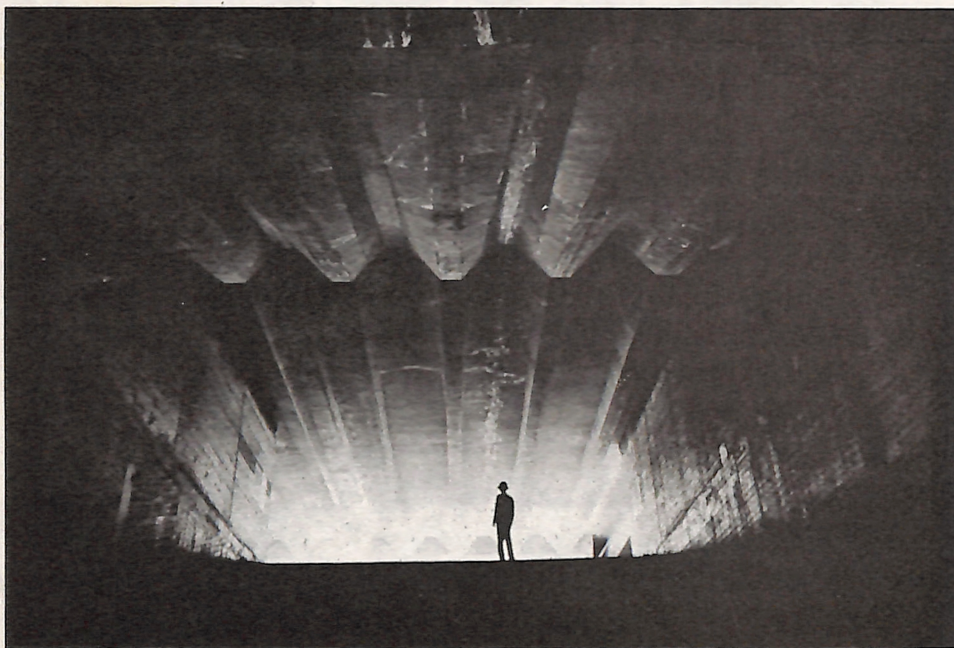
Incredibly Arup's own solution, after deciding that concrete vaults were impossible, was a steel frame in 'vault shape' sprayed with

Bunning's carping, almost daily whine, it is little wonder that he cast the blame at what appeared to him to be the logical door - that of the architect.

In this climate of opinion stumbled our 'August body' illinformed, with or without a report by Peter Johnson which various people say existed or never existed to 'help' the situation. The 'help' finally resulted in the letter which was published on March 1st.

What needs to be clearly understood is that this letter of the First was not a letter of resignation but one which said in effect 'you won't give me any instruction, you won't give me any money, therefore I can't go on' The Minister immediately announced this as a resignation and without any inquiry it was so accepted by the Institute.

Still without any inquiry at an Institute Select Committee meeting the next day which was attended by Seidler, he was, to use his words, 'shocked with what he heard, because it could only mean that Utzon was incompetent and negligent'. That everything that he heard was from people entirely ignorant and that each criticism has since been proved (as the result of Seidler's investigation) to be incorrect is now history. What is most important is that at this meeting names to be recom-



cement to look like shells. Perseverance and enormous will-power and Utzon's faith in his own ability paved the way to the present success. The result however has been architect pulling one way the engineer another, with the client sitting confused in the middle. And because in our current society the beautiful world of form, colour and motion stand unrecognised, uninformed lay opinion supported Arup.

I have said uninformed lay opinion supported Arup and one can only have the deepest sympathy for the Minister, if this was his view too. New to the job, surrounded by confusing criticisms ranging from apparently inexplicable cost rises to structural deficiencies to

ended for the panel were suggested and this at a time well before any sort of investigation was made and before any Councillor had had an exhaustive conversation with Utzon. What is further important is that the President was then and subsequently, maintaining that the Institute would not recommend a panel of names (see President's first circularised statement Page 1 paragraph 11).

To say the least there are things here that need to be explained and which no doubt will be clarified soon. But whatever the answers there seems to be no doubt that through sins of omission and commission by the Council and us all we are now amidst the ruins of this wonderful building.



The affair is not over - I hope with all my hope that it will never be over till Utzon is back in the place in which he belongs because only he can conceive of how this building should be completed and until it is completed it is his. The great creative artist, often without even his realising it, has always the grand overall vision and each minor thought that he has is a tiny part of the great unity which will finally evolve.

I am not sure whether I personally will like the Opera House when it is finished - what I am sure of is that it will be a great work of architecture - what I know is that to wander through it will be to understand the truth much as nature reveals it. I know that the spirits will soar like the wind-wiped hills of its vaulted halls. I know too that here will be no sin of shallowness but rather every other Sydney building will be seen to be shallow and all their crude weaknesses will show palely in the brilliant glow of this mighty creation.

Are the heights to which I raise this building too great? Of course such doubts must float about your mind as they did for others four centuries ago whilst Michaelangelo spent his several years painting Sistine Chapel.

I too have doubts, but I have listened to Jørn Utzon tell of the great geometry that has become the skeleton of his great idea, of the perseverance that has brought the vaults into being - how the seats and the ceilings emerge from the great spheres that now generate every part of the building. He has told too of the great golden radiance that will envelop the audience in those floating instruments of music making.

And I have roamed over those acres of concrete, soon to be wrapped in rosy hued stone, now still in the chaos of construction, and seen the moon bounce from off the soaring vaults into the sea and dance its reflections back onto the building so that the whole becomes alive - and this even before the vaults receive their coats of shimmering iridescence.

When it is finished you and I will be great because the Opera House exists.

Will it exist? or will we be the architects of destruction.