Proceedings of the Society of Architectural Historians, Australia and New Zealand Volume 33

Edited by AnnMarie Brennan and Philip Goad

Published in Melbourne, Australia, by SAHANZ, 2016

ISBN: 978-0-7340-5265-0

The papers in this volume were presented at the 33rd Annual Conference of the Society of Architectural Historians, Australia and New Zealand, held on July 6-9 2016 at the Melbourne School of Design, University of Melbourne, Australia.

All papers accepted for publication were blind reviewed by two referees; papers not accepted by one of the referees were blind reviewed by a third referee whose decision was final. Papers were matched, where possible, to referees in a related field and with similar interests to the authors. A full list of referees is published at the back of these proceedings.

Copyright of this volume belongs to SAHANZ. Copyright of the content of individual contributions remains the property of the named author or authors.

All efforts have been made to ensure that authors have secured appropriate permissions to reproduce the images illustrating individual contributions. Interested parties may contact the editors.

Other than for fair dealing for the purposes of private study, research, criticism or review, as permitted under the Copyright Act 1968 and Copyright Amendment Act 2005, no part of this volume may be reproduced by any process without the prior permission of the editors, publisher and author/s.

The Proceedings are a record of the papers presented at the annual conference of the Society of Architectural Historians, Australia and New Zealand (SAHANZ). Publication of the research documented in these Proceedings underscores the Society’s commitment to academic freedom and academic integrity. Conclusions drawn from this research have been tested through appropriate formal academic review processes. The Society upholds the principle of a member’s ability to express a view or form an opinion based on these conclusions. However, the conclusions and views expressed in the Proceedings do not necessarily reflect the views of the Society.

FOREWORD

Gold, for millennia, has fascinated humanity and possessed extraordinary value amongst most civilizations. It was and remains the favoured ultimate currency in many cultures and it has served as a signal form of capital both its accumulation and its waste. Gold was the catalyst for wars, and constituted its spoils. Gold is the adjective to describe mythical lands: for Marco Polo, Japan was ‘Ziampang, the Land of Gold’. There have been venerated building types celebrating religious and cultural beliefs like ‘golden’ temples and ‘golden’ houses like Nino’s Domus Aurea. There have been buildings to protect gold, and buildings which openly display it. In art and architectural historiography, there have been ‘golden’ periods and ‘golden ages’. Gold is about luxury, glamour and excess. It also has as its direct opposite objects of no value, things that might be described as worthless.

The 33rd Annual SAHANZ Conference, held in Melbourne in July 2016, was devoted to the exploration of architecture and gold. The public announcement in 1851 that gold had been discovered in the newly created state of Victoria changed the course of Australian history. Melbourne, the state’s capital, grew to be one of the world’s great provincial metropolises and gold was its motor. In 1854, the Victorian Gold Discovery Committee observed that “The discovery of the Victorian Goldfields has converted a remote dependency into a country of world wide fame; it has attracted a population, extraordinary in number, with unprecedented rapidity; it has enhanced the value of property to an enormous extent; it has made this the richest country in the world; and, in less than three years, it has done for this colony the work of an age, and made its impulses felt in the most distant regions of the earth.” Melbourne was thus the ideal conference venue for critically examining gold and the history of the built environment.

The conference offered the opportunity to explore the words gold and architecture. Papers examined and reflected upon various aspects and examples of this theme within different cultural contexts. Ideas and concepts explored in the papers included architecture and capitalism; colonial and neo-liberal transformations in Asia and the circulation of people and commodities; veins of gold: colonisation, imperialism and neo-liberalism; Victorian prosperity and the phenomena of gold rushes in Australia and New Zealand; mining towns, their landscapes, foundation and sometime disappearance; gold rushes as triggers for migration and the transfer of ideas, people and technologies; gold diggers: labour migration, mining and casino cultures; golden lands, golden kingdoms and ‘gold’ places like the Gold Coast and Persepolis; buildings and gold – treasuries, golden houses, golden temples, even Gold’s Gym; gold medals as accolades in architecture as in sport; gold and its connotations of ornament, gilding, and the rise of décor; ‘gold’ and architects like Carlo Scarpa, Minoru Yamasaki and Ernö Goldfinger; gold in different cultural settings like Persia and Germany; architectural history and historiography – questions of ‘golden days’ and a ‘golden age’; gold and the idea of preciousness in conservation and heritage; gold, architecture, materiality and craft; gold and the interior (churches, 1960s glamour and even Rem Koolhaas); penniless: spaces of abjection in new global economies; and the fateful epitaph: “All that glitters is not gold”.

We would like to thank all those who enthusiastically embraced this call to ‘Gold’ and contributed to this conference, be it as authors, referees, organizers and sponsors. It was yet another golden occasion for the Society.

AnnMarie Brennan and Philip Goad
Conference Convenors and Editors of the Conference Proceedings
FOREWORD

ABIDIN KUSNO, York University
Keynote: Gold, Power and Architectural Stories in Indonesia

ALESSANDRA PONTE, Université de Montréal
Keynote: Matters of Extraction: From the Margin of Empire(s)

ACKNOWLEDGEMENTS

AMANDA ACHMADI, University of Melbourne
The Architecture of Cultuurstelsel in Nineteenth-century Dutch East Indies: Built Traces of Colonial Agricultural Industry

DIJANA ALIĆ, UNSW Australia
Cultural Coexistence of the City: A Precious but Resilient Commodity

KATHARINE BARTSCH, PETER SCRIVER, AND MD. MIZANUR RASHID, University of Adelaide
Does Not the Glorious East Seem to be Transported to Our Shores? Perth’s Golden Mosque (1905)

GENE BAWDEN, Monash University
Lines of Gold: W.H. Rocke & Co. and the Art of Colonial Retail Persuasion

AXEL BREMNER, Deakin University
Big Gold Mountain Redux

CECILIA BISCHERI and SILVIA MICHELI, University of Queensland
Queensland, Golden Chips and the Temptation of the Asia-Pacific Model

ALEX BREMNER, University of Edinburgh
Black Gold: Opium and the Architecture of Imperial Trade in Nineteenth-Century Asia

ANNMARIE BRENNAN, University of Melbourne
Perspecta 9/10 and the Emergence of a Postmodern American Architecture

ANNMARIE BRENNAN and CLAIRE MILLER, University of Melbourne
Pilfering the Past, Projecting the Future: Architectural History and Urban Culture in 21st Century Warfare

SIMONE BROTT, Queensland University of Technology
What is Iconic Architecture?

KAREN BURNS, University of Melbourne
Women, Architecture, Activism: Building Community Institutions in the Late Modern City

HING-WAH CHAU, University of Melbourne
Migrancy and Architecture: The Num Pow Soon Society Building in Melbourne Chinatown, the See Yup Temple in South Melbourne and the Kaiping Diaolou in China as Case Studies

LILIAN CHEE, National University of Singapore
After the Last Train: Narrating the Tentative Monument through Simryn Gill’s Tanjong Pagar Railway Station

AMY CLARKE, University of the Sunshine Coast
Faking Authenticity with Fool’s Gold Architecture

SING D’ARCY, UNSW Australia
Gold in Spanish and Spanish-American Ecclesiastical Interiors of the Early Modern

MACARENA DE LA VEGA DE LEÓN and GEVORK HAARTONIAN, University of Canberra
Unearthed Golden Nugget: Australia in Modern Architecture since 1900

PENELOPE DEAN, University of Illinois at Chicago
You Are Gold

SALLY FARRAH, University of Western Australia
Shifting the Stones of Little Magazines: The Translation and Transformation of Otto Wagner’s Moderne Architektur

PAOLA FAVARO, UNSW Australia
White Gold: The European’s Dream of Thredbo

LUIGIANA FORNARI COLOMBO, Federal University of Rio Grande do Sul
Reconsidering Mies van der Rohe’s Concept of True Architecture through its Philosophical Foundations

CRISTINA GARDUÑO FREEMAN, Deakin University and VICKI LEIBOWITZ, University of Queensland
In search of the Philosopher’s Stone: Alchemy, ARM and the Sydney Opera House

PHILIP GOAD, University of Melbourne
“Cast into the Enveloping Darkness”: Robin Boyd and Lustre before Japan

JANINA GOSSEYE, University of Queensland and PETER VERNON, Peter Vernon Architects
Shopping Towns Australia, 1957-67: From Reformist Figure of Collectivity to Profit-Driven Box of Gold

MARYAM GUSHEH, UNSW Australia
Golden City at Persepolis: As Found

LAURA HARPER, Monash University
Gold Rush Urbanism: Continuing Effects of Gold Mining on the Urban Form of Victorian Towns

GEVORK HAARTONIAN, University of Canberra
Architecture & Capitalism: A Golden Gridlock
258  MICHAEL HILL, National Art School, Sydney
Sunlight in San Carlo

270  KATE HISLOP, University of Western Australia
Gold and Golden: The Colour of Contradiction in Australian Architecture

278  GINA HOCHSTEIN and JULIA GATLEY, University of Auckland
A Golden Pedigree: Finding Mies in New Zealand Modernism Through the Work of Edward Erickson

288  PAUL HOGBEN, UNSW Australia
Explaining the Equitable’s Australian Buildings

298  AMELIA HOUlt and PETER WOOD, Victoria University of Wellington
Golden Bay to Golden Age: Cooperative Architecture in New Zealand of the 1940s

306  MICHAEL JASPER, University of Canberra
Gold in Three Projects by Peter Eisenman

316  JOSS KIELY, University of Michigan, Ann Arbor
Gold, and the Image of Financial Prosperity in the Late Modern Architecture of Minoru Yamasaki, 1955-81

324  LAURENCE KMMEL, UNSW Australia
Gold and Kitsch: Uses of Gold and Kitsch in Rem Koolhaas’ Prada Foundation in Milan, Leading to Another Vision on Peter Zumthor’s Architecture

334  STUART KING, University of Tasmania and JULIE WILLIS, University of Melbourne
Mining Boom Styles

346  NICHOLAS KLETNIKSK, Shanghai’s Laneway Housing: Its Design, Occupation and Demolition

358  PETER KOHANE, UNSW Australia
Louis Kahn’s First Unitarian Church: Light and the Making of a Monumental Room

364  CATHERINE LASSEN, University of Sydney
Mindful Material: Behrh’s Architectural Alchemy

372  ANDREW LEACH, University of Sydney and ANDREW WILSON, University of Queensland/Leeds Beckett University
Gold on the Sand, Gold on the Door: E.J. Hayes, You Know Where

380  HANNAH LEWM, University of Melbourne
Look Away Prince Charles: Goldfinger is Classic

394  JONATHAN LOWELL, University of Melbourne
Apocalypse and Psychedelia: Environment, Sense and the Uncovering of the Unconscious within Architectural Discourse

404  GIORGIO MARFELLA, University of Melbourne
From Heat Absorption to Speculation: The Troubled Evolution of International All-Glass Architecture in Melbourne

418  WIDIJA JA MATORUKUSUMO, Institut Teknologi Bandung
The Rise and Fall of a Former Mining Town Sawahlunto: Reflections on Authenticity and Architectural Conservation

430  GILL MATTHEWS, Monash University
Gold Standard or Fool’s Gold? The Registration of Architects

442  CHRISTINE MCCARTHY, Victoria University of Wellington
Rooms and Views: The Architectural Wealth and Poverty of Windows

452  CRAIG McCORMACK and NOEL WESTBROOK, University of Western Australia
After the Gold Rush, or Another Spaceship Earth

464  CHRISTOPHER MCDONALD, Victoria University of Wellington
Arches and Industries: Modelling Natural Resources and National Enterprise during the 1901 Royal Visit to Wellington

474  BILL McKAY, University of Auckland
Looking Across Time: Reflections on Reverse Chronology in the Writing of Architectural History

482  REBECCA MCLAUGHLAN, University of Melbourne and CATHERINE CAUDWELL, Victoria University of Wellington
Discursive Decay: Formalised Architectural History

492  ANDREW METCALF, University of Canberra
Suomen Kulta: Alvar Aalto, the Kymjoki Industrial Projects

502  RENEE MILLER-YEAMAN, University of Melbourne
Transitory Homes: Refugee Resettlement and Detainment in Sydney’s Western Suburbs

510  ROBERT MORRISSEY, University of Michigan, Ann Arbor
Visions of Golden Cities in Medieval Japan: Heian-kyō as the Pure Land of Amida

518  ANDREW MURRAY, University of Melbourne
A ‘Not Quite Gold’ Medal Winner: Gus Ferguson and the University of Western Australia Law School Building

528  ELIZABETH MUSGRAVE, University of Queensland
A Golden Anniversary: 50 Years of the Spitt Skillion Roof in Queensland

538  JUDITH O’CALLAGHAN, UNSW Australia
Trophy House: The Story of Barnleith (later Kinnel)

550  ASHLEY PAINE, University of Queensland
The Rhetoric of Authentic Surfaces: Gold Leaf in the Recent Work of OMA and Mario Botta
ANOMA PIERIS, University of Melbourne
Sociospatial Genealogies of Wartime Impoverishment: Temporary Farm Labour Camps in the USA

SIMON REEVES, Built Heritage Pty Ltd
Gold-Plated Doors If You Want Them: Holgar & Holgar and the Architecture of Opulence

HANNAH ROBERTSON, University of Melbourne
All that Glitters is Not Gold: The Effect of Mining Activities and Royalties on the Built Environment of Remote North East Arnhem Land

ISABEL ROUSSET, University of Western Australia
Housing Speculation and Nouveau Riche Taste in Late-Nineteenth-Century Berlin

ANDREW SANIGA, University of Melbourne
Cold War Manifestations in Australia: Interpreting Ruins in Remote Landscapes

GEMMA SAVIO, University of Newcastle
The Golden Chrysalis: A Study of Gold in the Architecture of Carlo Scarpa Informed by the Theory of Karl Marx

CHRISTOPH SCHNOOR and SCOTT WILSON, Uitech Institute of Technology
Goldfinger Revisited: James Bond Set Designs by Ken Adam as Modernist Spaces of Power

KE SONG, University of Melbourne
A Forgotten Golden Era: Modernism in Late-Mao China, 1969-76

ANDREW P. STEEN, University of Tasmania
Gold’s Heaviness and Malleability

NICOLE SULLY, University of Queensland
Greetings From Planet Earth: Representations of Architecture for the Cosmos on the Voyager Space Probes ‘Golden Record’

WILLIAM M. TAYLOR, University of Western Australia
Digging and Pitting: Spatio-Juridical and Moral Economies of Gold Stealing in Western Australia (c.1906)

JOHN TING, University of Canberra
Who Built Fort Alice? An Analysis of Subaltern Involvement in Nineteenth Century Institutional Architecture in Sarawak

PAUL WALKER, University of Melbourne
John Andrews’s RAIA Gold Medal: Green and Gold + Grey and White

DENNIS WARDELEWORTH, Independent Scholar
The RIBA Gold Medal of 1923 and London Architecture Medal of 1934: John Burnet and Thomas Tait, Early British Modernism, and the Pylons of Sydney Harbour Bridge
GOLD, POWER AND ARCHITECTURAL STORIES IN INDONESIA

ABIDIN KUSNO
York University

In ancient Java, arguably, gold possesses a more general symbolic meaning than in Europe. Traditional Southeast Asian (both commoners and nobilities) wove gold ornaments into materials associated with rites marking transitions to a significantly different usually higher stage in life. In ancient Java, it was considered as relatively inexpensive even as the island lacked its own gold. It was a material reachable by a relatively large proportion of the population. Today, however, gold has become more an object of distance than intimacy; a signifier of social relation, but of conflict. Gold has been associated with violence, greed and disputes over who could dig where; Gold retrieves memories of neocolonialism as the US mining giant Freeport owns one of the largest gold mine in the world located in Indonesian’s Papua; Gold has become a major contributor to environmental degradation (due to water pollution by mercury and deforestation to make way for the mines).

How do these two different meanings of gold from the past and present have informed stories of architecture and urbanism? This talk seeks to tease out a series of architectural narrative of gold as the material found itself physically, symbolically and imaginatively in the built environment of the city, such as in the case of a gold topped dome of a mosque; a gold plated flame of the national monument; the naming of Jakarta’s business district as the Golden Triangle and the literary representation of the area associated with golden dream and nightmares, among others.

Biography

Abidin Kusno is a Professor in the Faculty of Environmental Studies at York University. His research interests, with a focus on Jakarta/Indonesia, include urban/suburbanism, politics and culture, history and theory of architecture. He held a Canada Research Chair in Asian Urbanism and Culture (with University of British Columbia) and currently serves as President of Canadian Council for Southeast Asian Studies. Kusno is the author of several books in English and Indonesian, the most recent of which include, After the New Order: Space, Politics and Jakarta (Hawaii University Press, 2011) and The Appearances of Memory: Mnemonic Practices of Architecture and Urban Form in Indonesia (Duke University Press, 2010). Kusno has served on the editorial boards of Environment and Planning D: Society and Space, Journal of Architectural Education, Journal of Planning History, Pacific Affairs, as well as on the International Advisory Board of the Journal of Southeast Asian Studies.

Prof. Kusno’s keynote lecture was supported by the Indonesia Forum and the Faculty of Architecture, Building and Planning at the University of Melbourne.

MATTERS OF EXTRACTION: FROM THE MARGIN OF EMPIRE(S)

ALESSANDRA PONTE
Université de Montréal

Canada is home to 75% of all global prospecting and mining companies. Because of such staggering presence of the mining industry, Canada has been named an extraction empire. Nevertheless, the Premier of Québec, Philippe Couillard, guilty of brazenly inviting foreign companies to take advantage of the potentially rich mineral deposits in the North of the Provinces, has recently been reprimed for acting “colonized.” Historically, Canada’s economy has been based on the extraction and exploitation of natural resources: beaver pelts beginning in the seventeenth century; fish, timber, pulp and paper, in the eighteenth and nineteenth century; minerals, hydro-power, and oil during the twentieth and twenty-first century. Already in the 1930s, political economist Harold Innis, one of Canada’s greatest thinkers, proposed the “staples thesis” to explain the specificity of Canadian economic development and its heavy dependence on foreign markets and imperial control. Innis developed the staple thesis when Canadians began to realize that after being subjects to the colonial dominion first of the French and than of British Empire, they were under threat of being crushed by the Empire south of their border; the USA markets and economy now dictating the kind of staple to be extracted and the rhythm of exploitation. One may safely say that Canadians have systematically been confronted with (and reflected upon) relations between centers and peripheries, international market trends, unbalanced system of power, and colonization strategies. Innis’ staple thesis permits to address in rich geographical, historical, political and economic terms the character of the “matter” extracted from specific locations and distributed worldwide. The paper outlines and explores the complex Canadian experience taking as starting point gold mining in the Abitibi region of Québec.

Biography

Alessandra Ponte is Full Professor at the École d’architecture, Université de Montréal. She has also taught at the schools of architecture of Princeton University, Cornell University, Pratt Institute, the ETH Zurich, and at the Istituto Universitario di Architettura di Venezia. For the last eight years she has been responsible for the Phyllis Lambert International Seminar, annual events addressing current topics in landscape and architecture. She curated the exhibition Total Environment: Montreal 1965–1970 (Canadian Center for Architecture, Montreal, 2009) and collaborated to the exhibition and catalogue God & Co: François Dallegret Beyond the Bubble (with Laurent Stalder and Thomas Weaver, London: Architectural Association Publications, 2011). She has recently published a collection of essays on North American landscapes titled The House of Light and Entropy (London: AA Publications, 2014) and collaborated to the project for the Canadian Pavilion at the 2016 Venice Biennale Architecture on the topic of Extraction.

Prof. Ponte’s keynote lecture was sponsored by AADR: Art, Architecture, Design Research and URO Media.
The convenors of SAHANZ 2016: Gold received 137 abstracts from which 81 papers accepted. In the end, 75 papers were prepared for presentation at the conference and publication in its proceedings. All papers accepted for the conference were blind reviewed by two referees; papers not accepted by one of the referees were blind reviewed by a third referee, whose decision was final. Papers were matched, where possible, to referees in a related field and with similar interests to the authors. The convenors would like to thank the academics and others who gave their time and expertise to the refereeing of these papers.

The convenors would like to thank and acknowledge the support of Naomi Mullumby and Sarah Charing, Architecture Library, University of Melbourne, Mary Lewis, State Library of Victoria, Professor Hamlet Edquist, RMIT Design Archives, Tony Lee, Robin Boyd Foundation, Alan and Alison Pert, and Michael Roper. Thanks also to Professor Daryl Le Grew, Acting Dean of the Faculty of Architecture, Building and Planning at the University of Melbourne for his support of the conference.

SAHANZ 2016: Gold was also made possible through the intellectual support of ACAHUCH (Australian Collaboratory for Architectural History, Urban and Cultural Heritage), based in the Faculty of Architecture, Building and Planning at the University of Melbourne.

The convenors would like to thank and acknowledge the following sponsors: the Faculty of Architecture, Building and Planning at the University of Melbourne; the Indonesia Forum, University of Melbourne; Taylor & Francis Group; Andrew Mackenzie at URO media; and Rochus Hinkel at AADR: Art, Architecture, Design Research – Spurbuchverlag.

Conference Convenors and Editors of the Conference Proceedings
AnnMarie Brennan and Philip Goad

Conference Academic Committee
Amanda Achmadi, University of Melbourne
AnnMarie Brennan, University of Melbourne
Karen Burns, University of Melbourne
Hamlet Edquist, RMIT Design Archives
Philip Goad, University of Melbourne
Hannah Lewi, University of Melbourne
Harriet Edquist, RMIT Design Archives
Karen Burns, University of Melbourne
Scott Coleman
Ursula De Jong
Kim Doyee
Hamlet Edquist
Paula Ferraro
Jennifer Fiering
Robert Freestone
Julia Gately
Janna Gosseley
Ginghua Guo
Maryam Gushah
Gevork Hartsoian
Kate Herlop
Paul Hogrian
Sandris Kaji O’Grady
Nicole Kalms
Stuart King

Referees
Dijana Ali
Amanda Achmadi
Gane Ablamidi
David Beynon
Simone Brott
Alexandra Brown
Karen Burns
Scott Coleman
Ursula De Jong
Kim Doyee
Hamlet Edquist
Paula Ferraro
Jennifer Fiering
Robert Freestone
Julia Gateley
Janna Gosseley
Ginghua Guo
Maryam Gushah
Gevork Hartsoian
Kate Herlop
Paul Hogrian
Sandris Kaji O’Grady
Nicole Kalms
Stuart King

Peter Kohane
Catherine Lassen
Andrew Leach
Giri Lee
Nathan Lei
Miles Lewis
Cameron Logan
Mirjana Lozanovska
Duanyang Lu
Desley Luscombe
John Macarthur
Leon Matthews
Harry Margall
Christine McCarthy
Janet McGow
Paul Memmott
Joanna Menwood-Salbsbury
Andrew Metcalf
Luke Morgan
Antony Moalis
Elizabeth Mushrage
David Nichols
Judith O’Callaghan
Kristen Orr

Conference Tours
Hamlet Edquist, RMIT Design Archives
Philip Goad, University of Melbourne
Rebecca McLaughlan, University of Melbourne
Paul Walker, University of Melbourne
Julie Willis, University of Melbourne

Conference Academic Committee
Amanda Achmadi, University of Melbourne
AnnMarie Brennan, University of Melbourne
Karen Burns, University of Melbourne
Hamlet Edquist, RMIT Design Archives
Philip Goad, University of Melbourne
Gevork Hartsoian, University of Canberra
Paul Hogrian, UNSW Australia
Hannah Lewi, University of Melbourne
Mirjana Lozanovska, Deakin University
Judith O’Callaghan, UNSW Australia
Anoma Pieris, University of Melbourne
Art Seligmann, Monash University
Paul Walker, University of Melbourne
Julie Willis, University of Melbourne

Administrative Support
Raymond Kee
Philippa Knack
Ira Gracie Kostic
Anne-Marie Pedoe
Rees Quilford
Sanaa Vohria

Logo Design
AnnMarie Brennan
Michele Burder

Conference Website Design
Patrick Paeere

Research
Yvette Grace Putra