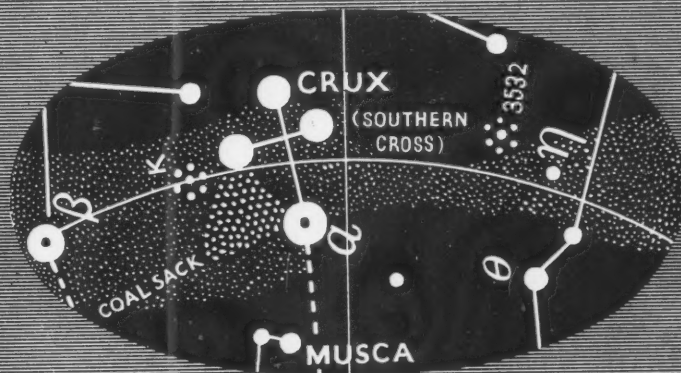
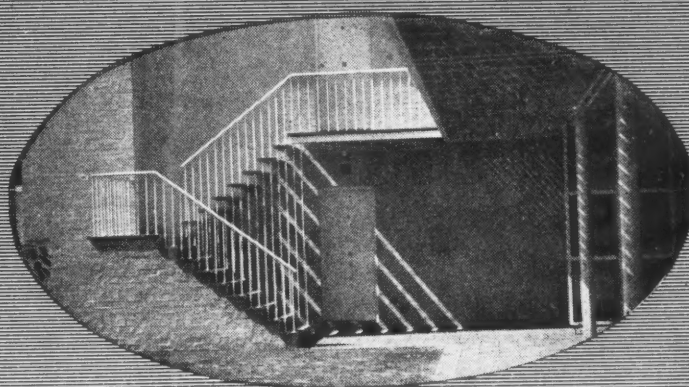




THE ARCHITECTURE OF AUSTRALIA



SPECIAL NUMBER OF THE ARCHITECTURAL REVIEW



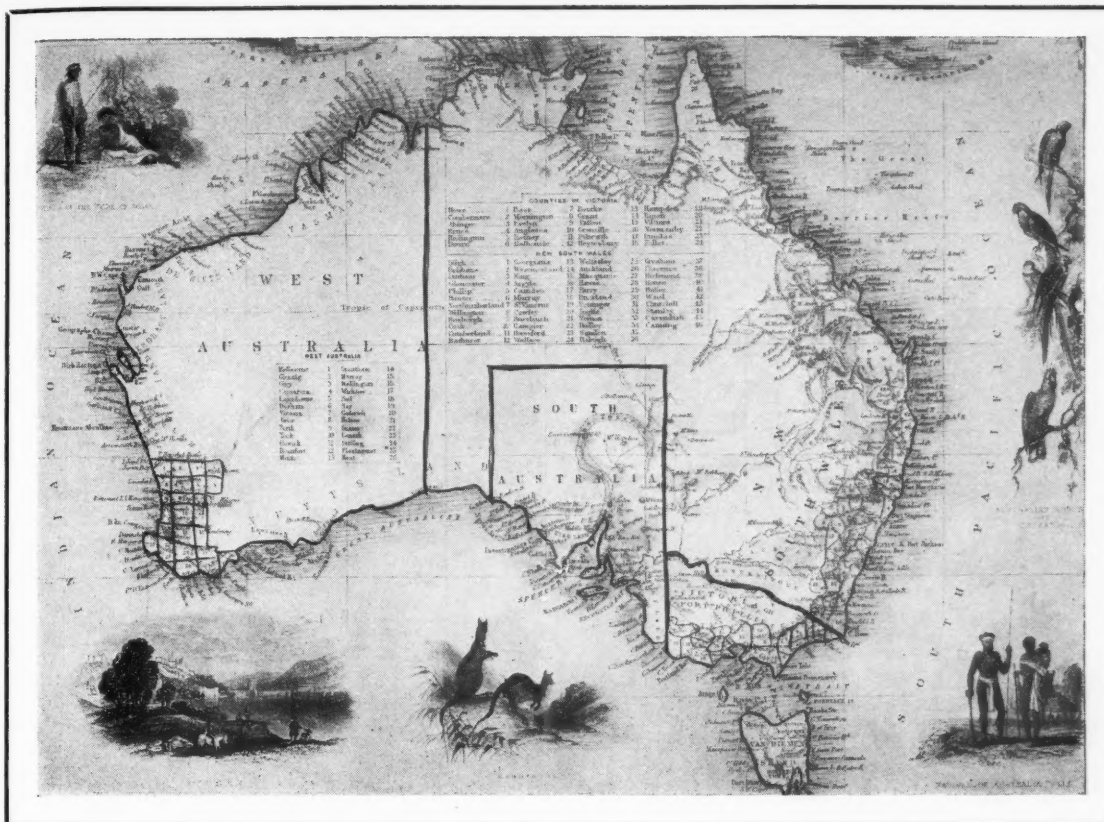
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CONTENTS

Architectural Review

July 1948

- 2 Vance Palmer
THE LAND
- 5 Walter Bunning
HISTORICAL - SOCIO-ECONOMIC
INFLUENCES ON AUSTRALIAN
ARCHITECTURE
- 10 Raymond McGrath
AUSTRALIAN EARLY COLONIAL
- 14 John Moore
THE RECENT PAST AND THE
CONTEMPORARY SCENE
- 19 A. G. Stephenson
AUSTRALIAN HOSPITALS: A
HISTORICAL REVIEW
- 20 MODERN ARCHITECTURE IN
AUSTRALIA: A PICTORIAL RE-
VIEW
- 40 Bryan Westwood
AN ENGLISH ARCHITECT VISITS
AUSTRALIA
- 41 ANTHOLOGY
- 41 MARGINALIA

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THE ARCHITECTURE OF AUSTRALIA • A SPECIAL NUMBER OF THE ARCHITECTURAL REVIEW

FOREWORD BY THE RT. HON. J. B. CHIFLEY, PRIME MINISTER AND TREASURER OF THE COMMONWEALTH

AUSTRALIANS ARE KEENLY interested in architecture, particularly now that the war is over and we can turn our full strength to building.

Along with the other Allied Nations we have a tremendous leeway to make up. We need houses in Australia, but we shall not be satisfied with just building houses. It is not enough just to plank down a few houses on a site and leave it at that. That was done in the past and has left us with slums, with factories belching smoke over residential areas, with narrow highways that throttle traffic, with a legacy of ugliness and unhealthy and inefficient homes.

Today in Australia we are planning on a nation-wide basis. We are planning our towns on the principle that towns are a combined social organism and industrial plant and that towns should be built to suit our convenience. No longer will they be just allowed to grow. Towns and cities must be made better places in which to live. We must place factories in correct relation to homes and both in relation to transport. It means planning so that it is impossible for slums to develop. It means providing parks, playgrounds, community centres, new schools, museums, theatres, art galleries, and swimming pools.

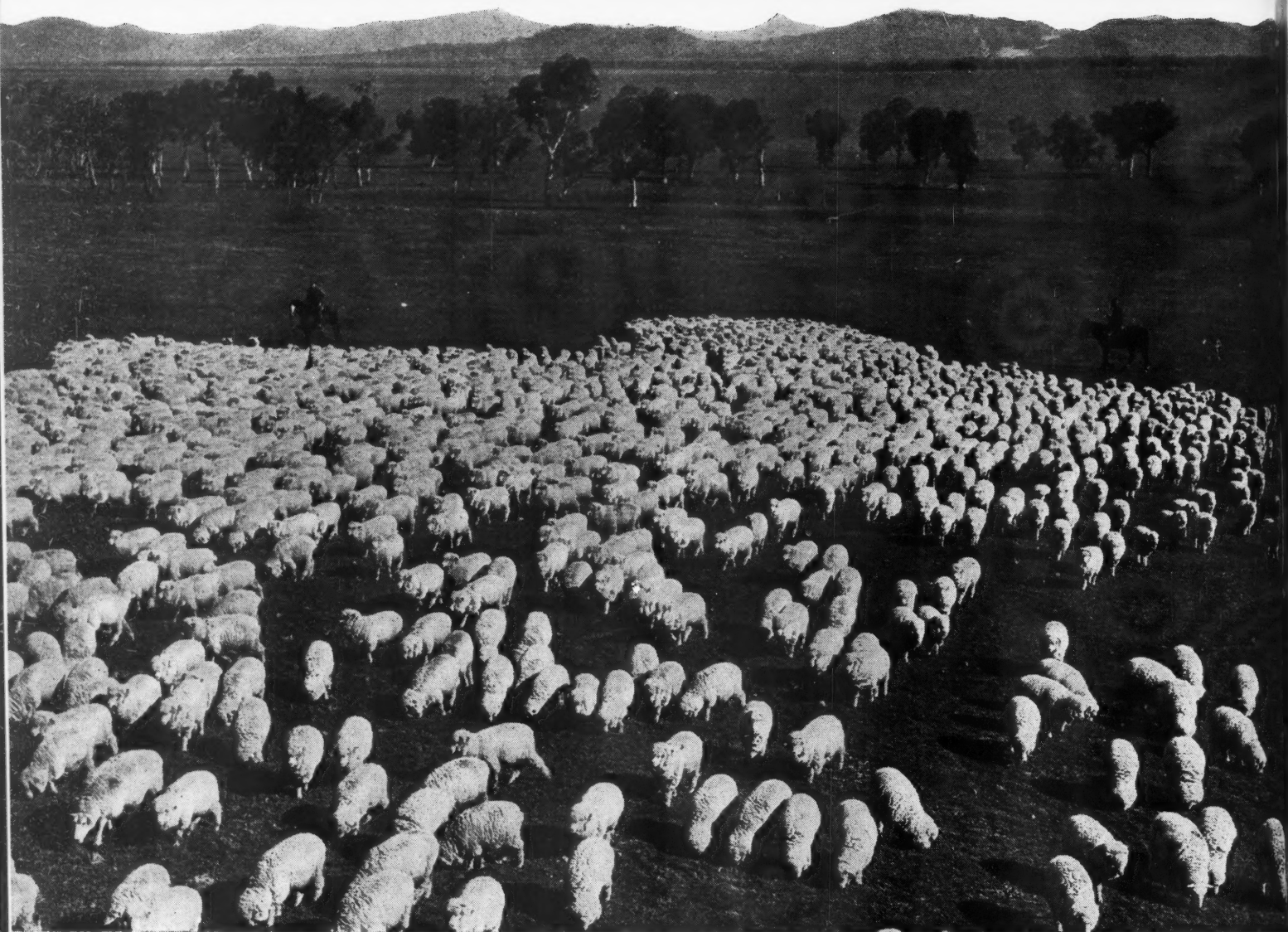
Australia is keenly interested in zoning and regional planning; you will hear us discussing the advantages of green belts round towns and cities and arguing the merits of garden cities and

satellite towns. The sprawling, chaotic industrial city must not happen again. The bag-humpy and galvanized-iron country towns must not be repeated. In the past, as this issue will tell you, Australia grew too quickly at a time when everyone was too busy taming a new and difficult country to think very much about these things and to plan for the future.

We were too young in our period of rapid expansion to have acquired a tradition of craftsmanship; and many thousands of cheap, bad houses were allowed to be built.

War brings at least one good thing; it forces people to think about themselves. So, in Australia, as in Britain, we have seen a resurgence take place. People have an intensified interest in their country, an increased interest in great music and literature, in all the things that help to make life more graceful and pleasant. Among them is architecture and better and more efficient homes.

Australians are ambitious in architecture—we intend that our public buildings and private homes shall be worthy of our future.



THE LAND

VANCE PALMER

AT FIRST GLANCE there is little that is striking in the Australian scene. What is individual about it does not reveal itself quickly. Early navigators were unimpressed by the physical features of the continent, and their journals betray a lack not merely of wonder but of curiosity. They sailed along the coasts of the great land-mass with critical, unexpectant eyes, their rational eighteenth-century minds finding nothing that stimulated dreams of wealth, certainly nothing that awed the imagination. There were no Amazonian river-mouths, dazzling mountain-peaks, or signs of natural abundance.

And the basic geographical features have not changed since that day. Seen from some impossible point in the stratosphere, this last continent would seem an empty saucer, deeply chipped at opposite edges. Originally a pair of long, thin islands, running north and south, it

became a single land-mass through the rising of the intervening sea-bed, but the high land to the east and west keeps out fruitful rains from the interior. Thus a great part of this interior is dry and desolate, like the heart of most continents.

Yet no one looks at a country from an impossible point in the stratosphere. The observer flying low over the continent, north to south and east to west, gains a truer view. Most of the flattish interior, he finds, is not a Sahara, but is covered with a silvery vegetation—saltbush and bluebush, various kinds of acacia and casuarina, mallee, needlewood, spiky tufts of spinifex. Some of these shrubs and grasses provide fodder if water is available. 'When the oats are on the spinifex,' says a bush proverb, 'a horse will leave its corn.' And the wastes of the ancient sea-bed have been spanned by military roads and railways, the one running north from Adelaide to Darwin, the other west from Adelaide to Perth. There are dead spots in the interior—shifting sandhills and gibber plains—but little territory that has not been explored, surveyed, and brought into touch with civilization. Let some crazy prospector, looking for gold or mica in the

rugged wilds of the Arltungas, fall victim to an accident, and there is an even chance that casual blacks will get a message through to the Flying Doctor, who will be at his side in a few hours. This extraordinary medical service, started some years ago by the Inland Mission, has already become a legend all over the continent and has done more than roads or steel rails to make the scattered pioneers of the interior feel themselves one people.

But it will be a long time before this 'red heart,' as some call it, can be much more than a land-link between the settled regions of the east and west. On the coastal slopes, on the grassed, inner plains, and in the fruitful areas around the large cities—Sydney, Melbourne, Brisbane, Adelaide, Perth, Hobart—there is room for the population to treble itself as means of transport improve and cultivation becomes more intense. In the beginning roads were designed to radiate from these harbour-capitals, and settlement has meant a gradual pushing outward, first with cattle to pioneer the rough country, then with sheep, finally with the plough. That, at any rate, was the prescribed order of progress, but it could not always be pursued, for the discovery



Above, a giant fern seen against the sky of New South Wales.



Above, the snow-covered Southern Alps of New South Wales.



Above, stringy-bark in the Blue Mountains, New South Wales.

Below, Lord Howe Island, 400 miles north-east from Sydney.



Below, breaking-in horses at Undoolya, Central Australia.



Below, a country town among wooded hills; Bright, Victoria



of gold in the middle of last century carried large numbers of people into new, unbroken territory, and when the alluvial gold petered out there were more people seeking land than could be fitted into a primarily pastoral economy. The period between the gold-rushes and the end of last century was one of conflict between established pastoralists and land-hungry settlers, eager to carve out small homesteads of their own.

It was also a period when the Australian character, as we know it today, began to take shape. The small farmer, breaking in virgin soil to the plough, had no export market for his goods; he had to be self-dependent. His capital was meagre; he was forced to make shift with the materials at hand for his housing, even for the working of his land. A robust philosophy of the virtue of adjusting yourself to circumstances came to be the ruling one: it found voice in the oral literature of the day; those anonymous ballads that grew out of the new life and were sung around campfires and at settlers' meeting-places:

Oh, stringy-bark will light your fire,
Greenhide will never fail y',

Stringy-bark and greenhide are
The mainstays of Australia.

That capacity for adjusting oneself to circumstances, making the best use of the stringy-bark and greenhide at hand, is still part of the Australian character and has been displayed conspicuously in many military campaigns. When contrasted with the American instinct to demand that the right machine be provided to do each particular job, it shows both its virtues and defects. It will carry men successfully through rough fighting, like that in New Guinea, where methods and even material have to be improvised; but hasn't it often meant a wastage of strength and will, even of life itself?

Another spiritual product of the time was a cheerful acceptance of Australia's isolation from the rest of the world. Many of the original gold-seekers were rebels against old-world poverty and injustice. They saw (and taught their children to see) Australia as a virgin country from which all the wrongs that had made life in their homelands intolerable should be shut out. Australia was not to be, as one poet expressed it, 'a drift Sargasso where the West in halcyon calm rebuilds her fatal nest': she was to

be 'Delos of a coming Sun-God's race.' Among the workers and small farmers a burning idealism flourished, and it was supported by the conditions of life itself. In the face of natural calamities (like flood, fire and drought) it devolved on every man to be a good neighbour, and among the unions the gospel of mateship was preached as a creed, so that it lifted the clashes between bushworkers and pastoralists into something higher than a mere wrangling about wages and conditions.

Looking back now, it can be seen that this period was an important formative one for Australia, but economically and socially it was lopsided. There was a gap between the rich pastoralist, breeding his herds of merino sheep scientifically, and the poor selector crudely farming his few acres and living on the product. A new phase was ushered in near the end of the century. Cumulative government Acts gradually secured a better distribution of land, and technological improvements raised the level of farming. Chief of these was the application of refrigeration to overseas transport, so that butter, fruit, and other perishable products could be sold on the world-market. But the revolution began



Above, a wooded bay on Hawkesbury River, New South Wales.

Below, a Sydney seaside suburb, entirely built in this century.



Above, stunted trees and rocky outcrops in the Southern Alps.

Below, rolling country in the valley of the Molongolo River.



Above, Arunta tribe aborigines in the MacDonnell Ranges.

Below a native spearing fish on the Great Barrier Reef.

on the land itself. Through the invention of new kinds of ploughs, great areas of virgin country were cheaply brought into production; the experiments of practical farmers, like John Ridley and the McKays, led to the construction of machines that could skim off the ripe harvest with little labour; the laboratory work of William Farrer evolved wheats that not only milled well but resisted rust and drought. In a short space, Australian farming, once on a low level, became as scientific and productive as the breeding of merino sheep.

At the same time, the mechanization of agricultural life provided a base for secondary industry. It was a growth that developed greatly in the period between the two wars, and now the sheer necessities of a critical three years have brought it to a high pitch.

Today the life of the continent beats to a much more rapid pulse than that of half a century ago. It is not merely that the wheat farmers of the mallee, the dairymen of Illawarra, the fruit-growers of the Huon Valley, have been drawn out of their isolation into the channels of world trade, but a subtle change has taken place in the attitude of the people to the land itself. To the embittered small farmers and workers of the eighties, Australia was largely an idea in the mind, a dream of a possible Utopia, and when their first hopes were disappointed, many of them were ready to transfer their dream to a communal settlement in Paraguay. Later generations have become more firmly rooted in Australian soil through the ties of feeling and the force of art. Writers, like Lawson and others, have provided them with images of themselves against their natural background. Landscape-

painters have brought out the beauty of a country once thought featureless and lacking in colour. The colour was always there, delicate and unemphatic, but it took the art of Streeton, Gruner, and Heysen to reveal the charm of its pastel tints, the subtle variety of its shades of grey-green and brown. A similar variety has been revealed in the climate and configuration of the country. It is a far cry from the snow-clad highlands of the southern ranges, where holiday-makers go to ski in winter, to the tropic jungles of the North where high ridges covered with rain-forest look down on the placid waters of the Barrier Reef.

This coral breakwater, running nearly parallel with the northern coast for a thousand miles or so, might not seem an impressive feature from our imaginary point in the stratosphere, but it remains one of the wonders of the natural world. It is not a continuous wall; it is rather a prolonged archipelago, consisting of countless reefs, broken pieces of the mainland, coral islands in every stage of growth; and a channel of smooth water runs between it and the coast. Apart from the scientific interest of its marine life, it is an ideal playground for the yachtsman and the fisherman.

The sea, indeed, has come to play an important part in the life of the Australian people, and the long eastern coast of the continent is particularly rich in surf-beaches. All summer excursion trains run from the settled country inland to the coast; the sands of innumerable little coves become alive with bathers; and on every surf-beach stands a life-saving reel, maintained by a patrol of self-disciplined young volunteers.

'There seemed to be no policemen and no

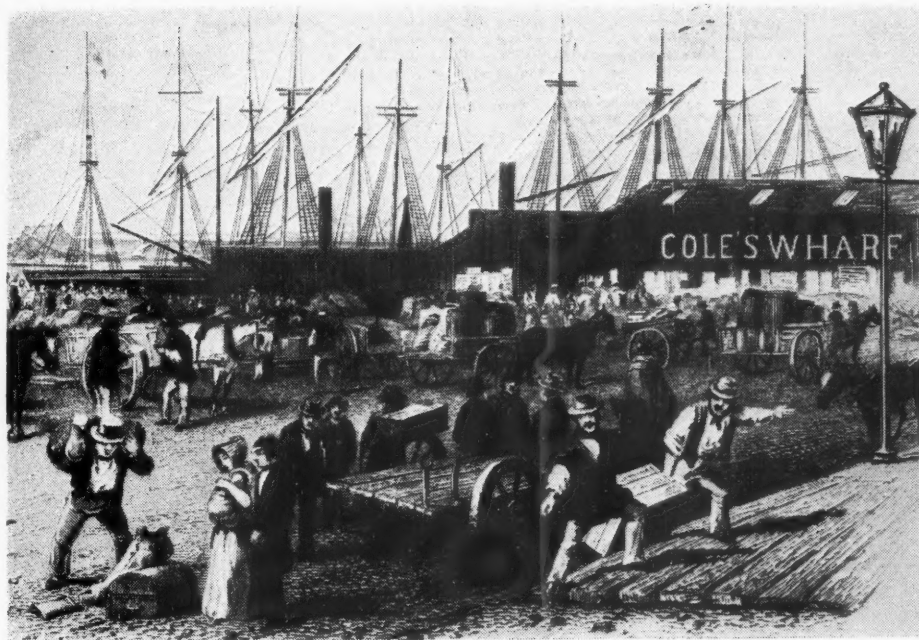
authority,' D. H. Lawrence's observer reflected, looking at the teeming life of Sydney's streets. 'The whole thing went of itself, loose and easy, without any bossing.'

A remark particularly true of this beach-life and the life-savers who superintend it. Hardly visible among the crowd, these young men spring into action if any unlucky swimmer is caught in the undertow, and their organization, with its ritual drill and its simple but expert technique, is a shining example of the community spirit that first found expression among early settlers banding themselves together against the perils of flood, fire, and drought.

In many other things the Australian people are carrying into a society gradually growing more urban the qualities acquired by their pioneering forefathers. They have not quite adjusted themselves to the soil and climate in the matter of food, clothes, and architecture; a century and a half has not been long enough to enable them to master their strange continent and evolve a distinct and individual pattern of living. The development of the country has too often called for a concentration on the economic side of life, and there has been little time to cultivate what is unique in their background or to make use of cultural contacts with their near neighbours—the French in New Caledonia, the Dutch in Indonesia.

But with two world-wars behind them, the second of which has meant the landing of a friendly army on their shores, the period of slow, isolated growth has definitely ended, and in the near future it is likely that Australian life will be stimulated by new, complex influences from America, Asia, and Europe.

HISTORICAL-SOCIO-ECONOMIC INFLUENCES ON AUSTRALIAN ARCHITECTURE



WALTER BUNNING

AUSTRALIA WAS ESTABLISHED as a British colony over a hundred and sixty years ago, on January 26, 1788, when a band of about nine hundred men and women landed on the rugged shores of Sydney Cove. About seven hundred of these were convicts transported by the Government of England because the gaols at the close of the American War were embarrassingly overcrowded. The decision for this highly experimental and hazardous venture was made by the Ministers of George III on advice proffered by Sir Joseph Banks after he had sailed along the coast in 1770 as botanist to Captain Cook.

Although the long term motive may have been exploitation of a new continent the immediate economic policy laid down by the Colonial Office to be carried out by the first Governor of this penal settlement, Captain Phillip, was to establish a self-supporting colony of small land holders. Apart from a small river, a profusion of curious plants and an indifferent harbour discovered by Captain Cook and his crew in 1770, little was known of this new land. The colonists had not been specially selected for their new tasks of farming. For a number of years there were far less women than men, the development of family life was slow.

As time went on the conditions in the settlement became unbearable due to the difficulty of growing crops in the barren soil, the heavy task

of clearing enormous trees with poor axes and the failure of regular supply ships from overseas. After three months a publicly-owned farm was established to provide wheat, barley and other grain for the population. These foodstuffs were provided, together with agricultural implements and cooking utensils, from a Government store on production of an order. The social system was one of public ownership under military control. Grants of land free of rents and taxes were made to emancipate convicts. Every freed man had a hut erected at public expense. In 1790 non-commissioned officers and privates were invited to become settlers. Free settlers from England were encouraged and the Colony gradually became self-supporting.

Early Building and Town Development

The early houses of rectangular plan were built of cabbage tree slabs plastered over with clay and roofed with thatch of the gum rush. The shortage of glass caused the substitution of shutters for windows.

The pride of the Settlement was Government House, a rambling wooden house with an Italian Renaissance colonnade. Building was slow partly through lack of craftsmen and partly for want of lime. Even so, Governor Phillip, with great foresight considering the undeveloped state of the Colony, drew up a plan for the town in which

streets were to be two hundred feet wide. It was a grid-iron plan providing one main axial vista with Government House as the focal point. It is interesting to note that the standard of size of allotment envisaged was higher than many local government bylaws today, viz.:—

'the land will be granted with a clause which will prevent more than one house being built on one allotment, which will be sixty feet in front and one hundred and fifty feet in depth; this will preserve uniformity in the buildings, prevent narrow streets, and the many inconveniences which the increase of inhabitants will occasion hereafter.'

(Extract from Governor Phillip's dispatch to the Colonial Office accompanying the first town plan in 1790).

The reference to the desirable uniformity of buildings was clearly the influence of the Georgian tradition, which was accepted without question. In 1829, town planning regulations were temporarily introduced which enforced regularity of facade, set-back and street widths.

Governor Phillip's plan failed because it had no regard for the natural conditions of the site; it was the rigid plan of a military administrator. The stone buildings which would have defined the street system were slow in being erected and in the meantime settlers' huts had been built along natural footways. Phillip could not enforce the removal of dwellings erected under such difficult circumstances and he 'permitted' an irregular form of development. Sydney has had no conscious planning to this day.

Between the year that Governor Phillip left (1792) and the arrival of his successor (1795) the Colony was under the administration of two military officers, Grose and Patterson, who contrived to gain economic control by setting up trading, labour and land-holding monopolies. Among other things they allowed the settlement of a few persons on comparatively large holdings and perverted the official control of imports; the settlers' freedom became a mere myth. Rum, being in short supply, became a medium of exchange. Prices rose, driving the small land-owners by debt and bankruptcy to forfeit their property which was seized by the officers. By 1800 ninety per cent. of the four hundred farmers in the Colony and most of the population were economically strangled by two dozen of their number.

John Macarthur, one of the officer squires, had success in growing fine wool; this was economically the most important step in the development of the Colony. It occurred at the same time as the discovery in England of ways and means of manufacturing woollen materials by machine. This opened up the English market for Australian wool, which for fifty years formed the only staple export of the country. To be successful wool production requires the use of large areas of pasture land. Those interested in expanding the industry for their own ends carried on a lengthy political struggle for a system of large land grants to suit their own purposes. Captain Bligh (of Bounty fame) was sent to break up the officer's monopoly. But he could not succeed

squires had organized for themselves.

Dispersal

The land laws up to 1831 had the effect of dispersing the land holdings. Intending settlers made a journey from town, picked a location for their farm or pastoral property and applied for a grant from the Crown. The resultant dispersal had a considerable effect upon social life. Both bachelors and families lived in enforced seclusion in the wilderness. Before the invention of cheap wire fences it was necessary for shepherds to watch the flocks in the daytime, only yarding them at night; this contributed further to the loneliness of country life generally.

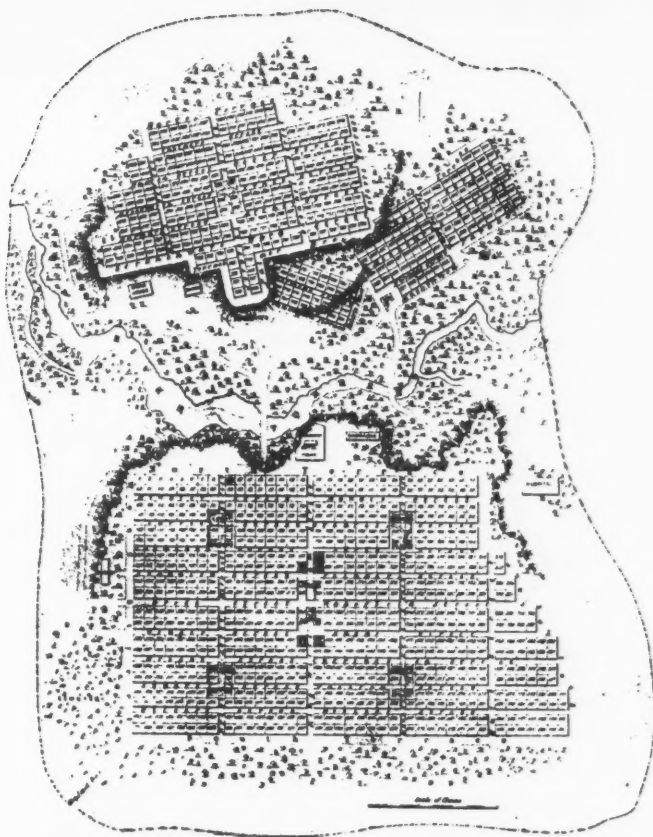
The living conditions outside the town were rough. Huts were built of wooden slabs cut from hardwood or faced and roofed with bark. The original hut was often turned into a detached kitchen and more comfortable quarters erected as the farm proved productive.

This form of housing has no precedent in architectural design. Our forefathers were too busy winning the soil to bother with refinements. They lived too hurriedly and too precariously to be concerned with the appearance of their houses; art can only be fostered in conditions of serenity and ease. It might have been expected that the buildings of this early period would possess the artistry of the old English farmhouse. But the materials which the builders were accustomed to use were not always available on the spot, furthermore many settlers were not traditional English farmers.

After the Napoleonic Wars the wool industry attracted a number of wealthy Englishmen who took up grants of land outside Sydney between Camden and Parramatta along the Cow Pasture Road, where they built elaborate homesteads on the crests of hills. Able to afford hired labour, they had more leisure and money to build fine houses. Their homesteads resembled small villages, each self-contained in providing its own necessities. The exteriors were in the now clearly established Colonial style with hospitable porches, long colonnaded verandahs, broad eaves and were built in brickwork painted white. Never in Australia's history has this domestic architecture been excelled in its feeling of spaciousness, good proportion and superb craftsmanship.

Artificial Concentration

An English propagandist of great ability, Edward Gibbon Wakefield, had a considerable effect on Colonial policy in the early nineteenth century. Wakefield in his *Letter from Sydney* in 1829 decried the effect of scattered holdings and its isolation on social life and the development of culture and science. He advocated that land should be parcelled up by the Government and sold in order to effect concentration of population. His theory was that land should be sold at a sufficiently high price to place it beyond the reach of the ordinary man, thus creating a large labouring class. This it was claimed would develop a leisured intellectual class so far lacking in the Colony. Wakefield's theory impressed the Colonial Office but the Governors would not consent to introduce it. Wakefield, through in-



Grid-iron plans in practice

The practical justification of the grid-iron plan in a new settlement is that it simplifies the parcelling out of the land, and so it is not surprising that it should have been adopted for Melbourne, Adelaide, and other Australian cities founded in the second quarter of the nineteenth century. Above is a plan of Adelaide, as laid out in the thirties by Colonel Light, with the lots numbered. Right, the market square of Geelong.



fluence in England, brought about the establishment of a Commission to found a colony in South Australia in which his theory was put to the test. The capital of this new Colony, Adelaide, was planned and surveyed in the grid-iron tradition by Colonel Light, an English surveyor. The plan is notable as being the first known plan to introduce the green-belt principle. The town has spacious streets and delightful open squares. A green wedge of parkland, through which runs the river, subdivides a suburb from the town proper. The allotments were subdivided with considerable depth from the street to enable the town dwellers to run a horse and cow and to grow vegetables. Later, the back areas of the allotments became disused under conditions in which milk and vegetables were cheaply produced and distributed and the automobile replaced the horse. The back portions were later

subdivided and served by narrow lanes. They now form slums in the centre of the town; a problem typical of many Australian towns today.

The Colony failed financially because the majority of the new settlers would not engage in productive work but remained in the town bargaining and trading in town sites. The Governor was recalled in disgrace.

Expansion

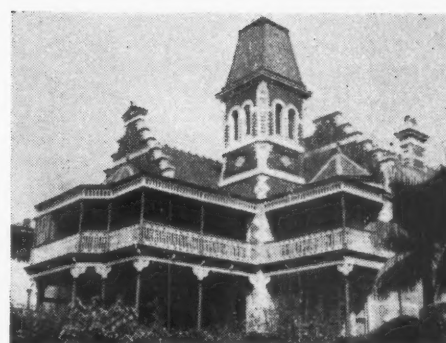
Nearly fifty years after the landing at Sydney Cove settlement took place on the shores of Port Phillip Bay by the River Yarra on the Southern coast of Australia. This area, now the capital of the State of Victoria, was administered by the Governor of New South Wales who gave orders to lay out a new town, Melbourne. This plan was again in the grid-iron manner with no planned centres of commercial, residential or industrial



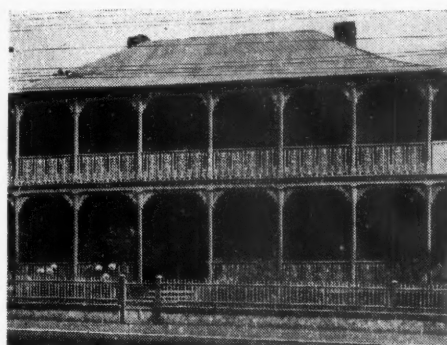
A small town hotel in wood with roof of corrugated iron.



Another example of the mid-nineteenth century vernacular.



A dashing combination of cast iron and polychrome brick.



A verandahed house with delicate cast iron railings in Hobart.



A house in the earlier colonial tradition with Ionic columns.



Salamanka Place, Hobart, with Mount Wellington behind.

to organize ten years before, reached its height in a series of strikes to obtain better working conditions. The workers suffered great defeats which caused them to enter politics; the Australian Labour Party was formed. Followed a period of progressive social reform; Australian art and literature had their beginnings. Social democracy was born. The pinnacle of achievement of this century was the federation of the six colonies of Australia; up until this time the States had been independently governed. This act was symbolized by the creation of Canberra, administrative headquarters of the nation. Because of interstate jealousy the site was selected on neutral virgin territory. The town plan was won in world-wide competition by an American architect, Walter Burley Griffin, a pupil of Frank Lloyd Wright. The plan was based on experience of the radial growth of development out from the various nodal points. In this plan the centres of the various zones—commercial, administrative and residential—were spaced well apart to provide for an orderly centrifugal growth. The centres were connected together with straight high-speed traffic-ways. The scheme was based on a triangular axial arrangement with symmetrical balance. In its present stage of partial development it presents a 'neither town nor country' picture which is frequently criticized by the town dwellers because of the great distances of open space to be covered in reaching the centre. A valid criticism is, per-

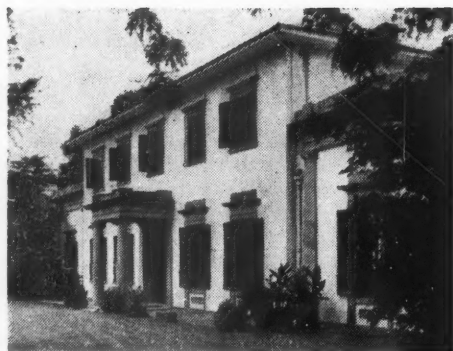
haps, that it looked too far ahead to the universal automobile age and is consequently inconvenient at the moment. The ornamental lakes scheme which is to be developed about the Molongolo River has not yet been attempted and will undoubtedly add real meaning to the plan.

The outstanding achievements of Canberra are, firstly, that a large town has been developed on virgin soil; secondly, that the land was acquired by the Government and leased, thus forming a practical demonstration of the benefit of nationalization of land; and thirdly, the housing in spacious surroundings presents the highest general standard in the continent. The architecture itself is undistinguished but by excellent tree-planting forms a pleasing whole.

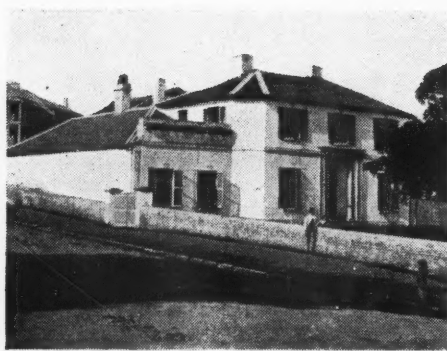
The architecture of town and country during the twentieth century was subject to the same influences as Britain, except that the late Victorian gave way to Italian and Spanish domestic design popularly grouped under the term 'Mediterranean.' Its white walls were suitable to the temperate and tropical zones of the continent but the aesthetic was entirely superficial. Unlike the position in Britain, Australian Governments showed little desire to accept responsibility for housing the lower-income groups between the two Wars but have now taken a considerable interest in post-war schemes by agreeing to subsidize one-half of the housing programmes for the next ten years to enable rentals to be reduced to one-fifth of

the tenants' family income. In the town planning field Acts have been passed recently by three of the six States making the planning of towns obligatory on direction by the responsible Minister. Although planning has been placed in the hands of local government authorities, central authorities have been created with State-wide advisory powers.

Australian architecture has derived no idioms from the native inhabitants of the continent, the aboriginals' habits of continuous movement never allowed the development of any permanent form of shelter. The influence on architecture until the present century has been continuously English with slight modifications to suit the local climate although it was unaffected by the Industrial Revolution until a much later period than in the parent country. During the present century the Spanish and Italian note has been dominant in domestic design and American influence is clearly reflected in commercial buildings. Sound contemporary architectural design introduced by young architects who have travelled in Europe, Britain and America and who favour developing an aesthetic suitable to the varied climate and character of the country has not yet become generally accepted. But it is certain that the continent will take considerable cultural strides and is likely to be influenced by recent Brazilian achievements because of the great similarity of climatic problems.



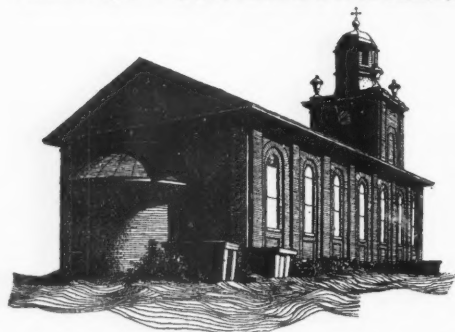
Camden Park, Camden, 1834, attributed to F. H. Greenway.



Old Education Building, Sydney, built 1811, destroyed 1915.



Victoria Club, Castlereagh Street, Sydney, built in the 1830's.

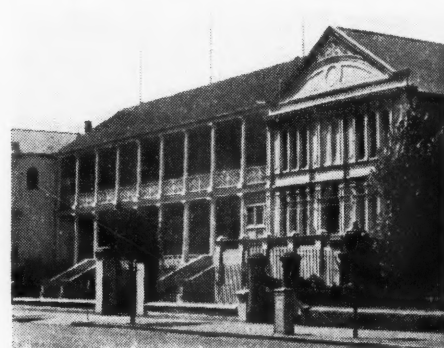


AUSTRALIAN EARLY COLONIAL

RAYMOND McGRATH



Burdekin House, Macquarie Street, Sydney, completed 1841.



State Parliament House, Sydney, c. 1820, with later additions.



The Mint, Sydney, part of the old Rum Hospital, built 1811.



The curved verandah of Greystanes, Prospect Hill, N. S. W.

I HAVE OFTEN heard Australia described as 'a country without a background'; as a great, raw hinterland stalked by lean aborigines; as a monotonous tormented landscape; a continent without an architecture.

'These are the coasts that old fallacious tales
Chained down with ice and ringed with
sleepless gales.'*

Australians themselves are often most apt to foster these half-truths. They derive from the nostalgia of the early settlers, from the Australian's tenderness for his antipodes—romantic Mediterranean cities, castles in Spain, England of Chaucer and Shakespeare. Viewed from the Pacific coast Piccadilly is as potent to any Australian as Tipperary to an Irishman. And there is hardly anything strange in this attraction if we remember the circumstances of

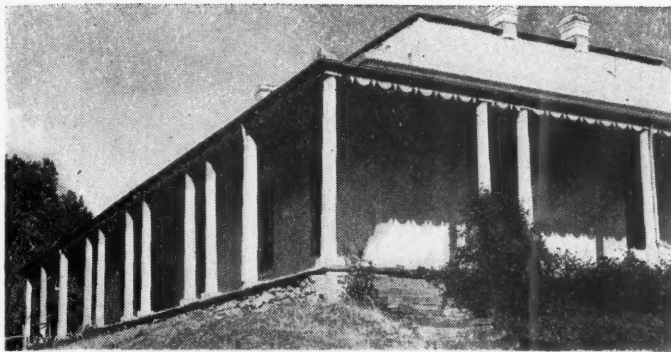
Australia's emergence as a nation, the ties between the old country and the new—this 'new Britannia in another world,' as William Charles Wentworth called her in 1824.

The truth is that the Australian continent is rich in variety and beauty. Its landscape ranges from the mangrove swamps of the Northern Territory, the coral gardens of the Barrier Reef and treeless Black Soil Plains to the Blue Mountains with their gullies of ferns, the snows of Mount Kosciusko, the timber forests of Gippsland, the orange groves of New South Wales, the vineyards of the Murray and the apple orchards of parklike Tasmania. Up and down the Pacific coast sea birds wheel over surf-white beaches. Inland the multitudinous parrots fly up like rainbows into the sun. Black swans drift lazily on the Western lakes. A white eagle scours the shore. And at all times of year throughout the continent the perfume of tree and wildflower gives an extraordinary fragrance

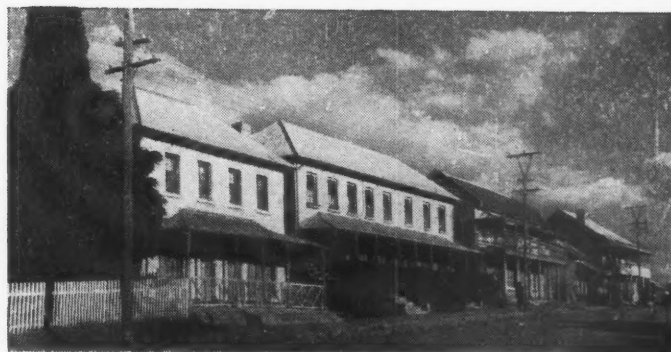
to the land—a pervading scent of Eucalyptus and aromas of Banksia, Boronia, Callistemon, Correa, Grevillea.

Poets and painters have borne testimony to the particular beauty of the country. I recall Henry Kendall's *Leaves from Australian Forests* (1869) and *Songs from the Mountains* (1880); the landscapes of Lambert, Long, Heysen, Gruner and Macqueen, which each caught some particular aspect of the Australian scene. And from a volume of essays by Le Gay Brereton, I take two vignettes, almost at random: 'In a dry season the grey plains bake, and the red dust advances, a body of threatening darkness, and roly-polies, globular skeletons of perished plants, run and leap frantically for miles and miles.' 'A valley where the heads of innumerable gum trees were like a sea swept by huge waves that surged against the bases of islanded rocks and swept about the cliffs, pushing upward at vast shores where the mordant wind has

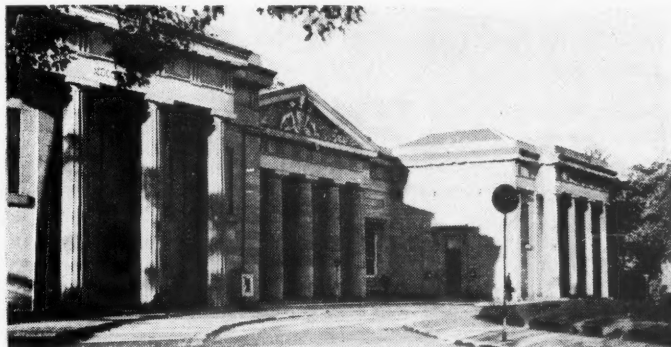
* Henry Kendall, *Poem on the occasion of the Sydney International Exhibition of 1879.*



Throsby Hall, Moss Vale, N.S.W., which was built for Dr. C. Throsby's nephew in 1834.



A street in Campbelltown, N.S.W.; the building second from left was The Railway Inn, built 1840.



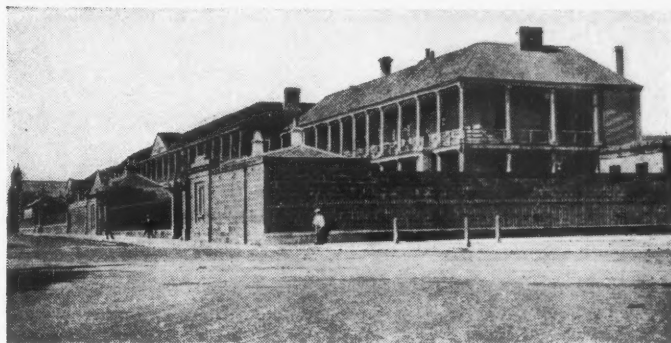
The Criminal Courts, Sydney; the main building was completed in 1841, the further wing in 1884.



Warehouses on the east side of Circular Quay, Sydney, from an old photograph taken in 1870.



Commissariat Store, Sydney; construction began 1809. Building on right 1812, demolished 1939.



The Rum Hospital and Mint, Sydney, built 1811. The Rum Hospital was demolished in 1879.

revealed, in the crumbling sandstone, broad bands and splashes of red and cream and yellow. All the valley and the hills were hazy blue, and across the uneven surface of the sea crawled the indigo shadows of white glowing clouds.'

But this is landscape. What of manscape? The earliest Australian Settlement was established in Sydney Cove, Port Jackson, in 1788 by Arthur



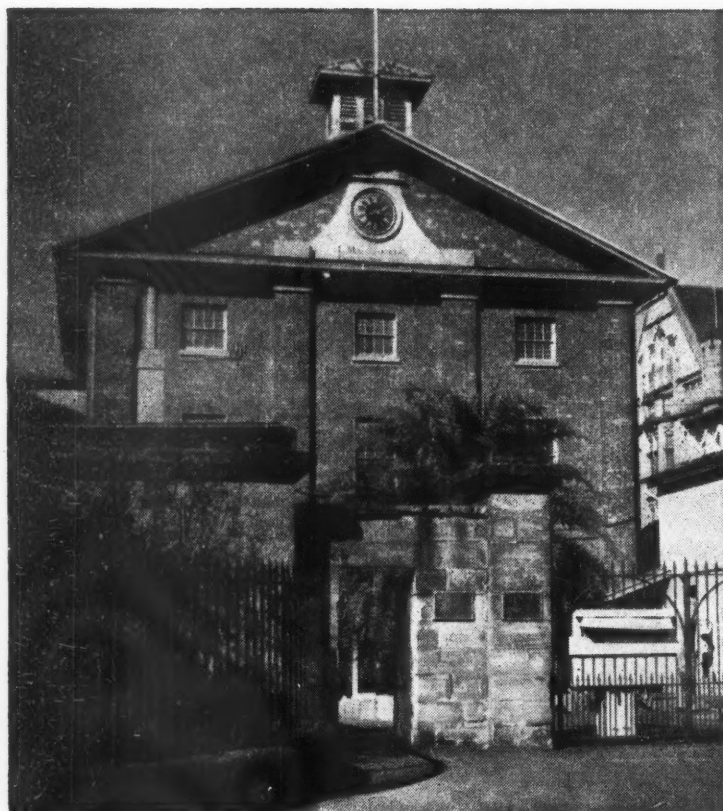
Australian primitive: a settler's slab hut 'out back.'

Phillip, first Captain-General and Governor-in-Chief of New South Wales. After the triple discharge of musketry which concluded the ceremony of establishing a regular form of government on February 7, he addressed his co-colonists in the following words: 'Witness the magnificent harbour which before us extends its hundred beautiful bays. Witness the beautiful landscape, the islands, capes, and headlands, covered with waving foliage, rich and varied beyond compare. Witness every surrounding object which, as regards a situation for our future homes, is more than our necessities could demand or our tastes desire. Happy the nation whose enterprises are thus favoured by the elements and by fortune. Happy the men engaged in an enterprise so favoured! Happy the state to whose founding such propitious omens are granted!'

It is necessary to remind ourselves that building in Australia is little more than 150 years old;

architecture younger still. The first raw, vernacular building was not unsuited to a virgin soil—the wattled or slab huts of the settlers; dour, Aberdonian stone warehouses. The first signs of elegance in building, architecture in fact, came with the Governorship of Lachlan Macquarie (1809-1821). His architect, Francis Howard Greenway, carried the English classical tradition to its furthest, most unexpected outpost. For who would have imagined Doric and Ionic grace, the Georgian perennial, transplanted and reflowering in a continent which had enjoyed forty million years of isolation!

Something must be said about the antecedents of Macquarie and his official architect. Macquarie was a professional soldier. Born in Scotland in 1761 he served in America, Jamaica, Egypt, India and Cochin China until in 1809 he assumed office as Captain-General, Governor-in-Chief, Vice-Admiral and Commander of the Forces in the Territory of New South Wales



The architecture of Francis Greenway

Francis Henry Greenway was transported to Australia in 1814. Formerly he had practised in Bristol, though none of his work in England has been identified. In 1817 Macquarie, Governor of New South Wales, appointed him Government Acting-Architect. During the next four years Greenway was very active in Sydney, but on Macquarie's recall he was supplanted by an officer of the Corps of Engineers. Left and detail

above: Hyde Park Barracks, Sydney (1817). Above right: an attributed work; Newington, on the Parramatta River, N.S.W. (from Hardy Wilson, *Old Colonial Architecture in New South Wales and Tasmania*). Opposite page, top left: Wivenhoe, Cobbitz, N.S.W. (also from Hardy Wilson, *op. cit.*). Opposite page, lower left: north portico of St. James's, Sydney (1819). Extreme right: a general view of St. James's, Sydney.

and its Dependencies. He has been described as 'stern, kindly, courageous, tender-hearted, narrow, broadminded, full of little varieties and great conceptions, sensitive as a woman, tenacious of purpose, and, above all, a good Australian.*' His most remarkable attributes, from our point of view, were his interest in convict emancipation and his enthusiasm for public building. And this exceptional combination of interests, which eventually led to his recall, found chief expression through the person of Francis Greenway, his architect. Unfortunately we know little about Greenway's life in England. He was trained in London and subsequently practised in Bristol, residing at 7 Limekiln Lane during the years 1805-1812 (inclusive). The City Librarian of Bristol, whom I approached, regretted that he was unable to trace any information regarding his work there, but, as Mr. John Summerson suggests, there may be something embedded in the files of local newspapers or copies of the *Gentleman's Magazine* and some day somebody may undertake the necessary research. His Australian career commenced in 1814, when he was transported for fourteen years for failure to declare his effects in bankruptcy. Governor Macquarie had been asking for an architect but had received only His Royal Highness's positive Command 'to undertake no public buildings or

works of any description without having the previous sanction of His Majesty's Government.' Undismayed by these instructions Macquarie gave Greenway a 'ticket of leave' and appointed him as Civil Architect in 1817 at a salary of three shillings a day. How undismayed he really was may be judged from this passage in Lang's history: 'The number of public buildings of every description, as well as of other public works, erected or constructed by Governor Macquarie, not only in Sydney and Parramatta, but in all the other settlements of the colony, as also in Van Diemen's Land (Tasmania), which was then a dependency of New South Wales, would almost exceed belief. The list—which includes barracks for troops, stores for provisions, hospitals both general and military, houses for public offices and officers, churches, school houses, quays, wharfs, watch-houses and police offices—occupies ten closely printed folio pages of a Parliamentary Report, and includes not fewer than two hundred and fifty particulars.'†

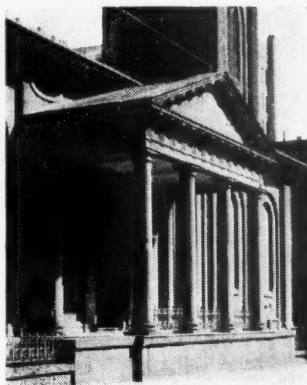
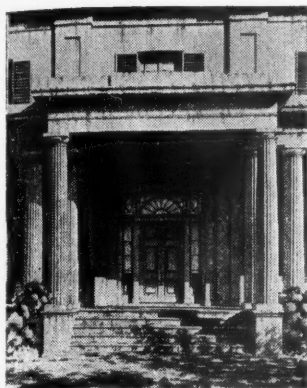
This programme was well advanced when Greenway arrived in Sydney. There were extensive quay-side buildings (including the fine old Commissariat Stores) and the remarkable 'Rum Hospital,' in Macquarie Street—so called because of the rum concession which financed

its erection. In 1853 a block of this building became The Mint, and is still standing. The other surviving block still houses the State Parliament. Begun in 1811 the old 'Rum Hospital' was a noble range of buildings, perhaps the first to exhibit that particular *simple intine* and generous horizontality which are characteristic of the Australian Colonial style. What I admire about this building is the lofty two-storey colonnade bearing the bulk of the main roof, a colonnade relieved only by the decoration of its Chinese Chippendale balustrade (replaced in The Mint but still existing in the State Parliament). Sir Herbert Baker exploited the monumental possibilities of this combination of roof and colonnade in his Pretoria buildings. The opportunity seems to have been missed in Australia. Strange that a Melbourne paper of March 12, 1935, should regard this unique formative example as 'a pile of rubbish that has neither history nor architecture to recommend it.'

Civil architecture must have been a solitary task for Francis Greenway who in England had been the contemporary of such men as Repton, Nash and Soane. But the quality of his work is a remarkable achievement and reveals the interest he took in it. His principal works are: The Hyde Park Barracks, Sydney (1817); St. Matthew's Church, Windsor (1817); The Macquarie Lighthouse, South Head, Sydney (1817); and St. James' Church, Sydney (1819). *Newington, Parramatta River, Subiaco, Rydalmere*

* J. H. M. Abbott in 'The Lone Hand' Magazine (February 1913).

† John Dunmore Lang, *An Historical and Statistical Account of New South Wales including a visit to the Gold Regions* (1852).



and other houses are attributed to him.

Governor Macquarie had soon shown an appreciation of Greenway's services. On December 16, 1817, when South Head Lighthouse was completed, he gave him his freedom. 'This being altogether a very interesting day and an auspicious one, I presented Mr. Greenway the Government Acting-Architect his emancipation—dated this day—it being delivered to him at Macquarie Tower this morning before we breakfasted.' Greenway now became fully fledged Colonial Architect and there followed four years of intensive building. Unfortunately, when Macquarie was recalled Greenway was supplanted by an officer of the Corps of Engineers! 'Henceforward he depended for his livelihood on private commissions which were scanty, as is shown by his advertisements in the *Sydney Gazette*, calling tenders for a cottage, additions to a house, and a tomb.' I quote Hardy Wilson, the Australian architect to whom we are indebted for practically all our knowledge of Greenway and his work. Wilson's *Old Colonial Architecture in New South Wales and Tasmania*, with its fifty collotype reproductions of the author's own drawings, is a rare and beautiful folio. It was printed in Vienna in 1924. Here in word and drawing you will find the best picture of the architecture of the period. 'Shingled roofs were universal in those early days. The shingles, split from great trees felled in the vicinity, speedily turned to a pleasant grey, and curling and twisting as they seasoned,

gave the roofs a charming texture. The bricks were rough on the surface, hand-made and wire-cut, and usually of a warm red hue which varied according to the clay in different localities. The stone was sandstone of a golden grey or yellow tint which time has mellowed. The common colours on the buildings of that day were grey on the roof, red brick, golden stone or white-washed walls, and white-painted woodwork with apple green shutters, a pleasant harmony and fragrant in its cleanliness.'

Whatever may have happened to Greenway—and as little is known about his last as about his early years—an architectural tradition had been established and consolidated in the forty years after Macquarie's departure. New architects appeared, James Hume and John Verge (to whom Burdekin House [1841] has been attributed), Mortimer Lewis (to whom St. John's, Camden [1849] is sometimes ascribed). But they are merely names. There is no History of Australian Architecture. With most buildings the usual answer is: *Architect Unknown*. Perhaps that is as it should be. It is the full flavour of the style that matters rather than its individual ingredients. The illustrated examples indicate clearly enough that there was a natural Colonial idiom. In England I have often heard it remarked of a building, 'It looks quite Colonial.' It did too! Sometimes it was an obvious aspiration for sunshine expressed in spreading eaves or verandahs. Sometimes the factors were more subtle. In Australia a visitor

from England looking at the Hyde Park Barracks might be reminded of St. Paul's, Covent Garden. When I saw Inigo Jones's church in Covent Garden for the first time I was struck by the Colonial air of it.

What produced the idiom? Materials, partly: there was plenty of timber, plenty of clay for brickmaking and good building-stone. Climate and mode of life, chiefly. The Australian sun is bright and hot; no one is worried about dampness in walls. Rooms must be lofty and cool, walls thick and not overwindowed, verandahs and porticoes wide and sheltering. Working upon Georgian and Regency elements these factors produced lovely houses such as *Grey-stanes*, Prospect Hill; *Horsley*, Smithfield; *Bungarribee*, Eastern Creek and *Fernhill*, Mulgoa—to name a few. The Early Colonial idiom has persisted in the domestic architecture, as might be expected, and in this century Hardy Wilson attempted a full-scale revival. Disappointed he gave up architecture for farming. There we will leave the subject.

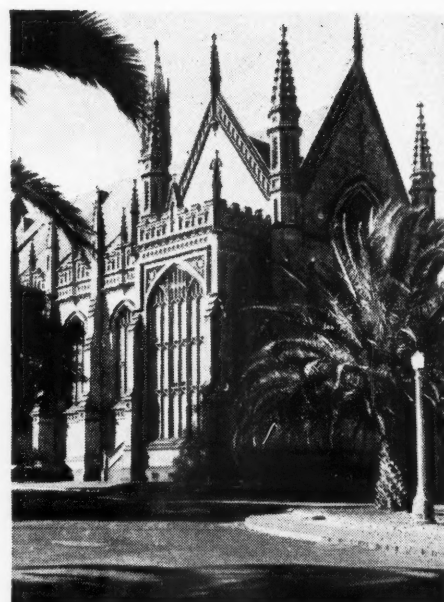
This article has been intended as no more than an introduction to Australia's Early Colonial. Since those comparatively tranquil pioneering days architecture, along with its creators, has been 'through the wars,' in more than one sense. Greenway is a hundred years dead. His ghost now walks abroad reading Lloyd Wright's *Usonian City* and Corbusier's *Urbanisme*. He is wondering about the shape of things to come.



The Royal Exchange Building in Melbourne, built 1853-7.



St. Paul's Cathedral, Melbourne, partly by William Butterfield.



The Wilson Hall at the University of Melbourne, 1879-82.

THE RECENT PAST AND THE CONTEMPORARY SCENE

JOHN MOORE

THE FIRST FIFTY years of Australia's history produced a simple architecture reflecting the character and lives of its people. The following sixty years saw the advent of less simple and more grandiose buildings; the country was experiencing its growing pains—disturbances, indicative of expansion and development, akin to much that was taking place elsewhere at the time, but lacking the promise of the creative architectural progress of the old world. From 1900 onwards, the growth was no less vigorous and the pains no less evident, but through the kaleidoscope of the vast building projects of a young nation coming to maturity were glimpsed some of the more enduring colours of a living architecture which was capable of expansion in a specifically Australian way. Though hindered by the ten years of the two World Wars, this expansion may have gained a spirit which, in the next decade or two, will have an opportunity of showing itself.

Although regional differences of climate exist, Australia as a whole has a oneness quite unlike that of any other great land mass. The eucalyptus of one species or another is to be found nearly everywhere, and their silver grey, ring-

barked frames can be seen north, south, east and west. Sheep and cattle graze in all states. The big cities and the country towns have a monotonous similarity. The people vary little: the men from the 'bush' and the men in the towns are much the same. All are definitely Australian, bred from over ninety per cent. English, Scottish and Irish stock. With the exception of Italians in the sugar cane districts of Queensland, and the Lutheran Germans in South Australia, there have been no large groups of foreign settlers. Even the aborigine exists in pitifully small numbers, somewhat less than 60,000 being alive today.

The stage is set for the emergence of a contemporary architecture, which should reflect the particular character of the Australian. A homogeneous people, living in a land of unusual beauty, must ultimately express itself architecturally in no ordinary way. What influences have been, and are today, exerting themselves to mould Australian architectural thought and action? What indications are there that this thought and action might, or might not, be parallel with, or comparable to, the contemporary architecture of other lands? But first

thoughts must be directed towards a clarification of the term 'contemporary architecture.' There must be some stabilization of ideas as to what the expression means or should mean in Australia.

By some Australians, the visible results of the work of Le Corbusier, Dudok, Alvar Aalto, Gropius, Mackintosh, Saarinen, Wright, Neutra and the rest are accepted without question as examples of the contemporary style suitable for Australia. To others it is not the visible result that is so important to this country. These are not content to accept what they see without deep consideration of the process and quality of thought which produced certain shapes in the country of their origin. They argue that it is the approach to the problem, and the particular working of the creative mind towards its solution in other countries, that is all important and stimulating here. To some architects it is the apparent fashion of the day which dictates the shapes of their buildings, to others it is a particular mental activity which interests them. In Australia there are numerous examples, good and bad, of the first approach, but not many of the approach by way of creative reasoning.

To attempt to reproduce the appearance of European architecture in this country has been customary since the beginning of its history. There is little evidence of a natural Australian building effort growing out of the soil and out of the direct needs of its people. What little evidence exists can be seen in the early settlers' huts, with walls of split hardwood slabs, bark or pisé. Roofed at first with forest oak shingles or bark, later these were covered with corrugated galvanized iron. Like the cabins of the early Canadian settlers, such dwellings were formed of local materials put together in a manner best suited—within the range of their constructors' limited building knowledge—to meet the requirements of shelter from the elements in a new land. They were simple structures of few rooms, built of undressed hardwood slabs or flattened bark over rough framing, with floors of puddled and rammed clay or cow dung. A narrow lean-to verandah sheltered the front, and the main roof was formed of two slopes with a centre ridge. Additions were covered with the lean-to, or, if they were important enough, the double slope was repeated.

These were Australia's most natural buildings. As soon as brick and stone or dressed timbers were used, an English style dictated the shape, but the verandah still persisted. Up to 1840 there is a simple unity of design throughout them all. The Georgian influence from the old country was adapted to suit existing conditions in the more solid structures, while the more humble have the natural straightforwardness of shelters built of cheap local materials.

To return to the concept of a contemporary architecture which can truly be called Australian. Certain forces must exist to bring such an architecture about. What are those which are found in Australia today?

First of all there is the setting: an earth mass of great character flooded with an intense sunlight; a land little given to mists or long periods of cloudy sky, but one in which the smoke of burning timber and grass softens the distance and scents the air, and the sudden development of violent thunderstorms dramatizes the landscape; a land of long dry spells and of fierce floods, the waters of which, when flowing naturally and unconfined, are quickly absorbed by the dry plains and the hot sun, or rush headlong to the sea in the narrow coastal belt. Limitless plains and rolling hills, flocks of ochre-coloured sheep, hardly discernible in the dry summer from the pasture they graze on; herds of cattle, sometimes sleek and well fed, at other times dying from want of water and food. A land of kangaroos, of emus and parrots, of carpets of desert flowers and dry bare earth, of fantastic rock out-crops, of rich alluvial flats and rolling hills and wide plains, of rain forests and jungle near the coast, and mulga and spinifex inland. All these have been absorbed into Australian literature, music and painting. But as yet they have not been expressed with any degree of strength in her architecture.

What of the people who inhabit this land? Closely linked in their original stock, they are independent and adventurous, displaying a

powerful initiative when called on to do so, magnificent fighters in battle, carefree, easy going and generally happy. Though producing a high proportion of scholars, scientists, and business executives, they are prone in the mass to accept wrong standards based on superficialities. Somewhat too eager to take the line of least resistance, but when directed and stimulated by wise and capable men and women Australians achieve a very high degree of perfection in their work.

The land and the people are both strong and colourful enough to stimulate the natural development of a distinctive Australian architecture. This is the soil in which such an expression of architectural growth must first find its roots, but the land is vast and the people few. Unbalanced conditions exist. Seven and a quarter million inhabit an area almost equal to that of the United States of America, and of that seven and a quarter million about three and a quarter million live in the six main cities. These have taken their cue from England and America, and except for climate little is seen of the true Australia.

New South Wales and Tasmania had a better beginning than the other States, and still possess some relics of a past when architecture conformed to a more gracious urge. Although that urge came from the old country it also felt and expressed something of the country and of its adoption. But after 1850, the cities and the large country towns fell away architecturally, ultimately becoming mere sprawling masses of Victorian decadence and of second-hand revivalist styles, together with some echoes (of the vulgar types only) of the buildings of the United States of America. However, there were some distinguished practising architects in Australia, who, realizing the low standards surrounding them, did a great deal to counter these by the quality of their own work, and by the enthusiasms they generated in their pupils, and those members of the general public with whom they came in contact.

W. W. Wardell (1823-1899) had a considerable practice in Sydney and Melbourne. He built naturally in sandstone and good honest brick in the Gothic Revival and restrained Renaissance styles. St. Mary's Cathedral in Sydney, St. Patrick's Cathedral in Melbourne, St. John's College at the Sydney University, and the main part of the Union Club in the same town, are perhaps his most important works.

Edmund Blackett (1817-1883) another Gothic revivalist, designed the main quadrangle buildings including the Great Hall and St. Paul's College at the University of Sydney, together with St. Andrew's Cathedral and numerous small churches in New South Wales.

Horbury Hunt, who died in 1904, was another influence. He designed many country and suburban houses in New South Wales, and had a fine appreciation of good brickwork; for in his buildings the single unit was always well related to the mass by an excellent use of bond and mortar joint. Peter B. Kerr, of the Victorian Public Service, dignified the architecture of

Melbourne with his scholarly designs, and J. J. Clark, who was the author of the design for the Treasury Building in Spring Street, was another Victorian architect whose name should be remembered.

Following these were such men as R. S. Dods of Queensland and B. J. Waterhouse of New South Wales. Dods, who was a friend of Sir Robert Lorimer of Edinburgh, brought some order into the chaotic state of Queensland's architecture, and by his knowledge and personality greatly stimulated the younger architects of that state. The last years of his life—he died in the early 1920's—were spent in Sydney, where his own house at Edgecliff became an architectural magnet for many students.

B. J. Waterhouse, in the first decade of this century, created in Sydney some thoughtful houses of brick and rough-cast, limewashed white, relieved with sandstone and timber and roofed with silver grey split forest oak shingles. These were English in feeling, but adapted to Australian conditions. He cultivated a simple, natural beauty of form and colour, at a time when domestic architecture had reached a very low ebb.

Other architects whose names should be mentioned were Jeaffreson Jackson, J. W. Manson, H. E. Wardell, George Sydney Jones and M. B. Halligan. Of these it was George Sydney Jones who anticipated something of the outward form of modern architecture, particularly as it applied to the use of the flat roof. In the later years of his life he was more and more drawn to the philosophy of modernism.

At the end of the first decade of this century W. Hardy Wilson returned to Australia from study in Europe and America. He set up in practice in Sydney with S. A. Neave, a fellow student. These two had travelled extensively in Europe and the United States of America, absorbing the English and Italian Renaissance buildings and the American colonial work. Wilson was strongly impressed with the architectural quality of the early Australian work of Macquarie's day. After the 1914-1918 War he designed a number of characteristic houses and gardens round Sydney, based on his experiences and observation, chief of which were his own house at Warrawee, Professor E. G. Waterhouse's cottage at Gordon, and Dunston Vane's cottage at Pymble.

These were the main influences in Australia after the early period and up to the time of the World Depression—influences culminating in Hardy Wilson, who pointed to Macquarie's day, to Italy, to Georgian England and to Colonial America. It was Wilson's drawings and watercolours, his executed works, his writings, his collections of furniture and pictures, and his talk, that rounded off the period before the full development of the architectural schools.

In 1918 and 1919 the Architectural Association of London encouraged Dominion architects and students who had seen service to come to Bedford Square to study and work. Many did so, glad once more to get before a drawing board and to forget war. This period of refresher study under teachers such as Robert

Atkinson and Howard Robertson had a big effect on the minds of the Australian students. They returned to their various practices and offices, stimulated to attempt to express themselves more intelligently, and with a greater respect for the creative side of their profession. This period of study in London had a considerable influence in determining the approach to many architectural problems in Australia. That it did not bear a greater crop of fruit was no doubt due to the short length of time these men were able to stay and to the undeveloped nature of their previous training. But their eyes were opened, their ears made keener, and their brains more receptive to still further influences which exerted themselves later, whether they were practising architects or students who had as yet not completed their pupillage.

In 1918 the University of Sydney created a School of Architecture and appointed Leslie Wilkinson of University College, London, to the Chair. He brought to Australia a fresh clear knowledge of the work of the past, a fine sense of planning, a stimulating and vigorous method of draughtsmanship, a ready wit, and a strong personality.

Some two or three years later in Melbourne, Leighton Irwin, who had attended the Architectural Association School in London after the war, founded the Melbourne University Architectural Atelier, a night school, and this in the early thirties merged with the University Architectural Diploma Course, a day school, to form the full Faculty of Architecture Degree course. Brian Lewis, the first professor of architecture at Melbourne University, was appointed in 1946.

Leighton Irwin, a practising architect with a large practice, is intensely enthusiastic about architectural education. He has succeeded in transferring his enthusiasms to his students, not only in the academic field but in the more realistic approach of modern architecture to the problems of the world today.

In addition to the two University schools mentioned, there is yet another which has played a considerable part in the architectural education of Australian students. The Architectural Department of the Sydney Technical College has been mainly a night school, the pupils of which spend their day-time as student employees in various architectural offices, and their nights—three, four or five—at the College. This school has turned out a large number of well-trained graduates, many of whom, like those of the two University schools, travelled and studied abroad, before settling down to a professional life. In the past it has been concerned more with the academic approach than the others, relying on the practical and the more general education coming from the office in which the pupil spent his day. However, during recent years many desirable changes have taken place. First under Henry Pynor, who unfortunately died in 1946, and now under Mr. F. E. Towndrow, who was appointed chief in 1947.

These three schools have exerted a greater influence on Australian architecture than any-

thing which had preceded them. Had they been able, from time to time, to encourage overseas men of distinction to visit these shores, for the purpose of giving lectures, and demonstrations, relating to the vigorous development of modern architecture abroad, it would have made those first-hand contacts so necessary to this country. And perhaps it may not be too much to expect that in the future the educational authorities of all states will appreciate the extreme value of such contacts and see that such visits are made possible. The creation of an Architectural Travelling Scholarship in New South Wales by the Board of Architects of that State, and the Robert and Ada Haddon Travelling Scholarship of the R.V.I.A. in Victoria, has enabled many students to compete for the honour and advantage of winning these prizes. A considerable number have thus travelled to Europe to gain first-hand knowledge of old and new developments, generally with good results, even though the student has in some cases lacked adequate direction in his studies when abroad.

Such are the background of architectural thought today in this country, some of the influences which have taken effect and the type of people on which they have fallen. Another influence to be reckoned with is that exerted by periodicals and books from overseas. Australians are not unaware of what other countries have done, but whether they fully understand the philosophy and creative power underlying the growth that has taken place overseas remains yet to be seen. The World War interrupted ideas which might have developed: there were signs that something significant might have emerged. Compared with Brazil and South Africa, this country is, on the face of it, not so very advanced, architecturally, as they appear to be. Except for isolated individuals, no real contacts by a group or groups of enthusiastic forward thinking architects, or students, have been made directly with the leaders of modern thought in other countries of the world. There has been little first-hand interchange of the ideas and thoughts of this country with those of the leaders overseas. True, some European architects of distinction have settled in Australia, but until very recently, she has denied them the opportunity of expressing themselves beyond some spoken and written words; they have been tolerated rather than made welcome.

Brazil brought Le Corbusier to her shores and profited thereby, being immensely stimulated by direct contact with his strong personality. South Africa, although denied this contact on her own soil, sought him out in Europe and did the next best thing. In both cases a determined effort was made seriously to understand what the life-blood of contemporary architecture was composed of and how it coursed through the veins of a movement in tune with the present, the result being that after a few short years only a strong and vigorous growth is already evident.

Australia faces a future, the first years of which must necessarily be years of confusion and readjustment but not necessarily barren of healthy growth. She must learn from the archi-

tects and students already within her shores whose minds are attuned to realities, and who have true knowledge based on experience and study, and she must seek out and welcome similar minds from overseas, be they Chinese, English or Mexican—invite them, and welcome them with enthusiasm, to come here and help to invigorate this architectural soil which is so much in need of stimulating factors to enable it to cope with the vastness of the problems before it.

Somehow a new awareness must be brought about, that here in this land a golden opportunity awaits the people to go forward and develop its natural character, and express in terms of buildings something of the limitless breadth and the strange subtle beauty of the country.

Perhaps the picture so far has been somewhat on the dark side. To anybody, however, who knows Australia must come the realization that here—as of course also in England, South Africa, America, and many other countries—by far the greatest amount of building of the last seventy-five years has been definitely bad. Ill-conceived projects, devoid of any cohesion in their development, sprawl haphazardly over the countryside. Good building of the past has been replaced by the evil of a more recent age, and much good country has been destroyed. Yet the war years brought about a realization that it would be foolish indeed to continue in this way, and a heavy barrage was directed against unrelated, vulgar and indiscriminate building activities.

Were Alvar Aalto to come to Australia today and wish to build himself a timber framed house, and were he to choose a site within a proclaimed 'brick area' in one of the residential suburbs of Sydney, the Local Government Authorities would refuse him permission to build. But the most architecturally ignorant speculative builder could erect an appallingly ugly brick cottage in the same area, provided he conformed to certain room sizes, ceiling heights and so on.

The restrictions imposed on good building by the practice of subdividing building land on a money-return standard, instead of a good-for-living standard, is another instance of wrong thinking.

Modern building in Australia demands a greater freedom of expression than it now possesses, and until it gets that freedom either by way of an enlightened community working in unity, or by the actions of wise and powerful groups, it must suffer from serious crippling and retarding influences. That it has accomplished so much under adverse man-made conditions is greatly to the credit of its designers and instructors. Their efforts have not been inconsiderable, and the modern work so far brought to completion in Australia takes its place happily with the average modern work of many other countries. No great experiments have been carried out here, and no great leaders in design have arisen, but the best of the present-day building is good, although it may not be as spectacular as 'Falling Water' at Bear Run, Pennsylvania, or the Ministry of Education and



The Treasury Building, Melbourne, by J. J. Clark, 1857-62.



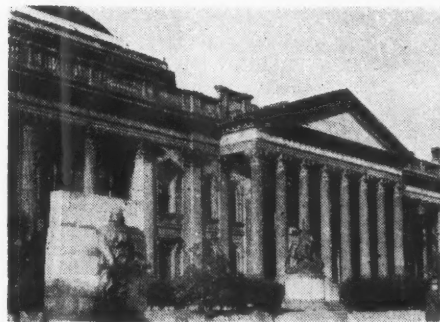
Parliament House, Melbourne, designed by Peter Kerr in 1856.



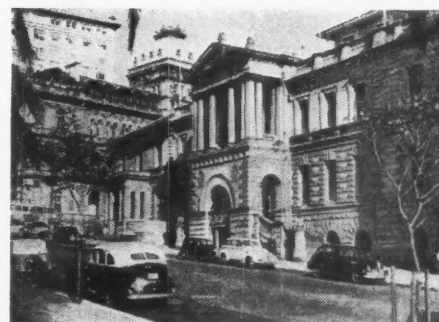
Union Club, Sydney, designed by W. W. Wardell in 1886.



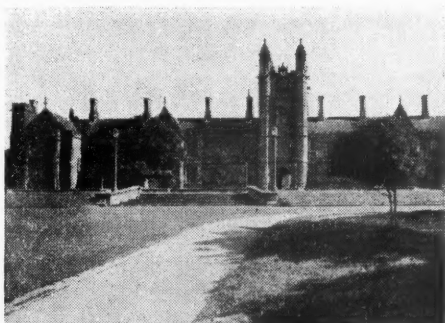
Technical College, Ultimo, Sydney, an advanced design of 1890.



Melbourne Public Library, opened 1856, portico added 1870.



The Treasury Building in Sydney, which was completed in 1851.



Sydney University, by Edmund T. Blackett built 1854-60.



St. Mary's R. C. Cathedral, Sydney, by W. W. Wardell.



The Law Courts Melbourne which were built in 1875-84.

Health building in Buenos Aires.

The forte of present-day Australian architecture would appear to be her scientific buildings, such as hospitals and laboratories. An extensive programme in this class of building has been carried out in the last two decades and a still more extensive one is envisaged. There seems to exist in this class of building a greater understanding between client and architect than in any other. You find quite a number of straightforward honest solutions of very complicated problems, the various parts of plans, sections and elevations happily co-ordinated, to produce a living whole which rises above mere building and becomes architecture.

Domestic buildings of the single and multiple family type are the second best group. They are more akin to their English brothers than to the houses of America, Sweden or Switzerland, good healthy types, reflecting a natural normal life in a more out-of-doors atmosphere than Europe, and already expressing, though somewhat vaguely, an Australian character. Unfor-

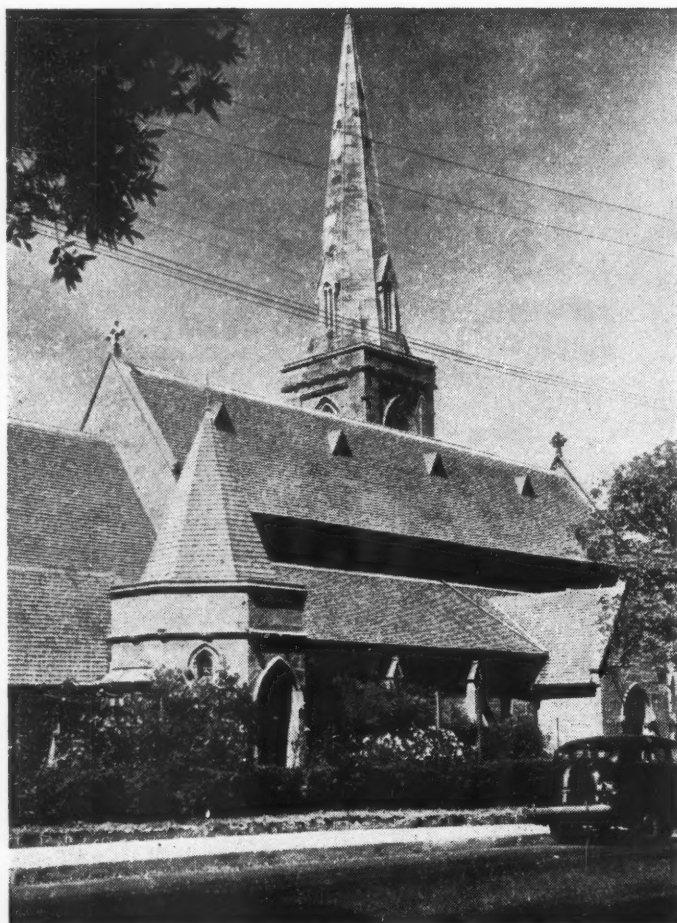
tunately, except for Canberra and one or two minor instances, they do not form part of a considered town or country plan, but are placed haphazardly among vast areas of bad buildings erected on ill-considered subdivisions of some of the most exciting building land in the world. The opportunities for ideal housing from the geographical and geological point of view are endless. It is to be hoped that the future will take greater advantage of what nature has to offer, and not repeat the mistakes of the past.

The industrial development has resulted in many clear-cut logical structures, which, if not architecturally equal to Behrens and Popp's tobacco factory at Linz in Upper Austria, are nevertheless very satisfactory buildings indeed, performing their various functions with a high degree of efficiency, and equipped with most of the present-day adjuncts that make for healthy and pleasant conditions in factory and workshop. Naturally the war years have seen a big increase in the number and type of these buildings. Interesting and ingenious uses of materials

have been evolved in their construction. The threshold of still greater development in the years to come has been reached. Architects and engineers are busy throughout Australia in preparation for many projects of considerable dimensions and of no uncertain quality.

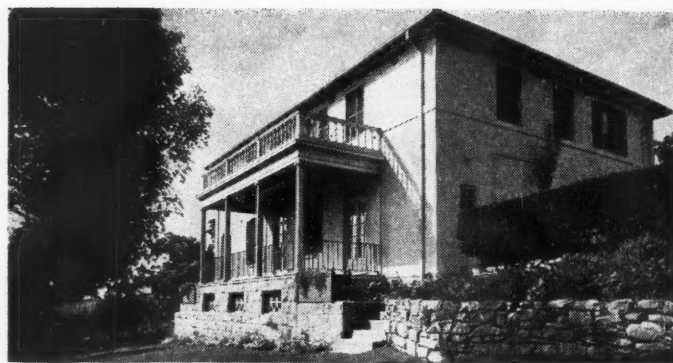
Town and country planning is in its infancy and the framework on which to develop fully the many schemes for future advancement is still primitive. Had this fundamental activity been successfully established in the years between the wars, the outlook for the future would be better balanced. As it is, much good work may fail to reach its full expression, because of the present lack of a unifying design which would provide the right clue to man's working and non-working hours—in other words to a more satisfying way of life.

The Australian has many new churches in which to worship, some few of which adequately express that essential quality of the spirit without which so many of us are lost. His new schools and universities are showing signs of an



Return to tradition

The previous illustrations to this article have shown some of the grander efforts of the nineteenth century in Australia. But comparatively modest buildings such as Edmund Blackett's Darling Point church, Sydney (above), with its sandstone walls and roof of split forest oak shingles, in reality held more of promise for the future, and are in many ways the harbingers of that twentieth-century return to tradition here exemplified by a house by Professor Leslie Wilkinson at Vaucluse, Sydney (top right), another by Wilson and Neave (centre right) at Gordon, and, an earlier example owing more to English precedent, one by B. J. Waterhouse at Neutral Bay, Sydney (bottom right).



awakening consciousness of the advantages to be gained for the minds and bodies of his children, and for youth, and the teachers. Designs are freer and better related to present-day educational thought than they were in the past.

His hotels with appallingly few exceptions are poor, and the same can be said of the buildings devoted to sport. This is strange for such a sport-loving nation, but the explanation may lie in the average Australian's all-the-year-round interest, and active participation in out-of-door sport in a mild climate, which has left him little time to consider the buildings which accompany its activities. The same can be said of his agricultural showgrounds. These are a prominent feature of his life and of his large and small towns. He has been so interested in the exhibits that he has given little thought, except in the show ring, to the adequate display of high quality exhibits.

To counter existing defects there are healthy signs that the average Australian—and the

average Australian must be an important factor—is becoming aware that these conditions should no longer exist. Once this awareness becomes established in his mind, he can be expected to go ahead, and demand only the best that technical brains and good craftsmen can give him.

'The average Australian'—that composite picture of seven and a quarter million people living here in this part of the globe and far removed from all its most experienced and dynamic centres, has been, and still is, shut off from events that day by day make headlines in the world's press, even though news comes to him in a short passage of time—in a matter of seconds—after its happening. Even though he can leave Sydney on Monday, and arrive in London on Thursday, or Friday, he is still the most isolated of men. He has lived through his early years of colonial expansion. He has dug for gold, explored his wild, strange and beautiful land, fought its bushfires and drought, farmed

its fertile valleys and grazed his flocks and herds on its rich pasture land, brought great business projects to successful issue, produced a literature of no mean quality, and an art which in later years has attained something of national character. He has fought through two major World Wars, has won his spurs, and now stands on the threshold of maturity ready to find his full soul. How soon he will find it will depend on the depth and quality of his experience. Until he does so he cannot go forward to express himself fully in art and architecture.

Earlier in this article we asked whether it was too early as yet to expect to see signs in Australia of a contemporary architecture which can truly be called Australian. The answer to that question is: No, it is not. To the sensitive searcher, the signs of a creative emergence are already there. So long as its growth remains a natural one and is not unduly swayed by the passing fashions of the day, so long will it develop into something worth while.

AUSTRALIAN HOSPITALS

A HISTORICAL REVIEW

A. G. STEPHENSON

THE HISTORY of the development of hospitals in Australia is intimately related to the development of the country and to the two or three principal hospitals which were first established to cope with the problem of the sick and injured in those now far-off days of early colonization.

The first permanent white settlement in Australia was in Sydney Cove in 1788. Among the first settlers were many convicts, sent here from the hulks of Plymouth Sound or deported for crimes, often of a venial character. Such migrants were sent to various areas chosen for development in the wild, far-flung continent, until this practice was discontinued. But in that pioneering stage medical treatment and care were necessary, crude though they were. It must not be imagined that convicts were the only migrants during that period, but it is sufficient to show how our hospital system here originated from ruthless necessity in a land where no comforts existed, where the bare necessities of life had to be striven for and where sympathy in distress was a rare quality.

The First Hospital in Australia

When the historic First Fleet arrived in Port Jackson in 1788 under the command of Captain Arthur Phillip, it boasted a medical staff of five, all of whom held commissions from the Crown. These five doctors were appointed to remain in the colony, and the first hospital was begun without delay. By 1790, under John White as principal surgeon, this hospital accommodated 80 patients and was always overcrowded. The Second Fleet arrived in 1790 and with it were 486 sick persons. One of the vessels brought a portable hospital, but in addition it was necessary to pitch 100 tents to accommodate the patients. Each tent contained four patients. There were no conveniences or comforts: each patient had a bed of grass, and there was one blanket for four occupants.

Poor rations, lack of vegetables and scarcity of drugs and surgical supplies brought a high incidence of sickness in the colony. The mortality rate was 10 per cent. of the entire population.

With the Second Fleet came the first detachment of the New South Wales Corps. This regiment had been raised in England for service in the colony, and for the nineteen years of its service the Corps were the cause of many troubles. The officers were poor men who tried to increase their pay by trade and speculation. The worst abuse in which they took part was the traffic in rum. They cared little and did less to improve the status, health, and morale of the settlers.

The Second Australian Hospital

In 1795, Captain Hunter succeeded Captain Phillip as Governor of the colony and one of his first acts was to demolish the original hospital and erect a large one on a new site. This was

soon overtaxed. It sheltered invalided soldiers and sick sailors from the ships, as well as sick convicts and civilians. There were no means of isolation and all forms of disease were treated in the wards.

The rum traffic developed greatly during the gap between the governorship of Captain Philip and Captain Hunter. The third Governor, Captain King, took steps to suppress it; but they were not effective, for under his successor, Governor Bligh, the rum traffic increased enormously. Captain Bligh disorganized and antagonized the whole of the medical staff, and when Major-General Lachlan Macquarie arrived to succeed him in 1809, he found that drastic reforms were needed in every direction. He had brought out orders for the return of the New South Wales Corps to England, and so was able to get rid of the officers who had organized unrest and stimulated the rum traffic.

Ten weeks after Governor Macquarie arrived in Sydney, he despatched a summary of the most urgent public works that were required to Viscount Castlereagh, Minister for the Colonies, and included in the list the building of a new general hospital in Sydney. He reported the existing one to be in an almost ruinous state and unfit for the reception of the sick.

Australia's Third Hospital

In 1810, Macquarie gave orders to call tenders for a new hospital to be erected on the site of the present Sydney Hospital. Through Macquarie's foresight, an area of seven acres was allotted and the building itself, like most public works erected under his orders, made allowance for the growth of the colony. The new hospital contained eight wards, each to accommodate twenty patients. Behind this building were two kitchens with rooms above for the servants. At either end were detached quarters for surgeons and staff. The tender for this building provided that the contractors were to be paid by means of a limited monopoly to import a certain quantity of rum, together with eighty oxen for slaughter from the Crown herds, the labour of twenty convicts and the use of twenty draught bullocks. Macquarie having reported to London that there were not sufficient funds to build the hospital which was so urgently needed, this means of financing the undertaking was considered to be most advantageous. The Home authorities, however, severely criticized the arrangements, both on the grounds of encouraging speculation in spiritous liquor and because the acting surgeon was a member of the firm of contractors. However, there is no record of any other tender for the work and there probably was none. The use of rum as currency was not an innovation, and the amount of spirits contracted for would probably have been imported in any event. When one considers that the existing hospital was in a state of

The modern buildings illustrated on the pages following this one are grouped as follows:

HOSPITALS pages 20—23

COMMERCIAL BUILDINGS pages 24—27

HOTELS pages 28—29

PUBLIC BUILDINGS pages 30—31

CHURCHES pages 32—33

HOUSES pages 33—39

irreparable decay and that the condition of the sick convicts was pitiable, Macquarie seems to have had a fair case to justify his acceptance of this unusual form of payment.

Australia's third hospital (for such was the new building) was opened in 1816 and was immediately overcrowded. Up to 42 persons were admitted to a 20-bed ward. All classes of disease were admitted without an apparent effort at classification either by disease or sex. In addition, midwifery cases were accepted, which led all too frequently to dire results. After the building was completed, it was found that a mortuary had been forgotten; consequently one of the two kitchens which had been so carefully planned was converted for the purpose. The other kitchen was then occupied as living quarters by the overseer and an attendant, the idea of cooking for the patients and staff having been abandoned. Rations were therefore issued to the patients individually three times a week, and were cooked by the patients actually in the wards. Many patients sold part of their meat supply to townspeople who came to the hospital verandahs for the purpose. The rations consisted of one pound of meat and one pound of flour per day; no vegetables or milk were issued. The wards were soon in a disgraceful condition, as they were used as kitchen, larder, scullery and laundry, and patients hung their linen to dry on the hospital verandahs. At sundown, the patients were locked into the wards by the overseer and passed the night without nurses or attendants. On one occasion when a Solomon Islander died in the hospital, his fellow islanders began to burn his body on a heap of blankets in the ward itself before the ceremony was discovered!

In 1819, Dr. Bowman was appointed principal surgeon to the colony and he set about immediate reorganization. Within twelve months he had established order in the hospital. He had a mortuary built, and he set up a central kitchen in charge of two cooks. He forbade all cooking in the wards and all washing of linen. Clean linen was issued as often as required. The sexes were separated in the wards, and wardsmen and nurses were put on night duty. Dr. Bowman also set up a stores system based on the necessity for keeping two years' supply of drugs and surgical goods in stock. This precaution was necessitated by the fact that all supplies were ordered from London.

First Hospital in Hobart

Governor Macquarie advocated the building of a hospital in Hobart town, which had been settled from Sydney in 1803. The foundations of the Hobart Hospital were laid in 1820. The plans were an improvement on the Sydney Hospital plans as they allowed for the separation of sexes. The site, which is the site of the present Royal Hobart Hospital, was selected personally by Governor Macquarie in 1811; and when Mr. Bigge, the Imperial Commissioner sent out in 1820, visited the scene of activity, he reported: 'The situation is well chosen, and the ample extent of the ground will afford the means of adding further accommodation whenever the colony requires it.'

Two further settlements were founded in Australia for the reception of convicts—at Moreton Bay, Queensland; where Sir Thomas Brisbane arrived with a detachment of convicts from Sydney in 1823; and at Swan River, Western Australia; where Captain Fremantle arrived from England in 1829. As in Sydney, the needs of the settlement led to the founding of hospitals in Brisbane and in Perth. In Perth as late as 1880, it was reported that the nursing staff of the Public Hospital, which was the only institution of its kind for the whole of Perth and Fremantle, consisted of the matron and one nurse. Water was drawn by a force pump from wells and carried about in buckets. Firewood was delivered in three-foot lengths in bullock carts. Cooking was in open fireplaces and the lantern at the gate burnt whale oil.

Home Conditions and Colonization

In England in the early part of the nineteenth century, the Poor Law Committees who were responsible for the control of the combined hospitals and almshouses were greatly disturbed by the increase of pauperism and also the steep rise in population in the wake of the enormous industrial development. They therefore recommended a policy of immigration to the colonies as a remedy for overpopulation. A National Colonization Society was formed in London in 1834, and shortly afterwards the colonies of Victoria and South Australia were founded for the reception of settlers. Melbourne was founded by Batman who arrived from Tasmania in 1835, and Adelaide by Colonel Light who reached South Australia in 1836.

(continued on page 23)

HOSPITALS



King George V Memorial Hospital, Sydney

STEPHENSON AND TURNER, Architects

For mothers and babies, this self-contained block was added to the Royal Prince Alfred Hospital early in the war, and contains 263 beds. Construction is in steel frame with concrete floors, terracotta partitions and buff brick outer walls. Door frames and cabinets are steel, doors and windows wood, floor finishes terrazzo and rubber.



113th Australian General Hospital, Concord West, Sydney

STEPHENSON AND TURNER, Architects

This, taken in conjunction with the pavilion hospital on the same site, forms the largest hospital unit in the southern hemisphere. It comprises a 600-bed hospital unit and staff quarters for 290 persons, together with boiler plant and laundry. Construction is steel frame with concrete floors. Brick external walls are finished in buff face brick with struck joints; internal partitions are terra-cotta. Windows are triple hung box frames.



Royal Melbourne Hospital, Melbourne

STEPHENSON AND TURNER, Architects

The new Royal Melbourne Hospital, containing 700 beds with an outpatients' department for 1,200, was designed before the war and the contract was signed in November, 1939. Its first occupants were American troops, and it was not



until 1944 that it was freed for civilian use. Kitchen, boiler house and mechanical services have been planned with an eye to the future erection of a private and intermediate hospital in the grounds, which have been landscaped.



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ROY

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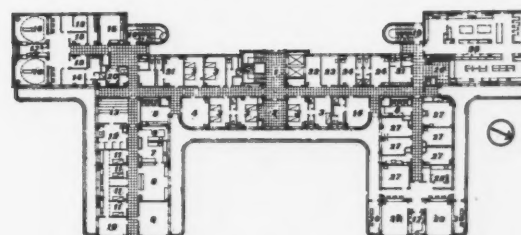
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KING GEORGE V MEMORIAL HOSPITAL

THIRD FLOOR PLAN

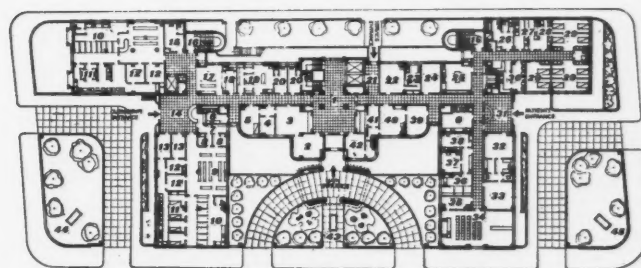
- | | |
|------------------------------|----------------------------------|
| 1, Lift Lobby | 16, Operating Theatres |
| 2, R.M.O.'s Lounge | 17, Sterilizing Room |
| 3, R.M.O.'s Bedroom | 18, Instrument Room |
| 4, Doctors' Tea Room | 19, Escape Stair |
| 5, Pantry | 20, Service Lift |
| 6, Bio-Chemistry Laboratory | 21, Nurses' Rest Room |
| 7, Pathology Laboratory | 22, Service Lobby |
| 8, Museum and Students' Room | 23, Secretary and Records |
| 9, Demonstration Room | 24, Preparation Room |
| 10, Secretary | 25, Central Dressings Department |
| 11, Examination Cubicles | 26, Issue Lobby |
| 12, Dressing Room | 27, Labour Rooms |
| 13, Waiting Room | 28, Babies' Room |
| 14, Doctors' Changing-room | 29, Delivery Rooms |
| 15, Anaesthetizing Lobby | 30, Students' Observation |



THIRD FLOOR

GROUND FLOOR PLAN

- | | |
|---------------------------------|------------------------------|
| 1, Main Entrance Hall | 24, Office |
| 2, Waiting Room | 25, Segregation Birth-room |
| 3, Accounts | 26, Patients' Bathroom |
| 4, Matron | 27, Sterilizing |
| 5, R.M.O.'s Office | 28, Utility |
| 6, Pantry | 29, Segregation Wards |
| 7, Records | 30, Segregation Nursery |
| 8, Interviews | 31, Patients' Entrance Hall |
| 9, Out-patients' Waiting | 32, Crèche and Pram Room |
| 10, Dressing | 33, Children's Playroom |
| 11, Examination Cubicles | 34, Nurses' Lecture Hall |
| 12, Consulting | 35, Instructing Sister |
| 13, Doctors' and Students' Room | 36, Mothers' Milk Bank |
| 14, Out-patients' Entrance Hall | 37, Dental Department |
| 15, Nurses' Rest-room | 38, Blood Donors |
| 16, Escape Stair | 39, Waiting Room |
| 17, Dispensary Waiting | 40, Admittance Room |
| 18, Dispensary | 41, Sisters' Room |
| 19, Admitting Bathroom | 42, Doctors' Room |
| 20, Visitors' Lavatories | 43, Statue of King George V. |
| 21, Service Lobby | 44, Statue to a Surgeon |
| 22, X-Ray Room | 45, Statue to Maternity |
| 23, Dark-room | |

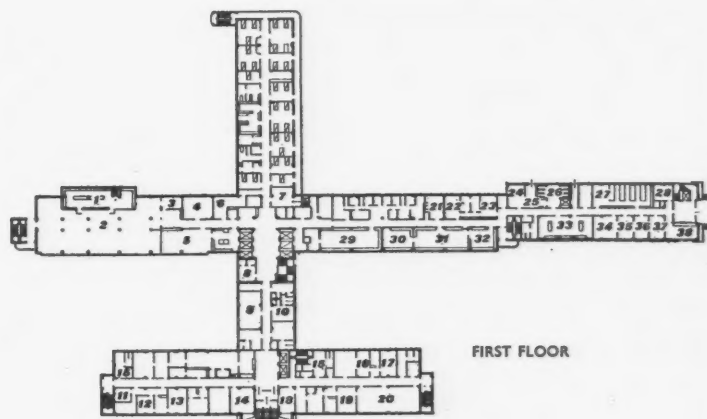


GROUND FLOOR 1/96" = 1'

ROYAL MELBOURNE HOSPITAL

FIRST FLOOR PLAN

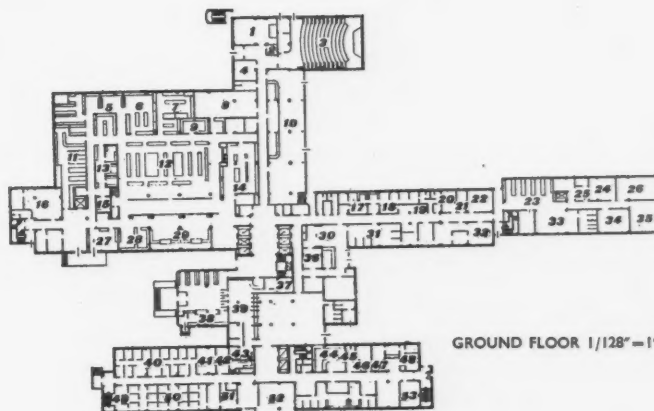
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|----------------------------|--------------------------------|
| 1, Servery | 20, Board Room |
| 2, Nurses' Dining Room | 21, Wash Room |
| 3, Private Dining Room | 22, Electr. Cardio. |
| 4, Special Dining Room | 23, Photography Room |
| 5, R.M.O. Dining Room | 24, Viewing |
| 6, Ward Servery | 25, Undertaker |
| 7, Changing Room | 26, Mortuary |
| 8, Lockers | 27, Museum |
| 9, Staff Tea Room | 28, Path. Office |
| 10, Technicians | 29, Bio-chemistry Laboratory |
| 11, Office | 30, Allergy Laboratory |
| 12, Administrative Sister | 31, Bacteriological Laboratory |
| 13, Lady Superintendent | 32, Students' Laboratory |
| 14, Auxiliary Room | 33, Autopsy |
| 15, Staff Lavatory | 34, Pathological Laboratory |
| 16, Dean | 35, Section Cutting |
| 17, Medical Superintendent | 36, Neuro-Histology |
| 18, Assistant Manager | 37, Histology Laboratory |
| 19, Manager | 38, General Office |



FIRST FLOOR

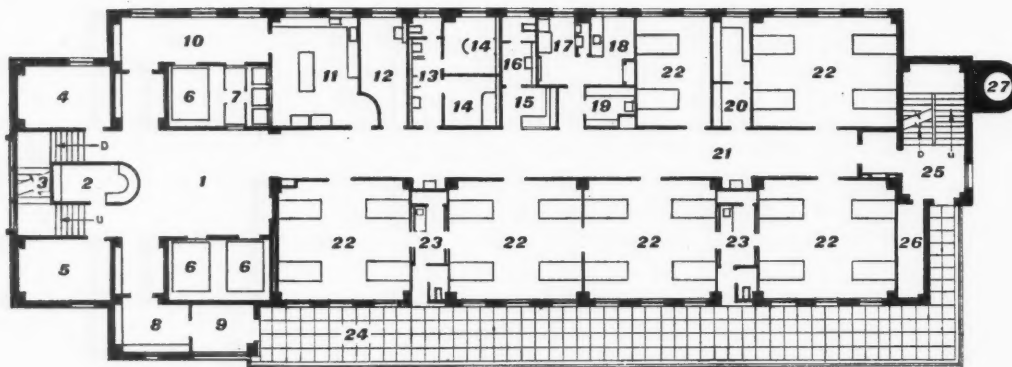
GROUND FLOOR PLAN

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|-------------------------------|--------------------------------|
| 1, Nurses' Demonstration Room | 28, Scullery |
| 2, Tutor's Room | 29, Dish-washing Rooms |
| 3, Lecture Theatre | 30, Waiting Room |
| 4, Dietitians' Lecture Room | 31, Casualty Officers' Room |
| 5, Vegetable Preparation | 32, Operating Room |
| 6, Cool Food Preparation | 33, Maids' Recreation Room |
| 7, Bakery | 34, Workshop |
| 8, Maids' Dining Room | 35, Centrifuge |
| 9, Pot Store | 36, Stretcher Waiting Room |
| 10, Cafeteria | 37, Telephone Switchboard |
| 11, Grocery Store | 38, Shop |
| 12, Main Kitchen | 39, Out-Patients' Office |
| 13, Cool Rooms | 40, Massage Cubicles |
| 14, Diet Kitchen | 41, Treatment Room |
| 15, Meat Room | 42, Treatment Bath Room |
| 16, Stores Office | 43, Files |
| 17, Casualty Room | 44, Canteen |
| 18, Dressing Room | 45, Lavatory |
| 19, X-Ray Room | 46, Almoner's Teaching Room |
| 20, Female Recovery Room | 47, Almoner's Chief Room |
| 21, Utility Room | 48, Interviewing Room |
| 22, Male Recovery Room | 49, Ultra-violet Room |
| 23, Maids' Locker Room | 50, Electrical Treatment Rooms |
| 24, Store Room | 51, Physiotherapy Office |
| 25, Switch Room | 52, Gymnasium |
| 26, Calorifier | 53, Dispensary |
| 27, Milk Room | |



GROUND FLOOR 1/128" = 1'

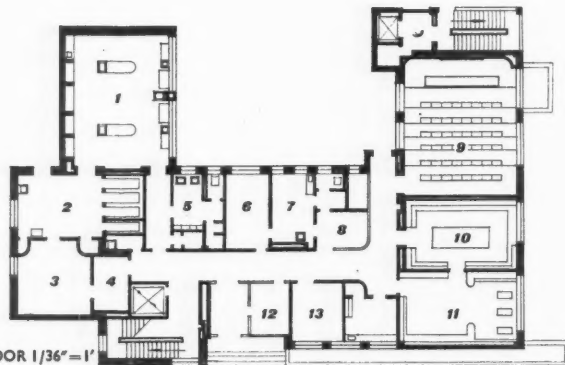
HOSPITALS



TYPICAL FLOOR 1/32"=1'

PRINCE HENRY'S HOSPITAL

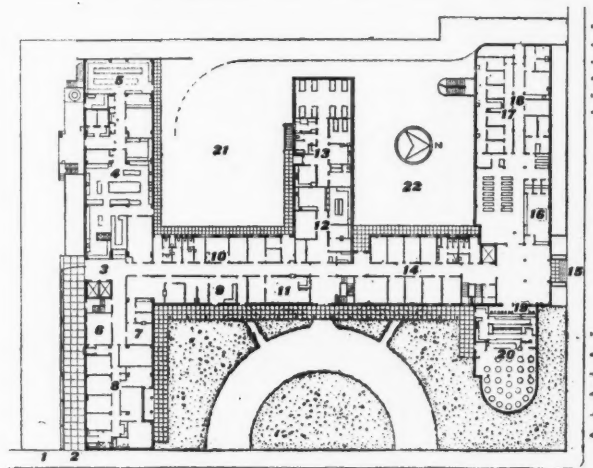
- 1, Lift Lobby
- 2, Nurses' Station
- 3, Main Stairs
- 4, Office
- 5, Waiting Room
- 6, Lifts
- 7, Food and Medical Hoists
- 8, Patients' Clothing Store
- 9, Chair Store
- 10, Trolley Park
- 11, Ward Pantry
- 12, Treatment Room
- 13, Toilet
- 14, Bathrooms
- 15, Sisters' Station
- 16, Staff Toilet
- 17, Pan Room
- 18, Utility Room
- 19, Flower Room
- 20, Linen Store
- 21, Corridor
- 22, Wards
- 23, Utility Rooms
- 24, Balcony
- 25, Escape Stairs
- 26, Main Service Door
- 27, Boiler Flue



GROUND FLOOR 1/36"=1'

KING GEORGE V JUBILEE MATERNAL AND INFANT WELFARE BUILDING

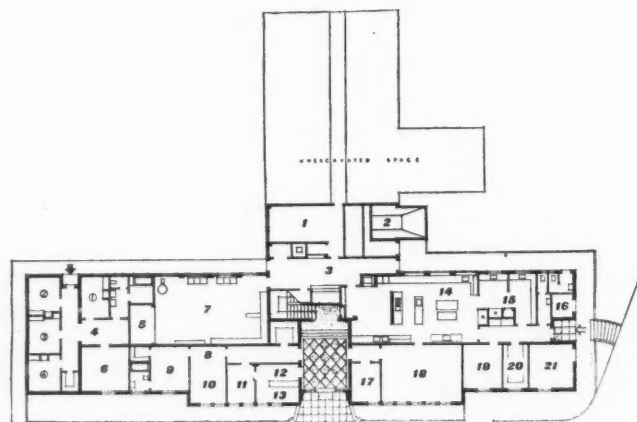
- 1, Autopsy Room. 2, Mortuary. 3, Viewing Room. 4, Waiting Room. 5, Doctors' Changing Room. 6, Obstetrician. 7, Examination Room. 8, Waiting Room. 9, Lecture Room. 10, Museum. 11, Library. 12, Office. 13, Director.



GROUND FLOOR 1/48"=1'

RACHEL FORSTER HOSPITAL

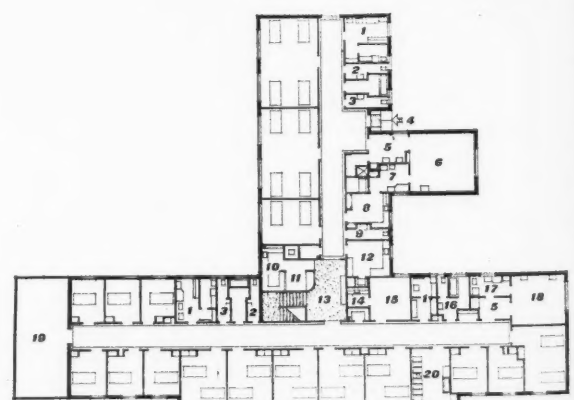
- 1, Ambulance and Service Vehicle Entrance. 2, Visitors' Entrance. 3, Lift Lobby. 4, Kitchen. 5, General Store. 6, Board Room. 7, Almoners. 8, Medical Officers' Quarters. 9, Casualties. 10, Executives. 11, General Office. 12, Pathology. 13, Isolation. 14, Administration and Records. 15, Out-patients' Department Entrance. 16, Out-patients' Department Office. 17, Out-patients' Department Registrars. 18, Casualty. 19, Buffet. 20, Cafeteria. 21, Courtyard—Lower Ground Floor. 22, Courtyard—Lower Ground Floor.



GROUND FLOOR 1/48"=1'

FRANKSTON COMMUNITY HOSPITAL

- GROUND FLOOR PLAN: 1, Boiler Room. 2, Bunker. 3, Service Lobby. 4, Staff Quarters. Laundry. 5, Drying Chamber. 6, Staff Sitting Room. 7, Laundry. 8, Matron's Suite. 9, Bedroom. 10, Sitting Room. 11, Matron's Office. 12, Waiting Room. 13, Enquiry Office. 14, Kitchen. 15, Food Preparation. 16, Fumigating Room. 17, Doctor's Room. 18, Nurses' Dining Room. 19, Staff Dining Room. 20, Matron's Store. 21, Mortuary.



FIRST FLOOR

- FIRST FLOOR PLAN: 1, Utility Room. 2, Women. 3, Men. 4, Ambulance Entrance. 5, Lobby. 6, Operating Theatre. 7, Sterilizing. 8, Dressings, Preparation Room. 9, Nurses. 10, Flowers. 11, Nurses' Station. 12, Pantry. 13, Hall. 14, Dark Room. 15, X-Ray Room. 16, Lavatory. 17, Sterilizing Room. 18, Birthroom. 19, Solarium. 20, Nursery.

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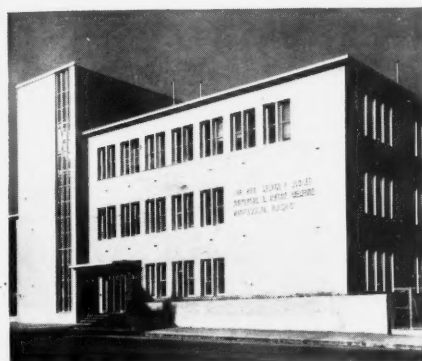
HOSPITALS



Prince Henry's Hospital, Melbourne

LEIGHTON IRWIN AND COMPANY, *Architects and Engineers*

This hospital has been built as the centre in Australia and New Zealand for post-graduate work of the Royal Australasian College of Surgeons. The thirteen-storey central block contains the boiler house, mechanical and food services, operating block and wards. No ward contains more than four beds, although they are nursed and controlled in units of 25 beds.



George V Maternal and Infant Welfare Building, Melbourne

STEPHENSON AND TURNER, *Architects*

This building stands within the grounds of the Women's Hospital, Melbourne, but has its own street entrance. Its purpose is to serve the hospital in a routine capacity and also provide for research and a limited amount of teaching. Construction is steel frame and concrete, with brick infilling and hollow block floors.



Rachel Forster Hospital, Sydney

LEIGHTON IRWIN AND CO., *Architects and Engineers*

The multi-storey block of wards has been kept close to the southern boundary of the site, in order that the balconies may command the maximum of space, sun and air. All other sections of the hospital have been limited to two storeys.



Frankston Community Hospital, Victoria

YUNCKEN, FREEMAN BROTHERS, GRIFFITHS AND SIMPSON, *Architects*

Containing a total of 30 beds and planned for expansion to 50 beds, this hospital is built in brick, with concrete floor and corrugated asbestos cement roof. Internal partitions are brick on ground floor, terra-cotta above.



Kenmore T.B. Repatriation Hospital, Queensland

COMMONWEALTH OF AUSTRALIA DEPARTMENT OF WORKS AND HOUSING, *Architects*

This T.B. sanatorium is situated nine miles from Brisbane in undulating farm country and occupies an area of about forty acres. The photograph shows one of the 32-bed chalets. More serious cases are housed in two-bed wards; general cases in four-bed wards.

AUSTRALIAN HOSPITALS (continued)

The early hospitals in these two colonies were not set up by the Government, presumably because there were no convicts for whom it was responsible. Colonel Light's original survey of Adelaide provided a site for a hospital, and after operating for a time in a temporary building, the foundations of the Adelaide Hospital were laid on the present site on North Terrace in 1840. The first Melbourne Hospital operated in a house provided and maintained by John Pascoe Fawkner until, in 1848, the first Melbourne Hospital was built on a site in Lonsdale Street, only a few blocks from the centre of the city.

The Nursing Sisterhoods

Five Sisters of the Order of Charity arrived in Sydney in 1838. They were the forerunners of many more of their order which has established important public and private hospitals in Australia. Their first hospital was opened in Sydney in 1858. This hospital was founded in a house on the site of the present hospital in Victoria Street with 50 beds. In 1868, a hospital building to accommodate 80 patients was established on the site and opened in 1870.

The Australian hospital system as it is today owes a big debt of gratitude to the work of the Nursing Sisterhoods of the great Order of Charity and the Order of Mercy; also to the Sisters of the St. John of God and to orders of the French and German nursing Sisterhoods.

In the Wake of the Gold Rush

To follow the development of Australian hospitals after the transportation of convicts to New South Wales was abandoned in 1841, is to follow the discovery of gold. Lured by the promise of rich 'strikes' thousands flocked to Australia. Ships of all kinds crowded the ports, and the resources of the newly opened areas were hopelessly inadequate. Melbourne was invaded by hordes of adventurers from all quarters, for in the new State of Victoria during the early fifties rich fields were discovered in Bendigo and Ballarat and many other centres. As Melbourne town grew in importance, its principal hospital was extended to 104 beds and a hospital for women was established in 1856. The great importance attached to the care of the sick in this town led, in 1864, to the foundation of the first medical school in Australia.

Hospital conditions, judged by today's standards, were at a very low ebb in Australia in the fifties and that applies equally to England and America. They resembled prisons and were held in fear and dread by most people. Something has been said of the conditions in the third Sydney Hospital, for instance, to illustrate the just causes of such dread. There were many cries for reform, but it remained for Florence Nightingale to awaken the conscience of the English-speaking world to the need for sound hospital administration and nursing care. After her work at the Crimea, she returned home to found St. Thomas's Nursing School in 1860 and the fifteen nurses who graduated from this school in 1864 became the pioneer heads of similar training schools throughout the Empire.

(continued on page 24)

Status of Nurses

Florence Nightingale's influence extended to the remote colony of New South Wales where the Sydney Hospital Board in 1867 erected a home for nurses adjacent to the hospital. She herself approved these plans before they were executed. A year later, Miss Lucy Osborn and five Sisters sailed from England to set up the new system of hospital nursing in Sydney and lay the foundations of the Australian nursing profession. It is of interest to note that this nursing school preceded the first American nursing schools, which were not founded until 1873.

Much could be written of the progress of the training of nurses in the chief medical centres in Australia since that date. Perhaps the awarding of diplomas on the completion of a regular course of instruction, instituted by the Sydney Hospital in 1887, was the chief factor in raising this calling to the status of a profession. Theoretical instruction soon went hand in hand with practical work. Applicants were carefully chosen, and under the guidance of such fine women as Sister Rathie from the Royal Infirmary, Edinburgh, Sister Farquharson, and many others, our early nurses' training schools laid the foundations of those of our present time, the products of which are second to none in the wide world today.

Australian Development

Naturally enough, the swift development of Sydney and Melbourne hopelessly outgrew the hospital facilities available—and indeed that state of affairs has prevailed ever since. The Sydney Hospital was again condemned in 1875 and was rebuilt a few years later; nevertheless, a large part of the buildings then erected is still in use.

In Melbourne, the shortage of public hospital beds was acute. Public subscriptions were collected for the erection of another big hospital. Thirteen acres of land were purchased about two miles from the city and work began in 1869. The foundation stone was laid by Prince Alfred, the Duke of Edinburgh, and the hospital was named in his honour.

In Sydney about the same time, a public meeting was held to demonstrate the loyalty of the people to the Crown, as a consequence of the attack on Prince Alfred, who had been shot at during his visit to Sydney a month or two earlier. This meeting decided to erect a substantial memorial in commemoration of his recovery and a hospital was decided on. Funds were rapidly raised for this purpose. The original proposal was that it should be a wing of the Sydney General Hospital; but because of differences of opinion about the site and the size of the hospital, building work did not begin until 1882. The opposition to the site was based on the assertion that the hospital would be too far away from the city. Now it is in the very centre of the most densely populated area.

The present site adjoining the University was chosen because it would facilitate the establish-

(continued on page 27)

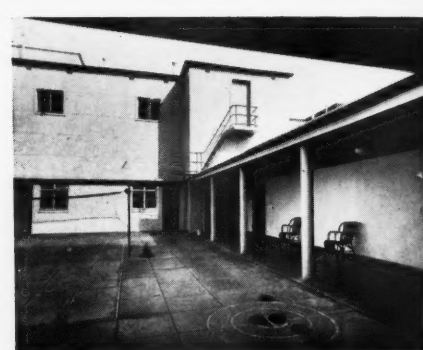
COMMERCE



The Commonwealth Bank of Australia, Bourke Street Branch, Melbourne

COMMONWEALTH DEPARTMENT OF WORKS AND HOUSING, Architects

The Commonwealth Bank building is situated on the south side of Melbourne's principal shopping thoroughfare. The banking chamber occupies the ground floor, while the upper storeys consist of office accommodation partly occupied by the Bank and partly by Commonwealth Government Departments. Construction is structural steel frame, faced on the front elevation with freestone with green Dromana granite base. The interior is the main banking chamber.



Orient Line Building, Sydney

FOWELL, MCCONNELL AND MANSFIELD, Architects; BRIAN O'RORKE, Associate Architect

This building, which was opened in 1940, was fully described and illustrated in THE ARCHITECTURAL REVIEW in August, 1941. Construction is steel frame encased in concrete with reinforced concrete floors.



Broadcasting Studios, Geelong, Victoria

BUCHAN, LAIRD AND BUCHAN, Architects

The exterior of this building has been designed to harmonize with the traditional architecture of the locality. Double windows of ample proportions allow the large studio to be naturally lit, and the first floor is planned in such a way as to make it possible for one control room to serve both studios. The photograph shows the east elevation.

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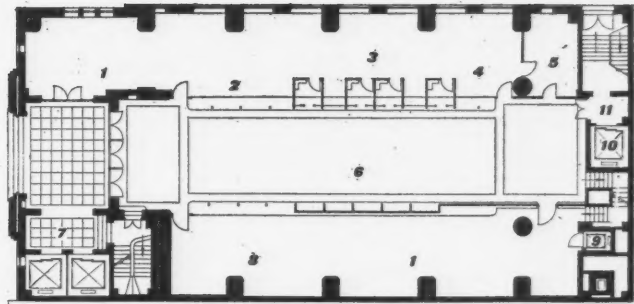
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**COMMONWEALTH BANK OF AUSTRALIA,
BRANCH OFFICE, MELBOURNE**

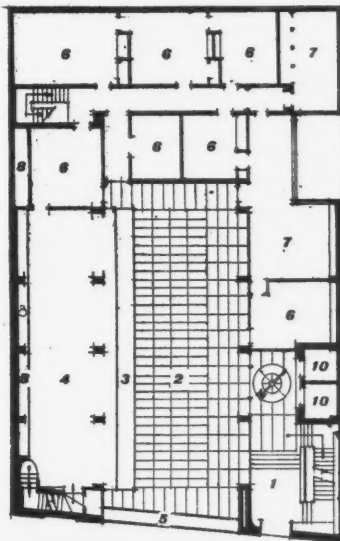
- 1, Working Space
- 2, Enquiry Counter
- 3, Savings Bank Department
- 4, General Banking Department
- 5, Branch Manager
- 6, Public Space
- 7, Elevators
- 8, War Bond Department
- 9, Bullion Elevator
- 10, Goods Elevator
- 11, Goods Lobby



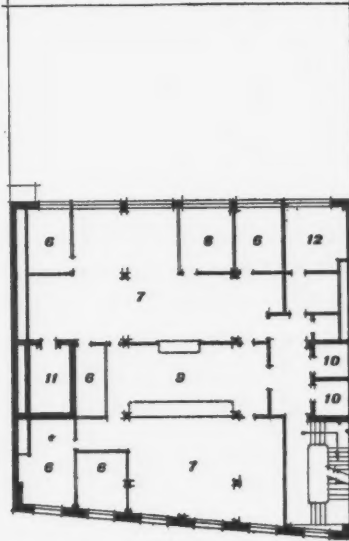
GROUND FLOOR 1/32" = 1'

**ORIENT LINE BUILDING,
SYDNEY**

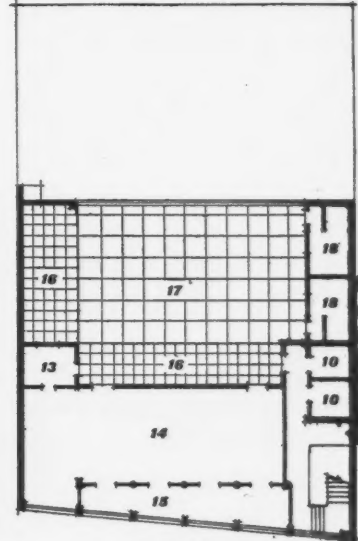
- 1, Main Entrance
- 2, Booking Hall
- 3, Counter
- 4, Passenger Booking Department
- 5, Show Window for Model
- 6, Private Offices
- 7, General Offices, Typists, etc.
- 8, Cupboards, Ducts for Services, etc.
- 9, Public Space
- 10, Lifts
- 11, Strong Room
- 12, Lavatories
- 13, Kitchen
- 14, Lunch Room
- 15, Sun Deck
- 16, Covered Verandahs
- 17, Games Deck
- 18, Change Rooms



GROUND FLOOR 1/32" = 1'



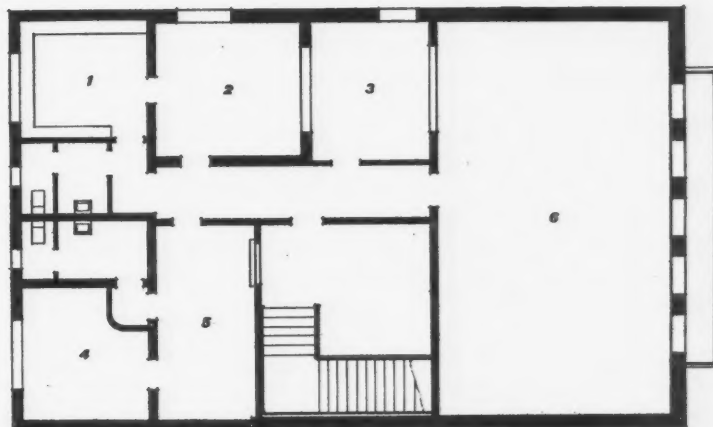
TYPICAL FLOOR



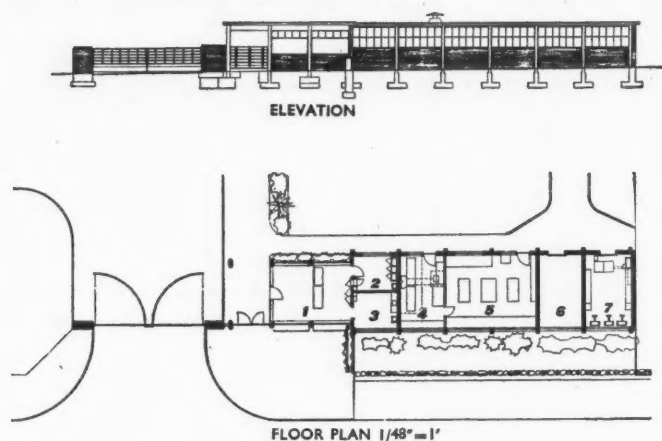
FIFTH FLOOR

BROADCASTING STUDIOS, GEELONG

- 1, Record
- 2, Studio B.
- 3, Controls
- 4, Manager
- 5, Typists
- 6, Studio A.

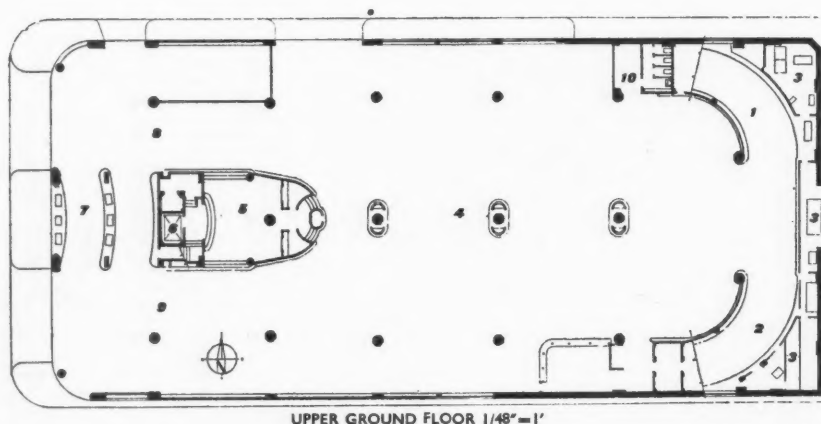


FIRST FLOOR 1/16" = 1'



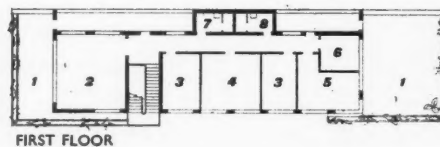
AIRCRAFT PLANT AT ESSENDON

- 1, Guard Room
- 2, Lost Property
- 3, Welfare
- 4, Carburettor Test Room
- 5, Carburettor Workshop
- 6, Inflammable Liquid Store
- 7, Battery Room



HASTINGS DEERING SERVICE, SYDNEY

- 1, Up Ramp
- 2, Down Ramp
- 3, Offices
- 4, Parking Area
- 5, Waiting Room
- 6, Passenger Lift
- 7, Petrol and Oil Service
- 8, In
- 9, Out
- 10, W.C.'s



SIGNS PUBLISHING COMPANY, WARBURTON, VICTORIA

GROUND FLOOR: 1, Manager's Office. 2, Sales Manager's Office. 3, Enquiry. 4, Entrance Hall. 5, Cashier. 6, Accountant. 7, General Office. 8, Addressograph. 9, Assembly Hall. 10, Bindery. 11, Press Room. 12, Loading Dock. 13, Paper Stacks. 14, Signature Room. 15, Women's Rest Room. 16, Women's Toilet and Showers. 17, Book Room. 18, Box Room. 19, Men's Toilet and Showers. 20, Process Plate Room. 21, Photography. 22, Dark Room.

FIRST FLOOR: 1, Roof Decks. 2, Staff Lunch Room. 3, Editor. 4, Library. 5, Art Room. 6, Stenographer. 7, Men's Toilet. 8, Women's Toilet.

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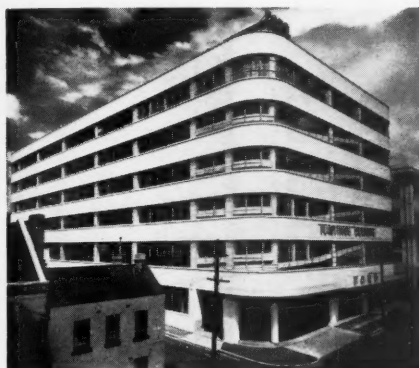
COMMERCE



Aircraft Plant, Essendon, Victoria

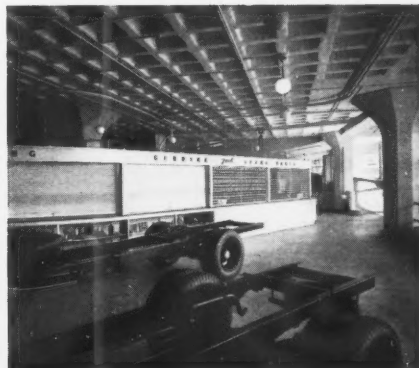
A. N. BALDWINSON, in association with the Department of Works, Architect

These buildings were erected for the repair and modification of aircraft manufactured by the Beaufort Division of the Department of Aircraft Production. That on the left comprises administrative offices, canteen, casualty station, lockers and welfare facilities; construction is reinforced concrete frame faced with brick. Right, the guard-house, with cantilevered hood to form transport waiting shelter.



Hastings Deering Service, Sydney S. LIPSON, Architect

This building houses all departments of a large motor vehicle service and sales business. Vehicular access to all floors is provided by separate 'up' and 'down' reinforced concrete ramps, superimposed one over the other, planned around an open well with spillouts at opposite ends. Nowhere in the building does the grade of these ramps exceed 1 in 8. A 14 ft. difference in street levels makes possible two entrance floors. The photograph on the right shows the second floor interior.



Signs Publishing Company, Warburton, Victoria E. F. BILLSON, Architect

The construction of this building is steel frame, with hollow block floors. Doors and window frames externally are painted vermilion. The entrance hall (right) is floored with hard rubber tiles in a colour scheme of buff and black; the stair has rubber treads and wrought iron handrails. Walls have Queensland walnut flush panelling. A hydro-electric plant in the basement of the adjacent food factory in the same ownership provides light and power for machines and air conditioning, as well as lighting the employees' settlement.



AUSTRALIAN HOSPITALS (continued)

ment of a Medical School at the University. This school was established in 1883. The Royal Prince Alfred Hospital occupies a unique position, not only in Australia but in the British Empire, because it was founded as a University Hospital, built on University ground, and because all the honorary appointments on the medical staff are made by the University Senate and the Board of Management in conjunction. Professors and lecturers appointed by the Senate hold positions on the staff by virtue of those appointments.

In Melbourne, there was a great hospital expansion with the establishment of the Eye and Ear Hospital in 1863, the Children's in 1870, the Homœopathic Hospital—now Prince Henry's—in 1876, the Austin Hospital for Chronic Diseases in 1880 and many others. All these hospitals are voluntary hospitals in the true sense, established and maintained by public subscription.

Influence of Surgical Technique

It seems that it took some time to establish modern techniques in our Australian hospitals. On this point the following impressions of the late Sir Stanley Argyle, who entered the Melbourne Hospital as a student in 1878, are interesting: 'In the casualty room, immediate treatment was given to accident cases, and surgical dressing of chronic cases was also carried out. The fetid atmosphere of the unventilated room was full of the foul odours of septic wounds, carbolic and iodoform. The operating theatre was on the ground floor, entered from the covered way of the courtyard. This small and ill-ventilated room was often crowded with students, many of whom occupied the floor space around the table among the nurses and the anæsthetists. In 1886, it was recorded in connection with an inquest held on the death of a patient in the operating theatre that on one occasion recently there were in the theatre on the floor round a table, besides the surgeon and the chloroformist, five visitors, two assistants, the medical superintendent, wardman and 11 students. The wards of the hospital were infected with erysipelas and pyæmia, and the death-rate was sixteen per cent. of the admissions.'

The planning of hospitals should naturally be influenced by the evolution of medical discoveries and treatment. As scientific knowledge advanced so it was applied (all too slowly) to the physical requirements of the buildings. The introduction of steam sterilization and the beginnings of surgical asepsis (as contrasted with antiseptic technique) in 1891 brought about a revolution in hospital equipment. The tendency to specialize in different branches of medicine and surgery led to the establishment of special departments in the medical schools and in the hospitals. The theories of air-borne disease, the facilities for nursing and for segregation of patients, combined with the warm climate, brought about the development in the eighties and nineties of a ward plan with a

(continued on page 28)

pantry and isolation rooms at one end of the ward, and sanitary towers at the other end of the ward, disconnected from the ward itself by a verandah or an air-lock. The ward was still the old mediæval pattern—a wide hall in which patients lay facing each other in beds on either side. The nursing equipment, sterilizers and general ward requirements were located in the centre of the ward itself. The verandahs built round the wards to shade the windows from the sun were an Australian addition to the standard European model.

This was essentially the type of hospital built at the Royal Prince Alfred in 1882, where the hospital was planned to accommodate 341 patients and the proposed nursing staff for these patients was 11 sisters, 11 day nurses, 11 night nurses and 10 nursing trainees, about one member of the nursing staff to eight patients. The total personnel of the hospital was 90 for 341 patients. Today there are 1,466 patients all told with nursing and general staff of 1,400. It was the same type of hospital as the Alfred Hospital in Melbourne, built in 1870, and the same in all essential particulars as the plan adopted for the rebuilding of the Melbourne Hospital in Lonsdale Street in 1913, when the hospital was increased to provide a total of 380 beds. This rebuilding was rather the tradition of greater facilities for segregation of patients by the adoption of a smaller ward unit, and the provision of hygienic operating facilities and services, than the adoption of any new principles of hospital planning.

Before the establishment of an infectious diseases hospital, typhoid fever patients were nursed in tents pitched in the grounds of the Melbourne Hospital. The nurses' accommodation was so overcrowded that day nurses and night nurses frequently shared the same beds, and some were accommodated in rooms above the stables of the ambulance horses.

Toward the Modern Hospital

It was from Melbourne that the Australian modern hospital originated. All things must have their beginnings and these were with the establishment in 1925 of experimental wards for the treatment of orthopædic cases at Hampton by the Children's Hospital Committee. Following this experiment, the hospital undertook the building of the Orthopædic Hospital at Frankston on a lovely north slope of land by the sea. This was completed in 1928 and still remains the premier institution in Australia for the treatment of orthopædic cases.

It is not intended to recount in detail the steps in our hospital progress, but the passing of some milestones should be recorded. First of all there was the recognition, if only in part, of the very important function of the hospital manager. His title changed from Secretary to the Board to Manager because the duties of a hospital administrator extended far beyond the execution of the instructions of the Board and its sub-committees. Then there was the recognition of the very low standard of our dietary depart-

(continued on page 31)

HOTELS



Hotel Australia, Melbourne

LESLIE M. PERROTT, *Architect*

In addition to the usual accommodation of a luxury hotel, this building contains a shopping arcade and two theatres, one of which is shown above. Construction is reinforced concrete, with beams left exposed internally.



Hotel at Darwin STEPHENSON and TURNER, *Architects*

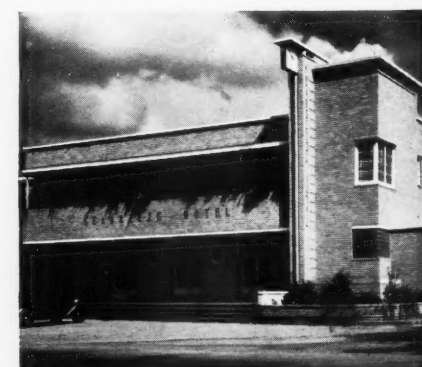
The first modern hotel to be erected in the Northern Territory, this caters for all classes of accommodation. It is a framed reinforced concrete structure with precast concrete bricks made on the site, used for internal partitions and in external walls. Externally it is finished in painted cement, with a roof of blue-grey tiles with wide overhanging eaves 6 ft. wide and a second canopy of 5 ft. projection at first floor level.



Surf Pavilion at Manly, N.S.W.

ERIC W. ANDREW, *Architect*

The planning of this building, which was completed in 1938, was governed by the necessity of admitting the greatest possible amount of sun and air while at the same time giving the dressing and sun-bathing sections privacy from a block of flats overlooking the site. Construction is in reinforced concrete.



Hotel near Sydney

SAMUEL LIPSON, *Architect*

This hotel stands on a bend of the George's River, in a suburb of Sydney 14 miles from the city. The exterior is in a salmon coloured textured brick, with thin 2 in. bricks introduced in the clock feature and the wall under the balcony at the public entrance. All woodwork is sand blasted oak; all metalwork copper or bronze.

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- 4, C
- 5, S
- 6, C
- 7, B
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- 9, K

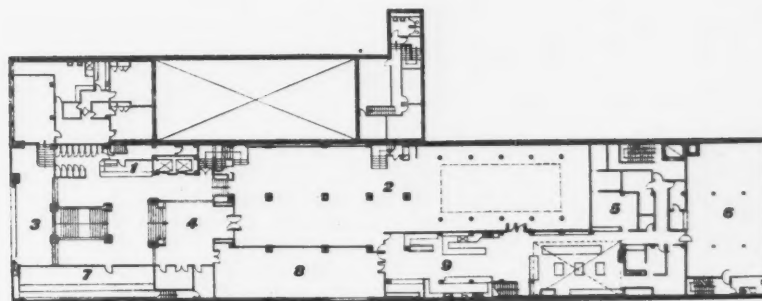


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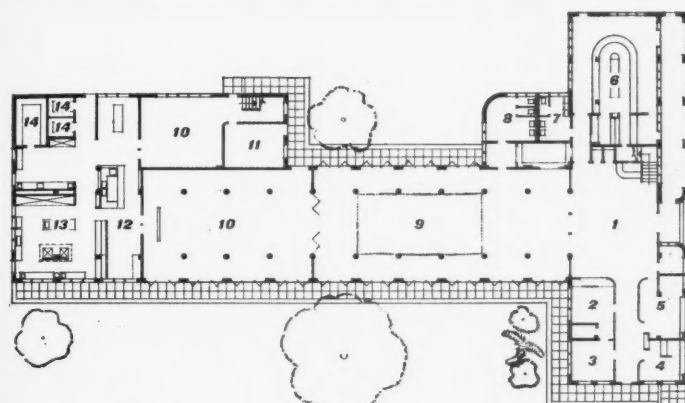
1, M
Boil
12, V
Cub

HOTEL AUSTRALIA, MELBOURNE

- 1, Register
- 2, Main Dining Room
- 3, Hotel Lounge
- 4, Crush Lobby
- 5, Store
- 6, Casino Lounge
- 7, Bar
- 8, Vienna Café
- 9, Kitchen

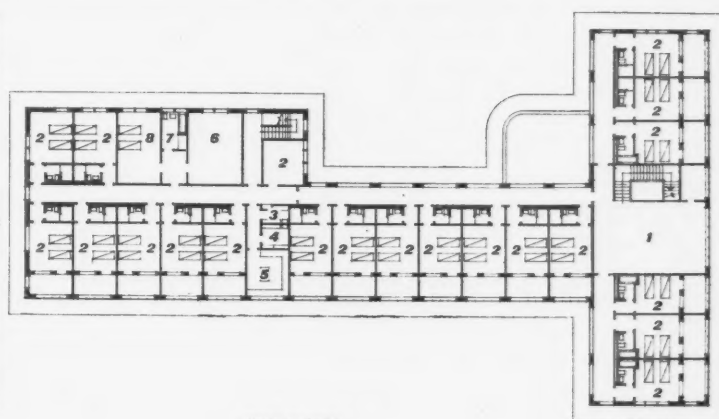


FIRST FLOOR 1/64" = 1'



GROUND FLOOR

1/48" = 1'

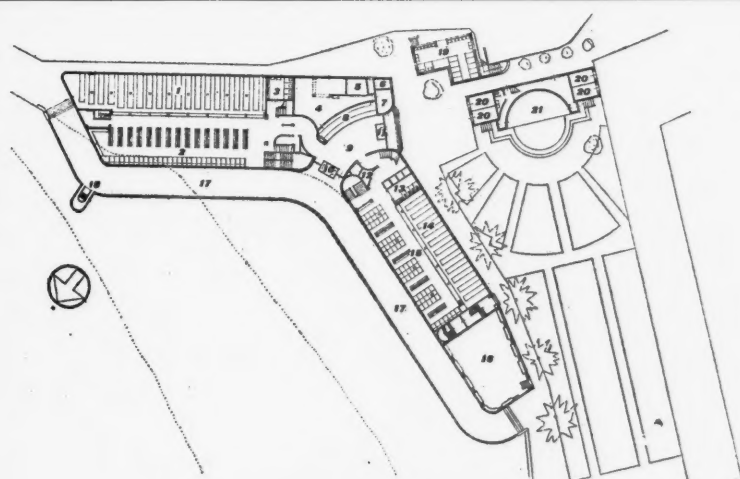


FIRST FLOOR

HOTEL AT DARWIN

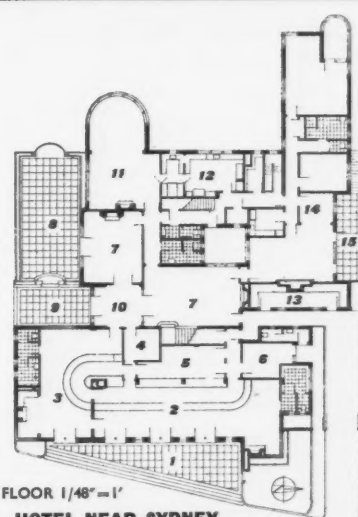
GROUND FLOOR PLAN: 1, Foyer. 2, Reception. 3, Office. 4, Branch Bank. 5, Airways Office. 6, Bar. 7, Men's Lavatories. 8, Women's Lavatories. 9, Main Lounge. 10, Dining Room. 11, Private Dining Room. 12, Servery. 13, Kitchen. 14, Cool Room.

FIRST FLOOR PLAN: 1, Lounge Stair Hall. 2, Bedroom. 3, Service. 4, Store. 5, Linen. 6, Manager's Sitting Room. 7, Manager's Bathroom. 8, Manager's Bedroom.

**SURF PAVILION AT MANLY**

1/96" = 1'

1, Men's Clothes Store. 2, Men's Dressing Space and Cubicles. 3, Men's W.C. 4, Future Laundry. 5, Future Boiler Room. 6, W.C. 7, Manager's Office. 8, Locker Hire Counter. 9, Public Space. 10, Kiosk. 11, Turnstiles. 12, Women's Attendants. 13, Women's W.C. 14, Women's Clothes Store. 15, Women's Dressing Space and Cubicles. 16, Drill Hall. 17, Promenade. 18, Shark Tower. 19, Men's W.C. 20, Chair Stores. 21, Band Rotunda.

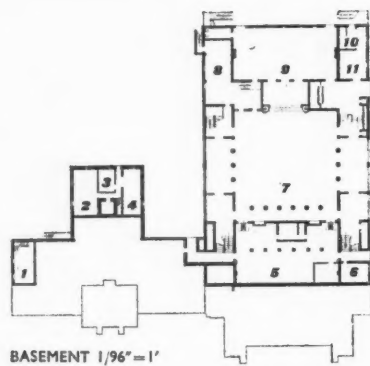


GROUND FLOOR 1/48" = 1'

HOTEL NEAR SYDNEY

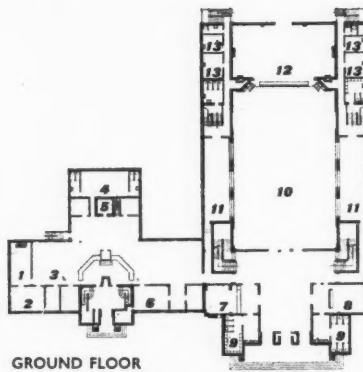
1, Terrace. 2, Public Bar. 3, Saloon Bar. 4, Office. 5, Cask Cooling Room. 6, Ladies' Parlour. 7, Lounge. 8, Beer Garden. 9, Main Entrance Porch. 10, Entrance Hall. 11, Dining Room. 12, Kitchen. 13, Store. 14, Proprietor's Quarters. 15, Terrace.

PUBLIC BUILDINGS



BASEMENT

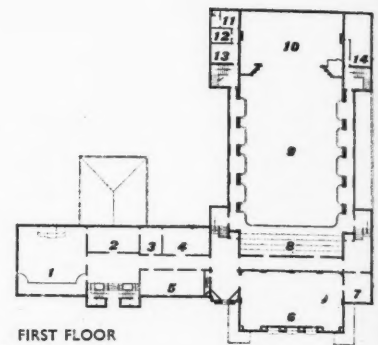
- 1, Store
- 2, Records
- 3, Health Inspector
- 4, Gas Works Department
- 5, Chair Storage
- 6, Electrical
- 7, Supper Room
- 8, Kitchen
- 9, Meeting Room
- 10, Boiler Room
- 11, Fan Room



HEIDELBERG TOWN HALL

GROUND FLOOR

- 1, Drafting
- 2, Engineer
- 3, General Office
- 4, Lunch Room
- 5, Strong Room
- 6, Town Clerk
- 7, Men's Cloaks
- 8, Women's Cloaks
- 9, Toilet
- 10, Auditorium
- 11, Smoking Lounge
- 12, Stage
- 13, Dressing Rooms

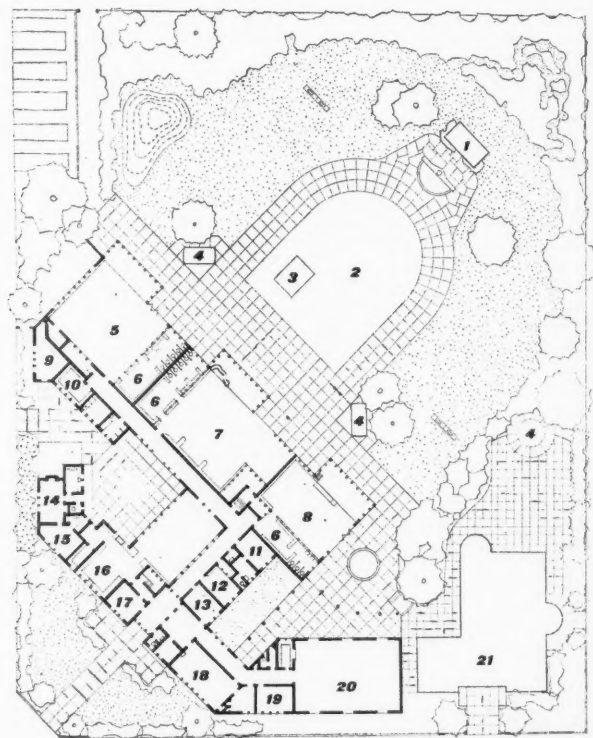


FIRST FLOOR

- 1, Council Chamber
- 2, Mayor's Room
- 3, Mayor's Office
- 4, Mayoress
- 5, Committee
- 6, Reception Room
- 7, Service
- 8, Balcony
- 9, Upper Part of Auditorium
- 10, Upper Part of Stage
- 11, Bedroom
- 12, Kitchen
- 13, Living Room
- 14, Fan Room

LADY GOWRIE CHILD CENTRE, MELBOURNE

- 1, Toy Store
- 2, Play Area
- 3, Climbing Unit
- 4, Sand-pit
- 5, Three-year Nursery
- 6, Cloaks
- 7, Four-year Nursery
- 8, Two-year Nursery
- 9, Boiler
- 10, Store
- 11, Staff
- 12, Teachers' Consulting Room
- 13, Directress
- 14, Living Room
- 15, Bedroom
- 16, Kitchen
- 17, Secretary
- 18, Medical Examination Room
- 19, Parents' Room
- 20, Communal Activities
- 21, Infant Health Centre



GROUND FLOOR 1/64" = 1'

PUBLIC



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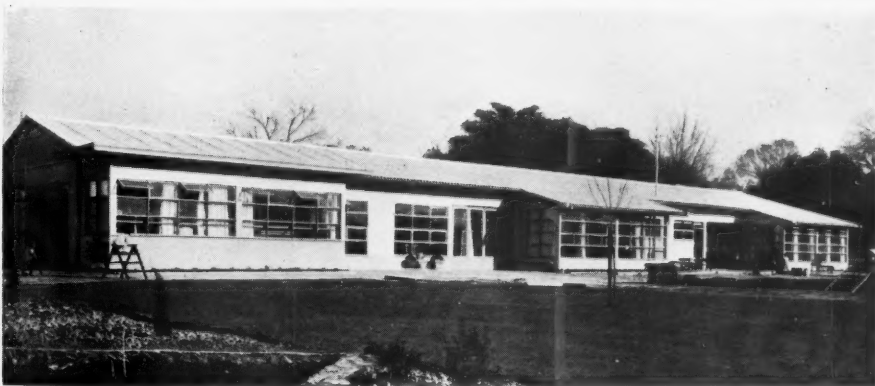
PUBLIC BUILDINGS



Town Hall and Municipal Offices, Heidelberg

A. C. LEITH AND BARTLETT, AND PECK AND KEMPTER, *Associated Architects*

The Heidelberg Town Hall and Municipal Offices have been planned in such a way as to keep access to the office section and the auditorium quite separate, so that they can for practical purposes be treated as two distinct buildings. Construction is in reinforced concrete and brick and the building is faced in a rough textured oatmeal coloured brick with a dark fleck.



The Lady Gowrie Child Centre, Melbourne

MARTIN AND TRIBE, *Architects*

This was the first of the infant welfare demonstration centres set up by the Commonwealth government in the capital cities under the direction of the Department of Health. The site, at North Carlton, was made available by the City Council. The building is designed on a frame principle for flexibility to meet changes in teaching methods. Posts and trusses are timber with infilling panels of window frames and stud walling bolted to the concrete floor slab. External coverings, including the roof, are asbestos cement. Floors have double thickness concrete slabs sandwiching a bituminous waterproofing membrane and are covered with linoleum on a half-inch thickness of resilient composition underlay. The centre caters for twenty-five two year old children, thirty-five three year olds, and forty four year olds.



AUSTRALIAN HOSPITALS (continued)

ments and the need for more scientific study of the problem of feeding large bodies of sick and healthy persons in an institution. With this came the application of modern hotel principles of food service, the need for modern equipment, the passing of ward kitchens, the centralizing of food service, the elimination of ward pantry dish-washing—the change, in short, of the food service problem from a ward responsibility to a hospital responsibility.

Next in order perhaps came the gradual recognition of the need to regard the hospital as a single unit, and not as a series of wards and departments; the recognition of the inadequacies of the existing type of hospital plan, its lack of flexibility, lack of suitable orientation for wards, lack of staff accommodation for sleeping and for recreation. So the recognition of our inadequacies paved the way to development. The Sisters of Charity were the first to move and in 1930-33 built large additions to St. Vincent's Hospital in Melbourne in which many revolutionary changes in hospital administration and planning were introduced. These included the establishment of the first—and still the outstanding—special diet kitchen and training school for dietitians. Central dish-washing also was first introduced here; this in itself seems a small detail, but in fact it is quite revolutionary in its effect on economy and service.

With the great improvements in the standard of equipment has come the closer study of the economics of various procedures. One of the greatest problems and obstacles to our progress has been the lack of understanding of hospital costs. The day has long since passed when our hospitals could be classified at so much per bed to build. No greater fallacy ever existed, and it has been the means of wrecking many a needed and perfectly sound proposal. Very gradually it is dawning on our authorities that a hospital is a complex problem, that before a single patient can be put into bed in a normal teaching hospital, it is necessary to build accommodation equivalent to a 6-roomed house; for that patient requires his share of the boiler plant, stores department, kitchen, nurses' home, lecture theatres, research department, doctors' quarters, operating suite, outpatients' department, X-ray department, pathological laboratory, mortuary, telephone, switch room, central records department, lifts, stairs, corridors, ward service rooms and a host of other necessities.

Conclusion

Such is the brief outline of the development of our Australian hospitals. What the future holds for this country no one can judge, but normal growth will add to our already insufficient bed count. We have great problems to tackle, but no hospitals in the world have done more for the care of the sick than the voluntary and charity hospitals of Australia. The one hope for a continuance of progress is that the resources of this country in brains and knowledge and experience are used to the utmost, for without them we must sink into mediocrity.

CHURCHES



Church of St. Philip Neri, Northbridge, N.S.W.

FOWELL AND MANSFIELD, *Architects*

In this Roman Catholic church the high altar and sanctuary are brought forward into the crossing, thus making possible a clear view of the former from the transepts.



Memorial Chapel, Scotch College, Melbourne

JOHN D. SCARBOROUGH, *Architect*

Built of brick, with copper covered timber roof, this chapel seats 300 boys.



Baptist Church, Dee Why, N.S.W.

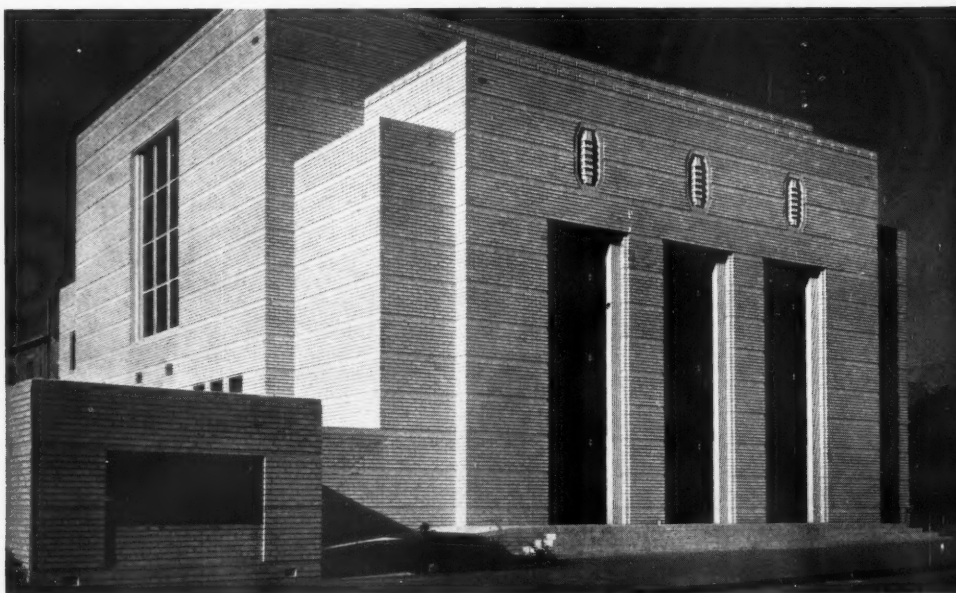
CLIVE WADE, *Architect*

A simple brick building with a roof of corrugated asbestos sheeting.

Second Church of Christ Scientist, Camberwell, N.S.W.

BATES, SMART AND McCUTCHEON, *Architects*

The walls are of a cream facing brick, while the wrought iron doors are painted black with gold enrichments. Inside, natural lighting is supplemented by a laylight shielded by plaster louvres.



CHUR

- 1, Na
- 2, San
- 3, Ch
- 4, Ch
- 5, Pri
- 6, Boy
- 7, Wo
- 8, Bay
- 9, Co
- 10, Fu
- 11, Pre



- 1, Op

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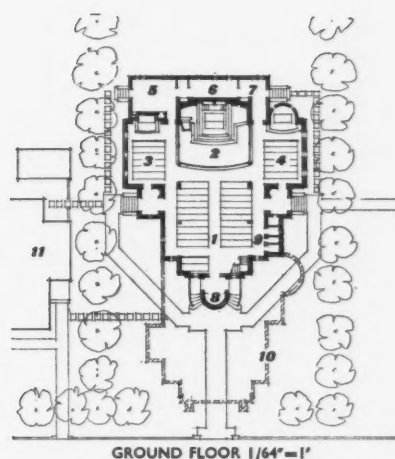
- 1, Foy
- 2, Sun
- 3, Cle
- 4, Bo
- 5, Dis
- 6, Rea
- 7, Wo
- 8, Mer

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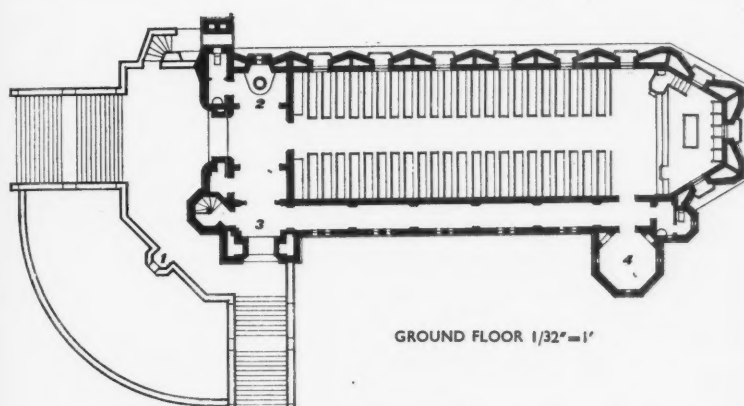
- 1, Chu
- 2, Org

CHURCH OF ST. PHILIP NERI, NORTHBRIDGE

- 1, Nave
- 2, Sanctuary
- 3, Chapel
- 4, Chapel
- 5, Priests' Sacristy
- 6, Boys' Sacristy
- 7, Working Sacristy
- 8, Baptistry
- 9, Confessionals
- 10, Future Extensions
- 11, Presbytery



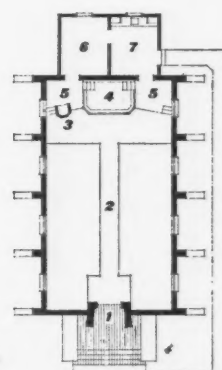
GROUND FLOOR 1/64"=1'



GROUND FLOOR 1/32"=1'

MEMORIAL CHAPEL, SCOTCH COLLEGE, MELBOURNE

- 1, Open-air Pulpit. 2, Baptistry. 3, South Porch. 4, Vestry.



GROUND FLOOR 1/32"=1'

BAPTIST CHURCH, DEE WHY, N.S.W.

- 1, Porch. 2, Nave. 3, Pulpit. 4, Baptistry. 5, Platform. 6, Vestry No. 1. 7, Vestry No. 2.

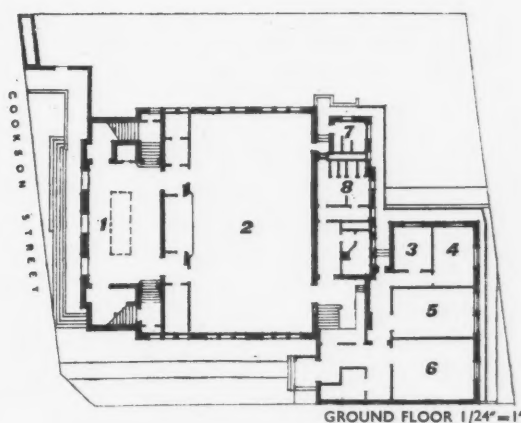
SECOND CHURCH OF CHRIST SCIENTIST, CAMBERWELL

GROUND FLOOR, COOKSON STREET

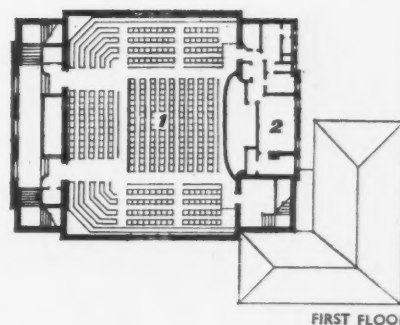
- 1, Foyer
- 2, Sunday School
- 3, Clerks' Room
- 4, Board-room
- 5, Distribution Room
- 6, Reading Room
- 7, Women's Lavatory
- 8, Men's Lavatory

FIRST FLOOR

- 1, Church
- 2, Organ

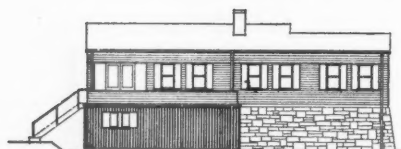


GROUND FLOOR 1/24"=1'

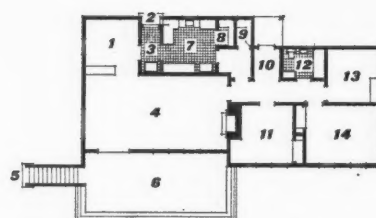


FIRST FLOOR

HOUSES



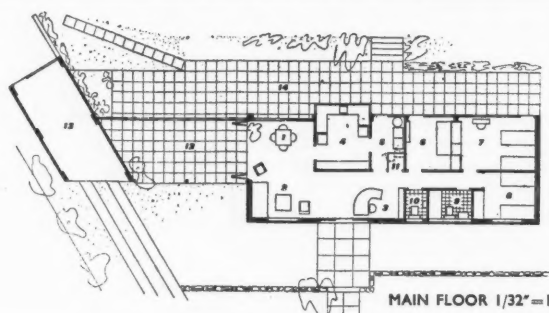
ELEVATION



MAIN FLOOR 1/32" = 1'

COTTAGE AT WHALE BEACH

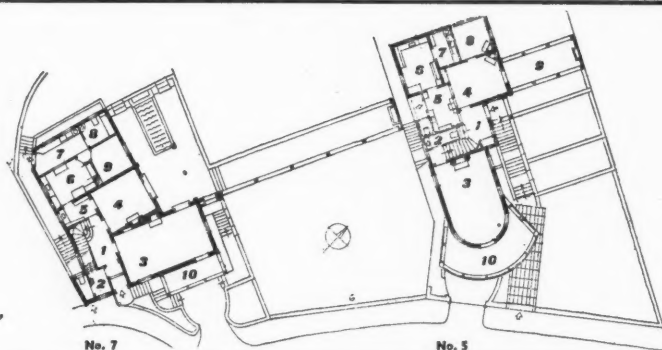
- 1, Dining Recess
- 2, Trades Entrance
- 3, Lobby
- 4, Living Room
- 5, Stair down to Garage, Laundry, Outside Shower and W.C. under 6
- 6, Terrace
- 7, Kitchen
- 8, Pantry
- 9, Store
- 10, Entrance Hall
- 11, Bedroom
- 12, Bathroom
- 13, Bedroom
- 14, Bedroom



MAIN FLOOR 1/32" = 1'

HOUSE AT GORDON

- 1, Dining
- 2, Lounge
- 3, Study
- 4, Kitchen
- 5, Laundry
- 6, Bedroom
- 7, Bedroom
- 8, Bedroom
- 9, Bathroom
- 10, Lavatory
- 11, Coats and Pram
- 12, Loggia
- 13, Garage
- 14, Terrace



GROUND FLOOR 1/48" = 1'

No. 7

No. 5

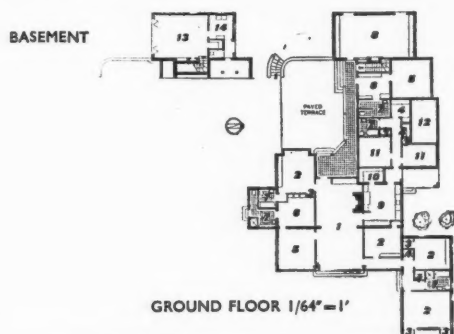
TWO HOUSES AT DOUBLE BAY

NUMBER SEVEN

- 1, Entrance Hall
- 2, Lavatory
- 3, Living Room
- 4, Dining Room
- 5, Servery
- 6, Kitchen
- 7, Laundry
- 8, Bathroom
- 9, Maids' Room
- 10, Verandah

NUMBER FIVE

- 1, Entrance Hall
- 2, Lavatory
- 3, Living Room
- 4, Dining Room
- 5, Servery
- 6, Kitchen
- 7, Laundry
- 8, Study
- 9, Verandah
- 10, Terrace

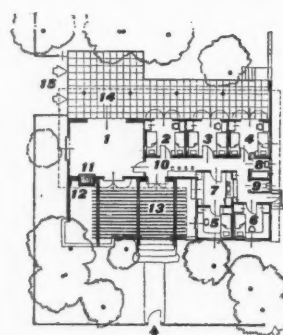


GROUND FLOOR 1/64" = 1'

BASEMENT

HOUSE AT PALM BEACH

- 1, Living Room
- 2, Bedrooms
- 3, Wardrobes
- 4, Cupboards
- 5, Sleeping Porch
- 6, Dressing Rooms
- 7, Bathrooms
- 8, Studio
- 9, Kitchen
- 10, Pantry
- 11, Maids' Bedrooms
- 12, Water Tank
- 13, Garage
- 14, Laundry



GROUND FLOOR 1/48" = 1'

HOUSE AT SURFERS' PARADISE

- 1, Living Room
- 2, Bedroom
- 3, Bedroom
- 4, Bedroom
- 5, Bedroom
- 6, Bedroom
- 7, Kitchen
- 8, Bath
- 9, W.C.
- 10, Entrance with Bar for Guests
- 11, Fireplace
- 12, Barbecue
- 13, Terrace Covered by Pergola
- 14, Terrace Partly Covered
- 15, Entrance to Garage Under Terrace

HOUSE

Cottage

J. D. M.
Design
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House

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HOUSES

Cottage at Whale Beach, N.S.W.

J. D. MOORE AND V. L. DOWLING, *Architects*

Designed primarily as a holiday house and overlooking the Pacific this cottage has sleeping accommodation for six people. Colours externally are grey for the timber walls and pale lemon yellow for the shutters. The roof is of unpainted corrugated fibro cement.



House at Gordon, N.S.W.

SYDNEY ANCHER, *Architect*

This, the architect's own house, was designed in the first place for steel frame construction with a flat roof, but the local authorities insisted on brick and slate or tile roof. The plan was further governed by the fact that a permit to build only 825 square feet was granted, though this was later modified, enabling the eastern side of the house to be extended a few feet.



Two Houses at Double Bay, Sydney

LESLIE WILKINSON, *Architect*

The site rises very steeply to the foot of the cliff face, giving protection from the west. The plans represent an attempt to secure the best views for the principal rooms. In both cases garages, workshops and boiler rooms are provided at street level with external stairs to main entrance floors.



House at Palm Beach, N.S.W.

ELLICE NOSWORTHY, *Architect*

Originally used only for holidays, this house was completely remodelled and enlarged to become the permanent home of a small family, with provision for holiday and week-end parties. Walls are colour-washed pink. Doors are grey, the rest of the external woodwork painted white.



House at Surfers Paradise, Queensland

KARL LANGER, *Architect*

Built on a sand dune in a grove of Banksias, this house is of hardwood timber frame construction sheathed with hardwood weatherboards outside and with half inch fibrous plaster inside. The stonework, including inside and outside fireplaces, is of pink porphyry. The roof is of corrugated fibro-cement sheets with sealed joints to keep out sand.

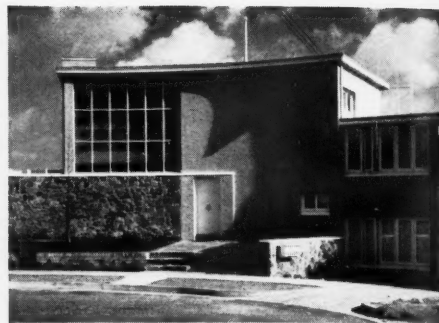


HOUSES

Glover Court, Melbourne

ROY GROUNDS, *Architect*

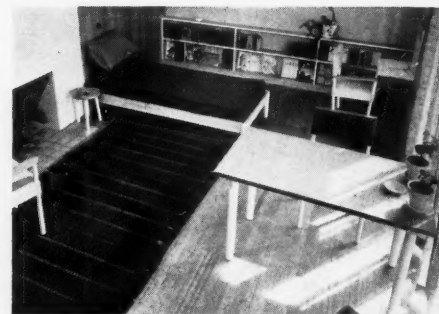
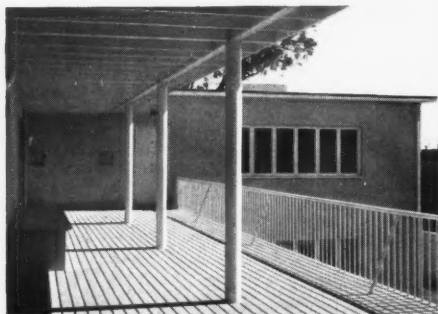
The site of this building is an irregular one adjoining a quarry and it has been designed to take advantage of the contours of the ground. Accommodation comprises six flats and the owner's maisonnette. Buff-coloured rock from the site was used in the foundation walls, while the main structure is brick, painted light khaki, with windows, doors, trim and balconies pure gloss white. The deep eaves provide shade from the summer sun, and there are drop awnings for winter use.



Clendon Flats, Melbourne

ROY GROUNDS, *Architect*

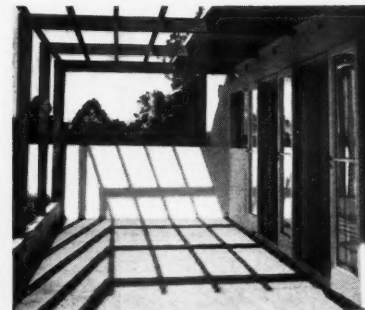
'Clendon' is a block of eight bachelor flats in a Melbourne suburb, completed in 1940; 'Clendon Corner,' adjoining (upper right photograph), is a block of six flats completed the following year. 'Clendon' represented the first comprehensive attempt in Melbourne to provide modern living facilities for one or two adults to let at a rental within comfortable reach of the average white collar worker. Each flat has a living room, kitchenette, dressing room and bathroom, with built-in furniture and equipment for single person occupancy, while the living room has a drop-down wall-bed for a guest. 'Clendon Corner' is a variation on the same theme, each flat having a bedroom and being planned to meet the requirements of a married couple. The two upper photographs are both of 'Clendon'; the bottom photograph shows 'Clendon' on the left and 'Clendon Corner' on the right.



House at Gordon, N.S.W.

GERARD H. B. MCDONELL, *Architect*

This house is planned for a climate where all the best weather comes from the north-east and the worst from the south and west. The exterior is of ivory colour-washed brickwork, with standard metal casement windows. Internally, walls are ivory-coloured sand finish, floors of polished honey-coloured timber.



House at Palm Beach, N.S.W.

A. N. BALDWINSON, *Architect*

Built on a steep rocky hillside, this house commands a wide view of the Pacific and the Hawkesbury River estuary. Stonework is in local sandstone, timber framing of Cypress pine, and weatherboards of Sydney blue gum oiled and copal varnished. The roof is of corrugated asbestos cement. The large living-room windows slide down into the walls.



GLOVE

GROUND

- 1, Living
- 2, Bedro
- 3, Kitch
- 4, Bathr

CLEND

GROUND

- 1, Living
- 2, Drop
- 3, Kitch
- 4, Dress
- 5, Bathr

CLEND

GROUND

- 1, Living
- 2, Bedro
- 3, Kitch
- 4, Dress
- 5, Bathr

HOUSE

- 1, Porch
- 2, Entra
- 3, Cloak
- 4, Living
- 5, Dinin
- 6, Kitch
- 7, Laun
- 8, Trade
- 9, Terra
- 10, Study
- 11, Bedro
- 12, Bedro
- 13, Bedro
- 14, Bathr
- 15, Garag

HOUSE

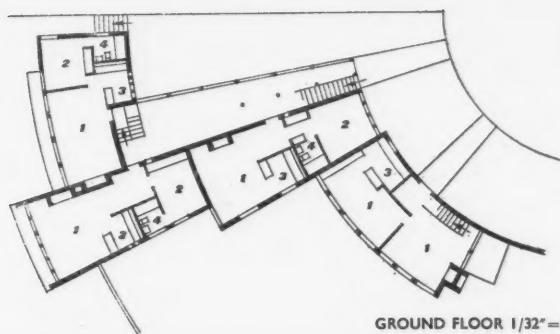
UPPER F

- 1, W.C.
- 2, Living
- 3, Kitch
- 4, Bedro
- 5, Laun
- 6, Bathr

GLOVER COURT

GROUND FLOOR PLAN

- 1, Living Room
- 2, Bedroom
- 3, Kitchen
- 4, Bathroom

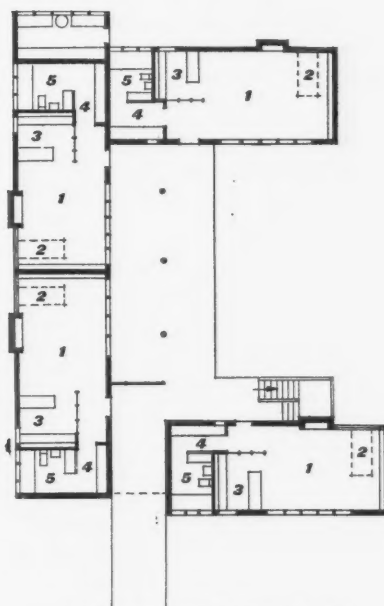


GROUND FLOOR 1/32"=1'

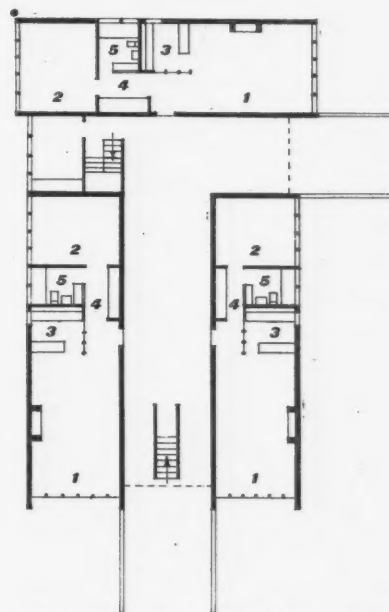
CLENDON

GROUND FLOOR PLAN

- 1, Living Room
- 2, Drop Bed
- 3, Kitchen
- 4, Dressing Room
- 5, Bathroom



CLENDON GROUND FLOOR 1/24"=1'



CLENDON CORNER GROUND FLOOR 1/24"=1'

CLENDON CORNER

GROUND FLOOR PLAN

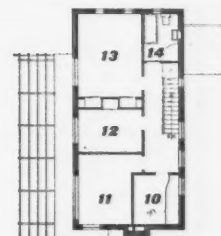
- 1, Living Room
- 2, Bedroom
- 3, Kitchen
- 4, Dressing Room
- 5, Bathroom

HOUSE AT GORDON

- 1, Porch
- 2, Entrance Hall
- 3, Cloaks
- 4, Living Room
- 5, Dining Recess
- 6, Kitchen
- 7, Laundry
- 8, Trades Porch
- 9, Terrace
- 10, Study
- 11, Bedroom
- 12, Bedroom
- 13, Bedroom
- 14, Bathroom
- 15, Garage



GROUND FLOOR 1/32"=1'

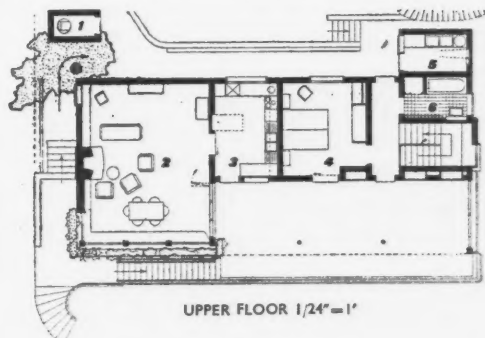


FIRST FLOOR

HOUSE AT PALM BEACH

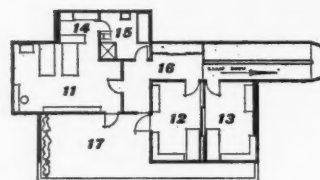
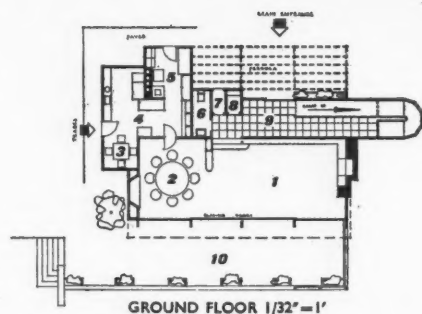
UPPER FLOOR PLAN

- 1, W.C.
- 2, Living Room
- 3, Kitchen
- 4, Bedroom
- 5, Laundry
- 6, Bathroom



UPPER FLOOR 1/24"=1'

HOUSES

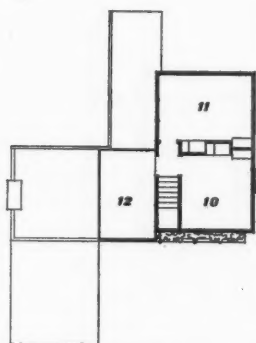
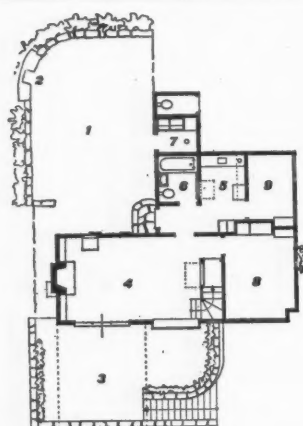


HOUSE AT CHURCH POINT

- 1, Lounge
- 2, Dining
- 3, Breakfast Alcove
- 4, Kitchen
- 5, Laundry
- 6, W.C.

- 7, Fuel
- 8, Cloaks
- 9, Entrance Hall
- 10, Paved Terrace
- 11, Bedroom No. 1

- 12, Bedroom No. 2
- 13, Bedroom No. 3
- 14, Dressing
- 15, Bathroom
- 16, Passage
- 17, Balcony



HOUSE AT TAYLOR'S POINT

- 1, Terrace. 2, Barbecue. 3, Covered Terrace. 4, Living Room. 5, Kitchen. 6, Bathroom.
- 7, Laundry. 8, Bedroom. 9, Maids' Room. 10, Bedroom. 11, Bedroom. 12, Terrace.

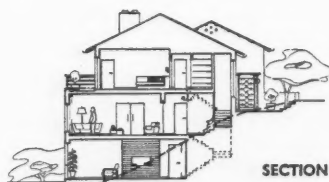
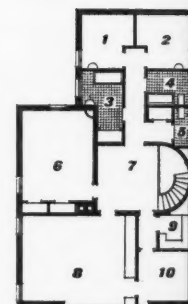
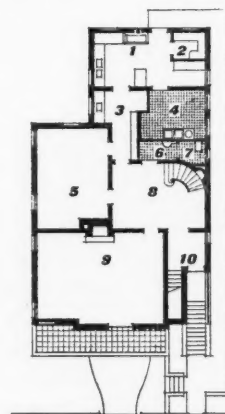
HOUSE AT BELLEVUE HILL, SYDNEY

GROUND FLOOR

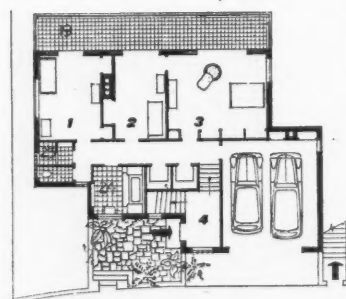
- 1, Kitchen
- 2, Pantry
- 3, Servery
- 4, Laundry
- 5, Dining Room
- 6, Coats
- 7, W.C.
- 8, Inner Hall
- 9, Living Room
- 10, Hall

FIRST FLOOR

- 1, Maids' Bedroom 1
- 2, Maids' Bedroom 2
- 3, Bathroom
- 4, Maids' Bathroom
- 5, W.C.
- 6, Bedroom 2
- 7, Hall
- 8, Bedroom 1
- 9, Linen
- 10, Dressing Room

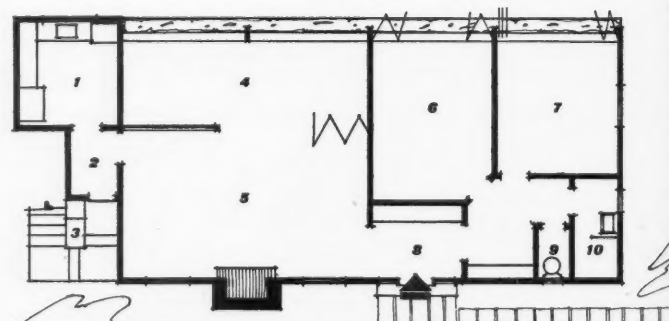


SECTION



HOUSE ON THE RIVER, MELBOURNE

- 1, Bedroom
- 2, Bedroom
- 3, Master's Bedroom
- 4, Entrance Hall



SEASIDE HOUSE, PALM BEACH

- 1, Kitchen. 2, Lobby. 3, Stair down to Maids' Room and Outside Shower. 4, Verandah. 5, Living Room. 6, Bedroom. 7, Bedroom. 8, Entrance. 9, W.C. 10, Shower and Washroom.



HOUSES

House at

J. L. BROV

This house
own use
steep be
Bay. Ste
the site,
entrance
terrace o
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tallow-w
cement
with the
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House a

A. N. BAL

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HOUSES

House at Church Point, N.S.W.

J. L. BROWNE, *Architect*

This house was designed by the architect for his own use and stands among tall gum trees on a steep boulder-strewn site overlooking Broken Bay. Stepped in conformity with the steepness of the site, the living area is some 1 ft. 6 in. below entrance level and opens directly on a wide stone terrace on the north. The house is constructed of timber frame and lined externally with narrow tallow-wood boards. The roof is of asbestos cement with a wide overhang which, together with the cantilevered open balcony, shields the glass areas from the direct mid-day sun. Surfaces internally are of fibrous plaster, the walls being hung with Japanese grass cloth.



House at Taylor's Point, N.S.W.

A. N. BALDWINSON, *Architect*

This house is designed for week-end and holiday use. Construction generally, including weatherboards and flooring, is of Cypress pine, which is very resistant to termites. The roof is of corrugated asbestos cement, insulation of building board, terrace walling and paving of sandstone.



House at Bellevue Hill, Sydney

J. D. MOORE AND V. L. DOWLING, *Architects*

A small suburban house on a sloping site. The walls externally are brick limewashed white; window and door frames are painted white, shutters and doors enamelled vermilion. The vertically boarded gables are of redwood painted a grey buff and the roofing tiles are Marseilles pattern, dark red-brown in colour. Internally floors are polished tallow-wood, walls cement rendered sand finish and limewashed off-white, ceilings fibrous plaster.



House on the River, Melbourne

EDWARD F. BILLSON AND MEWTON, *Architects*

The front entrance of this house is half-way down the stairs between the bedroom and living floors, this arrangement being necessitated by the nature of the site, which is no more than a narrow bank shelving steeply from the roadway on to a low river flat. Garage and bedrooms are at street level while the front door opens from a paved courtyard several steps below into a small upper entrance hall from which ten steps descend to the main lower hall.



Seaside House, Palm Beach, N.S.W.

STAFFORD, AND MOORE AND FARRINGTON, *Architects*

A small holiday house in timber. The general colour scheme is white, with the soffit between the rafters of the large overhanging eaves painted a deep blue.

AN ENGLISH ARCHITECT VISITS AUSTRALIA

BRYAN WESTWOOD

ALTHOUGH I THINK the average Englishman is far more Empire-minded than he gives himself credit for, at the same time it is not easy for him to form more than a very general impression of living conditions in other parts of the Empire. Magazines and films do not help as much as might be expected because they nearly always show either some outstanding aspect or peculiarity of the country or else the very best examples of things which are common to other countries. Speaking in terms of architecture, it is fatally easy by careful selection and good photography to give an entirely warped impression of the standard of development in any country. Elsewhere in this special number the history and trends of Australian architectural scenes are described and there is ample material whence the merits of individual buildings may be judged; it is the purpose of this short contribution to fill in the gaps of the picture thus presented by giving in general terms my own impressions as an architect visiting Australia during the war.

Arriving by sea from Ceylon, and later returning there from Japanese waters, I was made to realize very forcibly indeed the immense distances separating this continent from other centres of civilization. I was prepared for the Sydney harbour bridge, but nevertheless it made its mark on my imagination and I felt that it was the most impressive man-made thing I had seen. But it is not of *tour de force* such as this that I wish to write in this article. My subject is more concerned with the way that this primarily town-dwelling people handle the universal everyday problems of living and working accommodation.

In Sydney and Melbourne, and to a lesser extent in the other principal cities, there is the same problem of where to live in relation to one's work as in Europe. Most Australians do not live in the wide open spaces; a very large proportion of them live in the five State capitals. Their homes may not be at great distances from the centre, but generally speaking, transport services have not been so fully developed as in Europe and the time taken to reach the centre is therefore much the same. The outlying districts of Sydney are served to a great extent by tram, and the very hilly and rocky terrain must inevitably make the transport problem

difficult. As one would expect, high blocks of flats have grown up at the centre followed by lower residential building further out. There is not the same gradual thinning out as in England, building tends to be fairly dense up to the limits of the suburbs and then quite suddenly the bush comes into its own. The surroundings of all the large towns I saw were hilly and the roads followed the lie of the land thus giving irregular and very fine sites. The suburbs grouped around the numerous arms of Sydney Harbour, for instance, have magnificent natural advantages. There is a generous amount of 'reserved' land and plenty of large trees in streets and gardens on the remainder, but site values are so inflated that not only small and medium sized houses are closely spaced but even those in the highest class residential areas. I was surprised to find £10,000 houses jostling each other cheek by jowl. To my mind the effect of many a fine country type of house was utterly lost by reason of its siting within a few feet of its neighbours built in materials of a violently opposed colour and character.

The clear sunny climate has not, so far as I could see, had as much effect on architectural character as one would expect. From the time of the earliest settlers up to the present day, Australian architectural inspiration has evidently sprung from Europe, with latterly a crop of plagiarisms from California via the house-keeping magazines. I looked in vain for signs of something which might be called 'Australian' architecture. The nearest approach was the corrugated iron building widespread in the countryside and still lingering extensively in the towns, which has an attraction of its own with its great variety of uses of the material. There were pleasant features such as verandahs and sleeping-out porches but these were not stressed to an extent which would mark them down as features particularly Australian. This lack of distinctive character is perhaps partly due to the fact that in an entirely new country, where local methods and materials have not gained a hold, design tends to follow international lines. In Australia such a tendency would be aggravated by the lack of easily worked timber, only hardwoods being available locally. This scarcity of softwood may explain a certain absence of lightness about the smaller buildings; a quality made additionally elusive by the predominance of rather heavy-looking bricks of uniform colour.

In the residential suburbs of Sydney sloping sites are the rule. In planning, advantage is taken of the possibilities thus afforded. Since frost is not a factor to be contended with, ramps can be steep and garages are often tucked away underneath the houses. The foundations rest on sandstone and what would be rather daring construction on the usual subsoils is quite normal here. The ubiquitous gum trees growing among the sandstone outcrops give great charm to the gardens, which even in mid-winter as far south as Sydney, are a mass of exuberant blooms.

The houses are mostly built of brick with wood or metal window frames.

Gutters and downpipes are not so heavy as our own owing to the dryness of the climate, while flashings are simplified or omitted. The use of shutters, which can be locked on the inside and thus enable the windows to be left open at any time, is widespread. Relatively perishable fittings such as venetian blinds can be hung externally in such a climate, thus shading the window glass and becoming more effective against the sun. Internally the accommodation follows conventional European lines, but since the winters are mild except in the extreme south, in planning the relative positions of fireplaces, doors and windows the prevention of draughts is not such a bugbear, though cold winds from certain directions have to be considered. Kitchens are well equipped, stainless steel sinks, refrigerators and built-in fittings being the general rule.

Buildings in the centres of towns presented few special features, but street architecture generally is influenced by the projecting canopies which run the full width of most facades, thus giving almost continuous cover to the pavements. These canopies are particularly practical in a country having such strong sunlight and short, but very heavy, showers. Unfortunately the standard of design is poor, and being such an important element of both the individual elevations and the street character as a whole, they tended to spoil the effectiveness of much good work. The streets of the large cities are busy, crowded and cheerful, and even on rainy days have none of the dreariness that blights so many large English towns. In Sydney and Perth one continually catches sight of sunlit water. Melbourne and Brisbane have rivers winding through the centre and all four have splendid parks including, at Sydney, the Taronga Zoo built on steep slopes above the harbour; an entrancing place where the animals can be seen amidst natural surroundings with the great expanse of the harbour as a background. Libraries, picture galleries and hospitals all have plenty of space around them. On the other side of the picture there are uninspiring industrial districts and slums. The latter, though bad by any standards, are not so extensive as to present the utterly hopeless problem that they do around our own large towns, and under the kinder climate some of the sting is taken out of them.

Though the visiting architect may not find an abundance of the *exceptional* to write about or photograph, nevertheless there are good straightforward buildings on every hand, and few really drab ones. Banks and public buildings are conservative in design much as they are in this country, but the average Australian clerk appears to work under better conditions of space and light than his counterpart in England. Blocks of flats and offices rise to greater heights than those at present permitted in London and are well up to standard in design and finish. I was impressed by the spaciousness and well-planned interiors of the larger stores and the many

examples of first-rate window dressing, but by contrast the possibilities of shop-front design had been little exploited.

So much for the places where the Australian works. In such a marvellous climate, and with all kinds of sports featuring largely in the national life, I expected to find interesting examples of recreational architecture. The Redleaf Swimming Pool at Sydney, not far from the centre of the town, showed how attractive such places can be with nothing more than a well-designed entrance and simply constructed changing rooms. The sunny grass banks, trees and sand, well handled, spoke for themselves. The surf sheds at Manly with their curving concrete terrace, striking anti-shark watch tower, and changing block in buff brick and blue plaster are a vigorous solution to the same problem applied to an ocean beach. Every bathing beach has its surf sheds as one is not allowed to change in the open, but with the exception of those just mentioned all the others I saw were unimaginative in the extreme. Golf club houses, race track stands and yacht clubs all seemed to have 'just growned.' I could not help contrasting Australia to Sweden where similar summertime natural advantages have produced such a profusion of excellently designed open-air buildings. In Australia it is evident that buildings of this kind have hardly begun to be considered as the province of the professional designer.

However, in trying to appreciate Australian architecture one must not lose sight of her geographical position. The Australian architect has the great handicap of isolation from direct contact with his contemporaries in other countries, but a more potent factor retarding the wider acceptance of the value of good design is surely the almost complete lack of background in a new country, against which the client can formulate his requirements. Even the most uninspiring suburb in England generally has at least an old church, or some fine traditional houses or cottages which are monuments to sincere craftsmanship of their time and thus set a standard of design, not to be copied but to act as an inspiration. There is nothing like that, except in the oldest settlements, in Australia; architect and client both start from scratch. Since the beginning of the century there has been a great deal of thoroughly sound, straightforward architecture, and now with greater public interest, and no lack of enthusiastic and skilled architects, there are many signs that American and European progress is not being lost to Australian eyes; more imaginative work in new fields can be expected. The high standard of living and comparatively short working hours, should give great scope for good design, especially for recreational buildings. With the return of large numbers of Australian soldiers from various parts of the world there is little doubt that new solutions to the older architectural problems will be demanded. There appears to be a very great future for architects and architecture in Australia.

ANTHOLOGY

Sydney Suburban

The sky had gone grey, and the low table-land into which the harbour intrudes squatted dark-looking and monotonous and sad, as if lost on the face of the earth: the same Australian atmosphere, even here within the area of huge, restless, modern Sydney, whose million inhabitants seem to slip like fishes from one side of the harbour to another.

Murdoch Street was an old sort of suburb, little squat bungalows with corrugated iron roofs, painted red. Each little bungalow was set in its own hand-breadth of ground, surrounded by a little wooden palisade fence. And there went the long street like a child's drawing, the little square bungalows dot-dot-dot, close together and yet apart, like modern democracy, each one fenced round with a square rail fence. The street was wide, and strips of worn grass took the place of kerb-stones. The stretch of macadam in the middle seemed as forsaken as a desert, as the hansom clock-clicked along it.

Fifty-one had its name painted by the door. Somers had been watching these names. He had passed 'Elite' and 'Très Bon' and 'The Angels Roost' and 'The Better 'Ole.' He rather hoped for one of the Australian names, Wallamby or Wagga-Wagga. When he had looked at the house and agreed to take it for three months, it had been dusk, and he had not noticed the name. He hoped it would not be U-An-Me or even Stella Maris.

'Forestin,' he said, reading the flourishing T as an F. 'What language do you imagine that is?'

'It's T, not F,' said Harriet.

'Torestin,' he said, pronouncing it like Russian. 'Must be a native word.'

'No,' said Harriet. 'It means *To rest in*' . . . There was a scrap of garden at the back, with a path down the middle, and a fine Australian tree at the end, a tree with pale bark and no leaves, but big tufts of red spiky flowers. He looked at the flowers in wonder. They were apparently some sort of bean flower, in sharp tufts, like great red spikes of stiff wistaria, curving upwards, not dangling. They looked handsome against the blue sky: but again, extraneous. More like scarlet cockatoos perched in the bare tree, than natural growing flowers. Queer burning red, and hard red flowers! They call it coral tree.

There was a little round summer-house also, with a flat roof and steps going up. Somers mounted, and found that from the lead-covered roof of the little round place he could look down the middle harbour, and even see the low gateway, the low headlands with the lighthouse, opening to the full Pacific. There was the way out to the open Pacific, the white surf breaking. A tramp steamer was just coming in, under her shaft of black smoke.

But near at hand nothing but bungalows—street after street. This was one of the old-fashioned bits of Sydney. A little further off the streets of proper brick houses clustered. But here on this hill the original streets of bungalow places remained almost untouched, still hinting at the temporary shacks run up in the wilderness.

D. H. LAWRENCE ('Kangaroo,' *Martin Secker*, 1923).

MARGINALIA

Windmills at the V. and A.

An exhibition of windmills, organized by the Windmill Section of the Society for the Protection of Ancient Buildings, is being held at the Victoria and Albert Museum. It includes a historical section, with manuscript illuminations and photographs of medieval carvings featuring windmills, scale models, measured drawings, photographs of

English mills, existing and destroyed, and landscape paintings in which windmills are prominent. Among the last Constable is of course well represented, and one of the exhibits is Constable's own model windmill—made, it is said, to assist a poor visual memory. The Technical Adviser to the Windmill Section of the S.P.A.B. is Rex Wailes, who was author of *THE ARCHITECTURAL REVIEW*'s special number on windmills (September, 1945), and who has prepared a book on the subject which is to be published by The Architectural Press in the autumn.

The Post-War Task

A recent welcome arrival at the *REVIEW*'s offices was the first post-war issue of *Task*, the American magazine of architecture and planning which was founded by students and teachers in Cambridge, Massachusetts, and ran to six issues before war conditions led to its suspension. The greater part of the current issue is devoted to a series of articles on reconstruction in various countries (fourteen in all) which provides a valuable conspectus of what is going on if not literally from China to Peru at any rate from Holland to Japan. From now on *Task* will appear as a yearbook. The editor is Martin Meyerson, the editorial council consists of Catherine Bauer, J. J. Kent, Jr., Robert E. Merriam, J. L. Sert, Christopher Tunnard, and Robert C. Weaver, and it is published from Post Office Box 117, Cambridge 38, Massachusetts, U.S.A., at a dollar.

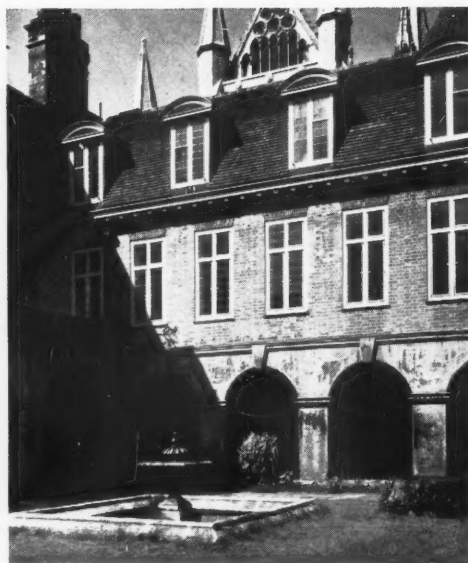
Contributors this Month

Walter Bunning, A.R.I.B.A., has been in practice as architect and town-planner since 1930. In 1933 he was winner of the Kemp Medallion and travelling scholarship; 1937, the Australian Medallion and travelling scholarship; 1937-9, studied in Europe and the U.S.A. He was Executive Officer of the Commonwealth Housing Commission 1942-4, and is at present Chairman of the New South Wales Town and Country Planning Advisory Committee; in partnership with C. A. Madden is carrying out various town planning projects, including a new satellite town at St. Mary's, N.S.W., new mining town at Catherine Hill Bay, N.S.W., Redfern Slum Clearance Scheme. Author of *Homes in the Sun* (Sydney, 1945).

Raymond McGrath, B.Arch. (Sydney), F.R.I.B.A., born Sydney, Australia, 1903, studied architecture in the University of Sydney and graduated there with First Class Honours and the University Medal. He spent three post-graduate years at Clare College, Cambridge, where he edited the *Lady Clare Magazine* and reconstructed 'Finella' for the late Mansfield Forbes. He was Decoration Consultant to the B.B.C. from 1930-34. His work in England includes the circular reinforced-concrete house at Chertsey (illustrated in *THE ARCHITECTURAL REVIEW* 1936) and the design for the new Aspro Factory, Canteen, etc. (*Architects' Journal*, 1938). He is now Principal Architect in the office of Public Works in Ireland, the country from which his grandfather migrated to Australia. There he has carried out improvements to the President's House and has designed various public buildings, including a development scheme for Dublin Castle and its environs. Besides being an architect, he is a writer, occasional poet and a painter in water-colour. He was the first war-artist commissioned by the M.O.I. He has illustrated several books and has held several one-man shows of landscapes and topographical drawings in Dublin. He is author of *Twentieth Century Houses* (Faber & Faber, 1934), and *Glass in Architecture and Decoration* (Architectural Press, 1937), written in collaboration with his brother-in-law, A. C. Frost, and is now preparing a King Penguin on Dublin.

Vance Palmer was born in 1885; travelled widely as a young man in Europe, Asia, America, contributing articles to various magazines and reviews; author of many novels, plays, and critical studies, including *The Swayne Family*, *The Passage*, *Hail Tomorrow*, and *National Portraits*. For twelve years he was chief literary critic for the Australian Broadcasting Commission, and is a Member of the National Talks Advisory Committee and Chairman of the Commonwealth Literary Advisory Board.

Bryan Westwood, A.R.I.B.A., was born in 1909; received his architectural training at the A.A., obtaining Honours Diploma; from 1935,



AMELIORATION. NEW STYLE. It is no longer fashionable to rebuild 'debased' churches in 'Middle Pointed.' But the mentality which made such things possible is by no means a thing of the past, as the above photographs of the Little Cloister, Westminster, show. On the left is its amiable if irregular facade as it was before it was damaged in the blitz; the photograph on the right shows it as it is to-day, after its recent reconstruction and sprucing up. Philip Webb, called on to add to a country house, once said he would 'take the Renaissance out of it'; in this case the restorers, Seely and Paget, seem to have been determined to put some Renaissance in.

partner in firm of Messrs. P. J. Westwood and Sons, specializing in shop design. With Norman Westwood, won the competition for new front to the Building Centre and, with Edmund Ward, the Godalming Civic Centre competition. Served in the Navy 1940-5, during the latter part in Aircraft Carriers operating from Ceylon and Australia. He has contributed articles on timber

and plywood to THE ARCHITECTURAL REVIEW and with Norman Westwood written a book on shops and illustrated other books with photographs.

Acknowledgments

In the following list of acknowledgments the numbering of the photographs should be understood to begin at the top of each page and read from left to

right. Page 2: Australian National Publicity Association. Page 3: 2, Max Dupain; 3, Colin Wyatt; 4, John D. Moore; 5, Geoffrey Collings; 6, Australian N.P.A. Page 4: 1, B. Westwood; 2, Max Dupain; 3, Geoffrey Collings; 4, John D. Moore; 5, Australian N.P.A.; 6, Colin Wyatt. Page 6: *Sydney Morning Herald*. Page 9: Max Dupain. Page 10: 1, 4 and 7, H. Cazneaux; 2 and 3, Mitchell Library; 5 and 6, B. Westwood. Page 11: 1, John D. Moore; 2, Max Dupain; 4, 5 and 6, Mitchell Library; 7, Raymond McGrath. Page 12: B. Westwood. Page 13: 1 and 2, B. Westwood; 3, Messrs. Tyrell. Page 14: Australian Department of Information. Page 17: Australian Department of Information, except 3 and 8, John D. Moore. Page 18: 1 and 4, John D. Moore; 2 and 3, H. Cazneaux. Page 20: 3, Australian Department of Information. Page 23: 1 and 2, Commercial Photographic Co. Page 24: 1 and 2, Commercial Photographic Co.; 3 and 4, Russell Roberts; 5, Dockwaus Studios. Page 27: 3 and 4, Max Dupain; 5 and 6, Sutcliffe. Page 28: 1 and 2, Commercial Photographic Co.; 5 and 6, Max Dupain. Page 31: 2, Ralph Uidge. Page 32: 1, S. J. Hood; 2, Laurence le Guay; 3 and 5, Commercial Photographic Co.; 4, Max Dupain. Page 35: 1, 2 and 3, Max Dupain; 5, Cazneaux; 6, Australian Department of Information. Page 36: 1 to 5, Commercial Photographic Co. Page 39: 1, 2 and 5, Max Dupain; 3, B. Westwood. Cover: upper photograph, Max Dupain; lower photograph, Commercial Photographic Co.

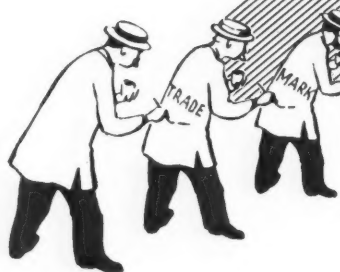
RÉSUMÉS

Juillet 1948

Page 2 : *La Terre*, par Vance Palmer. La période entre les ruées vers l'or et la fin du siècle dernier a été une époque de dispute entre les agriculteurs pastoraux établis et les nouveaux colons, avides de terrains et anxieux d'établir leurs propres demeures. Grâce à l'invention de nouveaux modèles de charrues et à la construction de machines économisant la main d'œuvre, l'agriculture en Australie, autrefois pratiquée de façon primitive, devint aussi scientifique et productive que l'élevage de mérinos. La seconde guerre mondiale a mis fin une fois pour toutes à l'isolement de l'Australie, et l'on peut s'attendre à ce que la vie en

[continued on page 44]

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continued from page 42]

Australie soit dans un prochain avenir stimulée par les nouvelles influences complexes de l'Amérique, de l'Asie et de l'Europe.

Page 5: *Les Influences Historiques-Sociales-Economiques sur l'Architecture Australienne*, par Walter Bunning. L'Australie est devenue une colonie britannique il y a plus de 150 ans. Le système social était constitué par la propriété publique sous le contrôle militaire. L'industrie lainière attira nombre d'anglais riches après la guerre Napoléonienne. Leurs fermes dont chacune pourvoyait à ses propres besoins ressemblaient à de petits villages. L'industrie minière à partir de 1851 a donné un essor considérable au développement de l'Australie, £106,000,000 ayant été extraits au cours des dix premières années. Des chemins de fer, des routes, des ports et des navires furent construits. Pendant la période de réforme sociale progressive, Canberra, le centre administratif de la nation, fut créé sur territoire vierge neutre. Un architecte américain, Walter Burley Griffin, élève de Frank Lloyd Wright, dans un concours mondial a vu son plan pour la capitale être accepté. Son succès frappant démontre d'une façon pratique les avantages dérivant de la nationalisation des terres.

Page 10: *La Première Architecture Coloniale en Australie*, par Raymond McGrath. La première colonie australienne fut établie à Sydney Cove en 1788 par Arthur Phillip, Gouverneur-en-chef de La Nouvelle-Galles du Sud. L'arrivée de Lachlan Macquarie (1809-1821), prenant sous sa protection Francis Howard Greenway, architecte et condamné anglais, donna une nouvelle orientation à l'architecture. Greenway fut reconnu comme Architecte Colonial qualifié en 1817. Ses constructions sont caractérisées surtout par des éléments remontant à la période Georgienne et à la Régence. Malheureusement, lorsque Macquarie fut rappelé, Greenway se vit remplacé par un officier du Corps de Génie.

Page 14: *Le Passé Récent et la Scène Contemporaine*, par John Moore. L'Australie considérée dans son ensemble, possède en ce qui concerne le climat et la végétation une uniformité tout à fait différente de toute autre grande masse terrestre. Les habitants, au nombre de sept millions et demi, varient aussi très peu entre eux-mêmes. Ils sont tous du type australien bien défini, plus de 90% étant d'origine anglais,

écossais et irlandais. A l'exception des italiens dans la région de la canne à sucre en Queensland et des allemands de l'Australie méridionale, il n'existe pas de groupes considérables de colons étrangers. Moins de 60,000 aborigènes survivent actuellement. L'architecture australienne a toujours subi l'influence européenne. Aussitôt que les briques et la pierre et le bois dégrossi ont été utilisés, c'était le style anglais qui dicta la forme, seule la véranda, partout en évidence, représentait une concession au climat australien. Des écoles d'architecture furent créées à partir de 1918 dans les Universités de Sydney et de Melbourne. Ces deux écoles de même que le Département d'Architecture du Collège Technique de Sydney, une école du soir, ont exercé une influence plus grande sur l'architecture australienne que tout autre facteur précédent. Cependant, comparée au Brésil et à l'Afrique du Sud, l'Australie n'est pas très avancée en fait d'architecture. L'architecture australienne de nos jours se distingue en premier lieu par les édifices aux buts scientifiques tels que les hôpitaux et les laboratoires; après ceci, elle se fait remarquer par ses constructions domestiques conçues tant pour les besoins d'une famille seule que pour des groupes de familles. Les possibilités idéales pour la construction de maisons, fournies par le pays, n'ont pas été suffisamment exploitées. L'urbanisme et le développement des districts ruraux ne sont à présent que dans leur enfance. Néanmoins, les nouvelles écoles et universités sont d'un plan plus libre et sont plus en harmonie avec le courant d'idées actuel sur l'éducation que les constructions de ce genre ne l'ont été dans le passé.

Page 19: *L'organisation en Australie des Hôpitaux*, par A. G. Stephenson. Monsieur Stephenson passe en revue les hôpitaux australiens d'une façon détaillée, depuis le premier qui remonte à 1790 jusqu'à l'hôpital moderne de Melbourne, fondé en 1925. Le grand message de réforme proclamé par Florence Nightingale atteignit l'Australie en 1867, et les premières écoles pour infirmières selon ses principes furent établies en Amérique en 1873.

Page 40: *Un Architecte Anglais Visite l'Australie*, par Bryan Westwood. Il n'existe que bien peu de traits essentiellement australiens dans l'architecture australienne. L'un d'eux est représenté par les bâtiments en fer ondulé assez répandus tant à la campagne que dans les villes. Les patés de maisons aménagés

en bureaux et appartements atteignent de plus grandes hauteurs que celles qui sont actuellement permises à Londres, et ils sont bien conçus et bien finis. Cependant, tandis qu'en Angleterre le plus humble faubourg possède en général une belle église ou maison principale, qui donne le ton en matière de dessin, en Australie l'architecte et le client doivent s'appuyer sur leur propre initiative.

Juli 1948

Seite 2: *Das Land von Vance Palmer*. Die Zeitspanne zwischen dem Goldrausch und dem Ende des letzten Jahrhunderts stand im Zeichen eines Konflikts zwischen den eingesessenen Schafzüchtern und den landhungrigen Neusiedlern, die darauf aus waren, ein Stückchen Land zu erwerben. Infolge der Einführung neuer Pflüge und der Konstruktion neuer Maschinen, die Menschenkraft ersetzten, erreichte die Fruchtbarmachung des Bodens eine ebenso grosse Höhe wie die Aufzucht von Merino Schafen. Der zweite Weltkrieg hat Australiens isolierter Stellung für immer ein Ende bereitet, und in Zukunft wird das Land in noch stärkerem Masse dem Einfluss von Amerika, Asien und Europa offen sein.

Seite 5: *Der historische und Sozialökonomische Einfluss auf Australiens Architektur* von Walter Bunning. Vor 150 Jahren wurde Australien als britische Kolonie begründet. Privatbesitz stand unter militärischer Kontrolle. Nach den Napoleonischen Kriegen hat die Wollindustrie eine Reihe wohlhabender Engländer ins Land geführt; ihre Wohnhäuser, darauf angelegt den eignen Bedarf zu befriedigen, gleichen kleinen Dörfern. Durch die Goldgräber kam 1851 ein ungeheurer Aufschwung, 106 Millionen £ waren in den ersten zehn Jahren gewonnen worden. Eisenbahnen und Dampfschiffe wurden gebaut, Strassen und Häfen angelegt. In dieser Periode sozialer Reformen wurde Canberra, der Sitz der Verwaltungsbehörde auf neutralem unberührten Boden begründet. Ein amerikanischer Architekt, Walter Burley Griffin, ein Schüler von Frank Lloyd Wright, hatte in der internationalen Konkurrenz gesiegt. Der grösste Erfolg seines Planes besteht in der praktischen Demonstration der Vorteile der Nationalisierung von Grund und Boden.

Seite 10: *Frühe Kolonial-Architektur in Australien* [continued on page 46]



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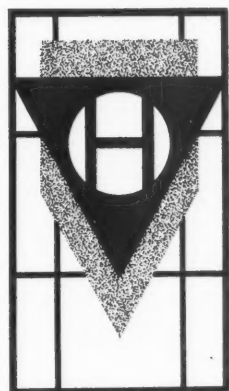
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continued from page 44]

von Raymond McGrath. Arthur Philipp, der Statthalter von Neuseeland, hat im Jahre 1788 die erste australische Kolonie in Sydney Cove begründet. Mit Lachlan Macquarie (1809-1821), dem Gönner von Francis Howard Greenway, einem englischen Architekten und Sträfling, kam ein neuer Zug in Australiens Architektur. 1817 war er der führende Baumeister. In seinen Bauten überwiegen Elemente aus der Zeit König Georgs. Als Macquarie zurückberufen wurde, wurde Greenway leider durch einen Offizier aus dem Ingenieur Corps verdrängt.

Seite 14: Jüngste Vergangenheit und die gegenwärtige Lage von John Moore. In Bezug auf Klima und Vegetation hat Australien eine einzigartige Einheit. Auch die Bewohner, sieben und eine halbe Million, weisen keine nennenswerten Verschiedenheiten auf. Sie sind alle ausgesprochene Australier, über 90 Prozent sind englischer, schottischer oder irischer Abstammung. Abgesehen von Italienern im Zuckerrohr-Gebiet von Queensland und von Deutschen in Südastralien gibt es keine nennenswerten Gruppen fremder Ansiedler. Weniger als 60.000 Ureinwohner sind heute noch am Leben. Australiens Architektur stand stets unter europäischem Einfluss. Als Ziegel Stein oder Bauholz verwendet wurden, bestimmte England die Richtung, nur die vorherrschende Veranda ist eine Konzession an das Klima Australiens. Nach 1918 wurden Architekturschulen an den Universitäten von Sydney und Melbourne begründet. Diese beiden und die Architekturschule an der Technischen Hochschule in Sydney, eine Abendschule, haben einen grösseren Einfluss auf Australiens Architektur ausgeübt als alles was ihnen vorangegangen ist. Aber verglichen mit Brasilien und Südafrika ist Australien in baulicher Hinsicht zurückgeblieben. Die starke Seite von Australiens gegenwärtiger Architektur sind Krankenhäuser und Laboratorien. Wohnhäuser für Einzelfamilien oder Gruppenhäuser seien an zweiter Stelle genannt. Aber die idealen Möglichkeiten für Hausbau, die das Land bietet, sind bisher nicht genügend ausgenutzt. Stadt und Landplanungen sind noch in den Kinderschuhen. Die neuen Schulen und Universitäten sind jedoch ihren Zwecken besser angepasst als dies bisher der Fall war.

Seite 19: Das australische Krankenhaus-System von A. G. Stephenson. Der Verfasser gibt eine ausführliche Uebersicht über Australiens Krankenhäuser von 1790 an bis zu dem modernen Krankenhaus in Melbourne von 1925. Florence Nightingale's bahnbrechende Reformen wurden in Australien bereits 1867 eingeführt, während das erste Schwesternheim nach ihren Grundsätzen in Amerika erst 1873 begründet wurde.

Seite 40: Ein englischer Architekt besucht Australien von Bryan Westwood. Australiens Architektur weist nur ganz wenige australische Züge auf. Wellblech Häuser, die in Stadt und Land weitverbreitet sind, gehören dazu. Geschäfts- und Wohnblocks sind höher als dies z.Zt. in London gestattet ist, Entwurf und Ausführung ist gut. Aber während in England auch die gleichgültigste Vorstadt eine Kirche oder ein Wohnhaus von einem gewissen Niveau besitzt, müssen Architekt und Besteller in Australien von Grund auf neu anfangen.

Июль 1948 г.

Стр. 2. ВАНС ПАЛМЕР. ЗЕМЛЯ.

Статья эта посвящена обсуждению земельного вопроса в Австралии. Период между золотой горячкой и концом прошлого столетия был периодом конфликтов между осевшими владельцами обширных пастбищ („пасторалистами“) и малоземельными переселенцами, жаждавшими устроить свой собственный хутор. Изобретение новых типов сельскохозяйственных орудий и машин, берегающих труд, дало возможность австралийскому фермерскому хозяйству, некогда стоявшему на весьма низком уровне, стать столь же научно-организованным и столь же производительным, как разводка овец-мериносов. Вторая Мировая война раз навсегда положила конец изоляции Австралии, и в ближайшем будущем жизнь ее станет стимулироваться новым комплексом влияний из Америки, Азии и Европы.

Стр. 5. ВАЛТЕР БАННИГ. ИСТОРИКО-СОЦИАЛЬНО-ЭКОНОМИЧЕСКИЕ ВЛИЯНИЯ В АВСТРАЛИЙСКОЙ АРХИТЕКТУРЕ.

Австралия, как английская колония была основана

150 лет тому назад. Политико-экономическую систему господствовавшую в ней в начальный период, можно назвать „социализмом под военным управлением“. Ее шерстяная промышленность привлекла к себе, после Наполеоновских войн, значительное число богатых англичан, самодовлеющие и самонаблюдающие усадьбы которых походили на небольшие деревни. После 1851 г. колоссальный толчок развитию Австралии был дан золотопромышленностью, принесшей 106 миллионов фунтов-стерлингов в течение первых десяти лет. Стали строиться железные и шоссейные дороги, порты и пароходы. В период прогрессивных социальных реформ был создан на нейтральной девственной территории город Канберра — административный центр нового государства. В результате международного конкурса первенство было отдано американскому архитектору Волтеру Барлей Гриффину, ученику Франка Ллойда Райта, план которого был принят. Достижения в выполнении этого плана являются практическим доказательством преимуществ национализации земли.

Стр. 10. РЭЙМОНД МАК-ГРАТ. РАННЯЯ КОЛОНИАЛЬНАЯ АРХИТЕКТУРА В АВСТРАЛИИ.

Первое поселение в Австралии было основано в 1788 г. в Сидней Ков'е генерал-губернатором Новое Южного Валлиса Артуром Филлипом. С прибытием Лаклан'а Маркера (1809-1821), оказывавшего покровительство английскому архитектору Франсису Хауарту Гринвику, приговоренному к ссылке в Австралию, началась новая тенденция в архитектуре континента. В 1817 г. Гринвик получил полное признание как колониальный архитектор. В архитектуре его преобладает стиль времен Георга и эпохи Регентства. К сожалению, после отозвания Маркера, Гринвик был заменен офицером Корпуса Инженеров.

Стр. 14. ДЖОН МЪР. ОБСТАНОВКА НЕДАВНЕГО ПРОШЛОГО И СОВРЕМЕННАЯ ОБСТАНОВКА (В АВСТРАЛИИ).

В отношении климата и растительности Австралия имеет нечто особенное, совершенно непохожее на другие континенты. Ее семи с половиной миллионное население почти что однородно: все они безусловно

[continued on page 48]

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continued from page 46]

являются австралийцами, причем около 90% из них английского, шотландского и ирландского происхождения. За исключением итальянцев и сахарно-тростниковых районах Коралевой Земли (Куинсленд) и немцев в Южной Австралии, нет больших групп иностранных переселенцев. Ст первоначального туземного населения осталось всего только шестьдесят тысяч человек. Австралийская архитектура всегда находилась под европейским влиянием. В постройках из кирпича, и камня, и из пропитанного раствором дерева, обидая форма определяется английским стилем: только неприменная чердака является уступкой австралийскому климату. После 1918 г. основаны были школы архитектуры в Сиднейском и Мельбурнском университетах. Эти два центра архитектурного образования, наряду с архитектурным Факультетом Сиднейского Технического Колледжа, являющегося вечерней школой, имели большее влияние на австралийскую архитектуру чем что-либо им предшествовавшее. Однако, по сравнению с Бразилией и Южной Африкой, австралийскую архитектуру особенно передовой назвать нельзя. На первом плане австралийской архитектуры стоят научные учреждения, как, например, клиники и лаборатории; на втором плане стоят частные здания для одной или нескольких семей. Представляющиеся идеальные возможности архитектурного строительства использованы недостаточно. Планировка городов и сельских округов пока еще находится в самом зачаточном состоянии. С другой стороны, проектирование домов университетских и школьных зданий гораздо свободнее по замыслу и куда ближе подходит к современной педагогической мысли чем соответствующие постройки в прошлом.

Стр. 19. А. Л. К. СТИВЕНСОН. АВСТРАЛИЙСКАЯ БОЛЬНИЧНАЯ СИСТЕМА.

В этой статье дается подробный обзор развития больничного дела в Австралии, начиная с первых госпиталей, основанных в 1790 г., и кончая новейшим госпиталем в Мельбурне, основанном в 1925 г. Господствующей Флоренс Найтингейл (основательница института сестер милосердия, призванной к коренной реформе госпитального дела, достиг Австралии в 1867 г. Первые школы сестер милосердия, согласно ее принципам, были основаны в 1873 г.

Стр. 40. БРАЙАН ВЕСТВУД. ПОСЕЩЕНИЕ АВСТРАЛИИ АНГЛИЙСКИМ АРХИТЕКТОРОМ.

Специфически австралийских черт в австралийской архитектуре немного. Одной из них являются постройки из волнистого железа, распространенные как в городах, так и в сельских местностях. Высота "доходных домов" с конторами и частными квартирами превышает допустимый предел в Англии, и они хорошо запроектированы и хорошо закончены. Однако, в то время как в Англии даже в самом неприглядном городском предместьи, обычно имеется хоть какое-нибудь хорошее здание или красивая церковь, которые могли бы служить чем-то вроде образца, в Австралии как клиенту, так и архитектору приходится начинать с нуля.

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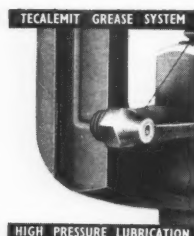
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