Private Vices or Virtues?
Architects in Search of Aesthetics of Resistance

20-21 July 2017
School of Architecture, University of Queensland
convenors: Isabelle Doucet & Janina Gosseye
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It is remarkable to observe the good taste and restraint with which the most wildly innovative architects choose their own residence and workspace.

In a photographic series titled ‘Virtues privées et vices publics’, published in the Bulletin des Archives d’Architecture Moderne in 1980-1981 (the citation is taken from nr. 18, 1980: 7, translated from French) architect Léon Krier made a mockery of architects’ distinction between their experimental creations for others, and their own homes. However, as is common in satire, Krier’s critique was somewhat overstated. There, of course, exists a long tradition of architects designing experimental houses for themselves. Frank Lloyd Wright’s Taliesin home in Wisconsin (1911), Alvar Aalto’s house in Helsinki (1936), the Charles and Ray Eames case study house in California (1949), Casa Luis Barragán outside Mexico City (1947) and Frank Gehry’s exploded bungalow in Santa Monica (1991) are only a few examples that have gained international recognition because their design challenged (or ‘resisted’) accepted forms and practices inherent to the discipline of architecture.

This symposium, which is at the base of a larger research project, seeks to bring together examples of architects’ houses whose ‘resistance’ surpassed the bounds of the profession and articulated a broader socio-political critique. We are interested in papers that explore how the unique set of conditions typical of an architect’s own home, allows for different – more radical? – forms of social, environmental, or other experiments in living than is possible through commissioned work. But we are also interested in the wider understanding of the ‘figure’ of the architect, as offered, for example in David Harvey’s notion of the ‘Insurgent Architect’ (in Spaces of Hope, 2000): a metaphor for an embodied agent productively taking part in the transformation and (re)construction of everyday life worlds. We posit that when architects, as a specific type of ‘insurgent’, use their own home to channel and test social critique or make political statements, they embark on a tense, yet productive, balancing act between ‘resistance’ and ‘aesthetics’. Because even if architects’ own houses resist accepted mores and norms, their design is often also a calling card for potential clients and therefore commonly strives to be aesthetically pleasing. The architect’s home thus offers a complex and intriguing site for exploring how practitioners attempt to formulate carefully curated socio-political statements, resulting in, we claim, ‘aesthetics of resistance’.

We welcome papers that focus on case studies, preferably but not solely architects’ houses that have not yet been ‘canonized’ (such as Ricardo Bofill’s Fabrica, Michael Reynolds’ Earthships, or Le Corbusier’s Cabanon) and clearly demonstrate how a socio-political statement is expressed through the design of the (personal) home. Examples may include, but are not limited to, self-build initiatives, experiments in industrialised constructions, alternative or collective living experiments, or autonomous houses.
Conference programme

Thursday, 20 July 2017
The architects’ houses tour starts at 12.30 at the University of Queensland
location: Zelman Cowen Building (51), School of Architecture social space (level 3)

13.00 – 13.30: John Railton House, Spring Hill (1963)
14.00 – 14.30: Rex Addison House, Taringa (1974)
15.00 – 15.30: Carpenter Hall Residence, Wilson (1986)
16.00 – 16.30: Dornoch Terrace House, Highgate Hill (2015)

17.30 – 19.00: Public lecture by Russell Hall
location: School of Architecture social space (level 3)

Friday, 21 July 2017
Paper presentations will take place at the University of Queensland
location: Mansergh Shaw Building (45), lecture theatre 204 (level 2)

09.00 – 09.30: morning coffee (School of Architecture social space - level 3)

09.30 – 10.00: Isabelle Doucet & Janina Gosseye
Introduction: Private Vices or Virtues? Aesthetics of Resistance

10.00 – 10.40: Andrew Wilson, University of Queensland
The St Lucia Homes of Edwin Hayes and Campbell Scott

10.40 – 11.20: Kirsty Volz, University of Queensland
Good Fences Make Good Neighbours (So They Say)

11.20 – 12.00: Luke Tipene, University of Technology Sydney
Inhabiting the Otherness of Home

12.00 – 14.00: lunch (School of Architecture social space - level 3)

14.00 – 14.40: Selin Geerinckx & Els De Vos, Antwerp University
The Role of the Refuge in the Life of Architect Jules De Roover

14.40 – 15.20: Thea Brejzek & Lawrence Wallen, University of Technology Sydney
Unstable Architectures 2: Le Corbusier’s Cabanon (1952)

15.20 – 16.00: Farhan Karim, University of Kansas
Tomato, Acropolis and the Cold War Globalization

16.00 – 16.30: afternoon tea (School of Architecture social space - level 3)

17.00 – 19.00: Public lectures by Isabelle Doucet & Philip Goad
location: School of Architecture social space (level 3)

19.30 - ...: Conference dinner (registration required)
Architect Houses Tour
In March 1964, architect John Railton wrote a piece for The Telegraph newspaper entitled ‘Why Neglect the Terrace House? It Has Much to Offer a Crowded City’. In this article, Railton criticised the freestanding single-family dwelling as an economically unviable housing solution, arguing that its large footprint causes cities to sprawl into the countryside, leading to increasing traffic congestion as urban populations move further and further away from city centres. Railton subsequently endorsed the more compact terrace house or ‘townhouse’ as a suitable alternative and used his own home, which he built one year earlier, as a case in point.

Split over three levels, Railton’s home in Spring Hill (Brisbane) occupies a narrow plot of land on a 16 perch (405 square metre) block. Although freestanding, the building is organised between two largely windowless masonry walls and draws light in from above. Clad in timber, the interior achieves a spatial complexity that not only attests to Railton’s desire for innovation but also demonstrates his familiarity with the traditional Queensland house, which he subtly references in both materiality and form.

Addison House

Rex Addison
Taringa, Brisbane
1974

In 1974, when Brisbane-based architect Rex Addison first endeavoured to design a house for his family, he wanted to create a building that would make sense in the place in which it was built, both in visual and structural terms. The result was a light timber house with an imposing corrugated iron roof, raised high above the ground on solid square posts, measuring 150 by 150 millimetres.

The house had an open plan, which - split over two levels - blurred the boundaries between indoor and outdoor as large opening ensured optimal cross-ventilation and generous decks turned into bona fide living spaces.

The building is highly regarded as a critical re-establishment of the traditions of the Queensland house, producing new, yet familiar, forms through radical sectioning of the pyramid roof and innovation in the local carpentry tradition. Addison’s attitude to the Queensland tradition is partly learnt from Robert Venturi’s renovation of the shingle style, and the Addison house makes reference to an un-built beach house of 1959 published in Venturi’s 1966 publication Complexity and Contradiction in Architecture.

In a 1990 publication, Brisbane-based architect Russell Hall wrote: ‘An architect’s own home provides opportunities for experimentation.’ When designing and constructing his own house in 1982, he adopted the attitude: ‘when in doubt do it’. Hall’s most famous architectural work is, however, not his own home, but the ‘Carpenter Hall Residence’ that he designed for his sister, Jennifer.

Jennifer was an exceptional client in many respects. Hall explains: ‘Jennifer wasn’t in a hurry, she wanted a place designed for her needs and wanted it to be an expression of herself. She viewed people who design their houses “for resale sometime in the future” as ideal personnel to make chook dentures. The design desires of other people were not important ... Her only requirement was that she would like it.’

The idea of a small tower was canvassed with the client. She admitted to a ‘Rapunsel Complex’, an inbuilt craving to live in a tower. As Jennifer had only ever lived in timber houses, it was considered essential to her well-being for the new house to be in timber. The plan of the house is an exercise in variations within a dodecagon. By varying the geometry within the overall form the various areas required were accommodated at different levels.

Adapted from: Australian Architects: Rex Addison, Lindsay Clare & Russell Hall (Manuka: RAIA, 1990), 66-95.
The Brisbane home of architect James Russell is a fascinating case study for residential architecture, not least because it emerged from the site of a nearly derelict squat. The three-storey, 1960s timber-framed building was the subject of a five-year renovation and extension. The building was nurtured from a state of ruin to become a ‘village’ fostering active, curious and socially conscious family life.

When James Russell acquired the property, the building and site were substantially compromised. A lax rental agreement, which had existed since the 1980s, had inadvertently supported long-term, low-cost housing for musicians and artists, who adopted the property as their own. Works by prominent local street artists contributed part of a 30-year record of occupation expressed on walls, ceilings and every other imaginable surface. During a farewell party the weekend before James’ settlement, these artefacts, along with a significant part of the building fabric, were destroyed.

Guided by a loose ‘masterplan’ rather than a precise set of drawings, the house resembles an ancient city where labyrinthian pathways reveal hidden gardens, new vistas and doorways into other worlds. The rambling garden pathways, which traverse the site and stitch together old and new, are emblematic of a larger idea resolute in celebrating those design elements and moments that enrich, delight and surprise.

Adapted from: Michelle Bailey, ‘Into the Labyrinth: Dornoch Terrace House’, ArchitectureAU (December 2016).
Book of abstracts
Hayes House, 1947, 125 The Esplanade, St Lucia
Architect: Edwin Hayes, Hayes and Scott

C.R. Scott House, 1949, 43 Ninth Avenue, St Lucia
Architect: Campbell Scott, Hayes and Scott
Source: Personal Archive Andrew Wilson
Immediately post-war, the gap between building and architecture in the local region was almost non-existent, particularly in the case of the house. In 1946, Edwin Hayes and Campbell Scott established their architectural partnership, and quickly set about designing houses for themselves on the suburban peninsula of St Lucia in Brisbane, the first ex-urban location adjacent to the city primed for post-war expansion. These houses, constrained by well documented plan size restrictions, and paucity of skills and materials in the building industry, declared shared interests at the core of a newly formed partnership, and brought into sharp relief fundamental differences in each partner’s approach.

The Hayes House (1947), pressed into the service of the post-war campaign for modern architecture locally, was a raised platform house on a steeply sloping site, that hovered over the street, and featured pilotis at its base, oriented to take advantage of views down the St Lucia reach of the Brisbane River. It was used as a precedent for the ‘Small Suburban Home’ prototype, promoted in the local press in 1950. By contrast, the C.R. Scott House (1949) was situated on a narrow lot that gently fell away from the street, in the middle of the peninsula, a single-storey house benched into the site, hidden it from the street behind a trellis at the boundary. It was designed out of a long-held commitment to the idea of the affordable house.

Both can be seen as an attempt to stake a claim for the architect’s role in the design of modern houses, to suit Brisbane’s climate and hilly terrain, prior to the advent of the project home.
Kirsty Volz
University of Queensland (Australia)

Friday, 21 July 2017: 10.40 - 11.20

Good Fences Make Good Neighbours (So They Say)

English Architect Walter Segal argued in his book *Home and Environment* (1948) that architecture was responsible for good neighbour relations by providing privacy between adjacent dwellings. He wrote that good neighbourhoods, ‘are not enforced by a kind of planning which allows the windows and balconies of one flat to be overlooked by those neighbouring’. The sentiments expressed by Segal can very much be found today in Australian Local Government town planning guidelines for town houses, apartments and houses on small lots. This paper focuses on planning policies for small lots through a case study of the design for the author’s own home, The Two Pavilion House, completed by herself and her architect partner on a small lot in Brisbane, Australia. The project challenged sections of Brisbane City Council’s small lot code, which prioritises privacy – through extruded solid forms – over spatial quality.

More broadly, this paper analyses contemporary issues concerning housing affordability in Australia. The methods through which new houses are financed and the neoliberal approaches to planning adopted by local governments, such as Brisbane City Council, are contributing factors to the problem of unaffordable housing. As Beer, Kearins and Pieters write, ‘it is the unseen hand of neo-liberalism that is guiding governments to adopt “technical” planning solutions to affordability problems, despite their demonstrated lack of success’. Concentrating on planning legislation for small lots, this research surveys Small Lot Codes in Brisbane, Sydney and Melbourne, and using the Two Pavilion House as a case study, presents a critical discussion of this legislation in relation to housing affordability.
Inhabiting the Otherness of Home
Drawing the Unbuildable Love/House of Lars Lerup

This paper examines the 1987 home of the Architecture Professor Lars Lerup. Entitled Love/House, this building is unique in the fact that it cannot physically be constructed. Love/House exists as a series of architectural drawings that transform episodically in correlation to an accompanying narrative of two lovers. This house is not a speculative design, rather it is wilfully unbuildable through the disregard for such physical limitations as gravity.

Love/House is compared in this paper to Manfredo Tafuri’s (1987) discussion of the heterotopic nature of Giovanni Battista Piranesi’s unbuildable architecture, including his series of imaginary prisons. Tafuri defines Piranesi as the ‘wicked architect’, whose drawings were the ‘discovery of the negative’ that reflect an inherent ‘contradiction within reality’. Similarly, John Biln (1995) describes Lerup’s work as ‘critical perversity’ that inverts aesthetic and functional practice in order to stand ‘as the other true reality against the convention of the single-family house’. Such a comparison suggests the agency of such drawings to reflect, negate, and engage otherness beyond the implicit normality of the physical house.

This paper argues that Lerup’s work disrupts the ‘buildability’ of the family home in order to question its meaning. Through negating the role of the architectural drawing, Lerup activates the concept of space in architecture. The result of which are drawings that operate as purely discursive practice, questioning the neutrality of space and addressing the implications of the family home as a socio-political instrument. Finally, this paper argues that such drawings play a crucial role in architectural design through providing a real site to question the ephemeral, hidden, and otherwise unknowable elements of our lived experience of space.
The Role of the Refuge in the Life of Modernist Architect Jul De Roover

Although little is known about the places where Belgian modernist architect Jul De Roover, CIAM member and founder of the first full time interior architecture programme in Antwerp, lived, we know that ‘his cave’ – La Baumette in the village of Les Baux de Provence – was an essential part of his life. It was a place where he could seek refuge from the world’s stresses. Throughout his professional career, he received a close circle of friends, students and intimates, such as his brother in law, the well-known architect Renaat Braem, in this property.

However, De Roover, like Braem, was a social-utopian modernist, who flirted with communist ideas and favoured a more socially equal society in which every person could afford a house. Both De Roover and Braem championed a rational way of living and interiors free from bourgeois clutter. So, how can we rhyme De Roover’s strong leftist ideas with the fact he had a vacation house - essentially an expression of a bourgeois lifestyle? And how can we understand this tension between De Roover’s broader social and communal ideas and the concept the individual refuge? What exactly was the purpose of his cave house? To what level did he organise and furnish the cave? Was there a relation between his cave and his ideas on dwelling? Did it affect De Roover’s social, political and architectural ideas?

Analysing De Roover’s sketches, an interview with De Roover’s graduate who later bought his cave and a sensorial visit to the site, this paper will shed light on La Baumette’s significance.
Thea Brejzek + Lawrence Wallen

University of Technology Sydney (Australia)

Friday, 21 July 2017: 14.40 - 15.20

Unstable Architectures 2: Le Corbusier’s Cabanon (1952)

This paper builds on previous collaborative research on architects’ counterpositions to dominant narratives of settledness, stability and durability in the designs of their own houses. Published as ‘Unstable architectures, or: Camping, Modernism and Beyond’ in a 2016 Bauhaus edition on ‘Expanded Architecture’, our chapter engaged with such modernist architecture that displays notions of ‘transience’ and ‘nomadism’ as conceptual and formal responses to the architects’ physical experience of a campsite or camping ground. Close readings of Rudolph Schindler’s ‘Kings Road House’ from 1922 and Eileen Gray’s 1926-29 ‘E1027’, both designed to be the architects’ own residences, formed the core of the chapter.

In this paper, we propose to extend our observations to Le Corbusier’s 1952 Cabanon and to examine both its formal and aesthetic language as counterpositions to his urban oeuvre but also to trace the architects’ distinct orientation towards tactile materials and natural forms back to its site and location, and, with Maak (2011) to identify the cabanon, as providing ‘the setting for a change in the image Le Corbusier promoted of himself’ (41) – from the austere architect promoting the house as machine to the solitary man in shirt sleeves and shorts collecting pebbles and shells at the beach.
Photograph by Farhan Karim.
In 1957, four years after Constantinos Doxiadis returned to Greece from his self-exiled life as a successful tomato farmer in Australia, he built a residential apartment at the foot of Lycabettus hill overlooking the Acropolis. On his return to Greece, Doxiadis purchased back the same piece of land he once sold out to cover the cost for his family to immigrate to Australia. He built his office and residence on that land. Thus the apartment became a proud symbol of his resurrection from oblivion and also a rejoinder to his political colleagues who abandoned him when the Liberal Party assumed power in 1950.

Doxiadis is best known as the planner of the Cold War ‘modernization’ and thus represents the bureaucracy of globalization. He believed in an all-encompassing world system, free flow of resources through a worldwide network of information and spatial infrastructure. Doxiadis bestowed formidable political agency on ‘architect’ as being the constructor of this global network. While by insurgent architecture the historians usually indicate to spatial practices that resist the homogenizing and exploitative nature of global capitalization, Doxiadis ‘ideal architect,’ in contrast enables and facilitates the sprawl of global capitalism. So what was Doxiadis trying to resist?

From his working experience during WWII and later in Australia, where his children were often beaten up in schools for not speaking proper English, Doxiadis cultivated the idea of an egalitarian-networked society in which all national and regional differences would be eliminated. Doxiadis wanted to resist the divisive forces of geopolitics and the forces of parochial nationalism that he was afraid might lead to new forms of totalitarianism. The design of his residence and the public projection of himself and his family within its domestic environment and in the backdrop of Acropolis manifest the image of a dissenting architect in complex ways.
Evening lectures
Russell Hall / Russell Hall Architects (Australia)

Hall House, Mons (1982)

The trees that Russell Hall used for the construction of his own house in Mons were pulled from a pile to be burnt. The upturned logs, with the root section of the three attached, were used as internal columns - a new Australian order. This was intended to make a point about the magnificent sculptural qualities of these trees and critique the unnecessary and wanton destruction that humans inflict because of a lack of respect for the offerings of nature, and a view of human beings as a superior species whose immediate needs must be met by all forms of life.

In his talk, Russell Hall will reflect on how the construction of his own home provided opportunities for experimentation, and also for critique.
When architecture posits itself as resistant, critical, radical, anti, or counter-cultural, it enters an often-tense relationship with aesthetics. Aesthetic and formalistic preoccupations seem often posited in opposition to political or activist ambitions. Drawing from the transformations in critical architecture and urban activism in Brussels after 1968, I will discuss several instances where the tensions between politics and aesthetics were particularly heightened. This was the case for counter-projects, developed in the 1970s by architects in collaboration with urban activists as a way to propose alternative projects for the city. Over time, the status of these projects as political provocations would merge with aesthetic ambitions for the city. Also, in the wake of the 1990s urban activism in Brussels, architects and urban designers straddled a widespread conservative mindset in mainstream practice with progressive design, resulting in an activism that can be considered ‘interstitial’. Finally, aesthetics and politics are played out in the context of participatory architecture and urban design where hardware and software, designer and user, bottom-up and top-down, material and social practices are placed in unhelpful opposition.

In 1959, Robin and Patricia Boyd moved into their new house in Walsh Street, South Yarra, the second purpose-designed house that they’d built for themselves in suburban Melbourne. For Australia’s arguably best known public intellectual on matters architectural, this house epitomized much. Then aged 40, Boyd was experiencing one of the peaks of his brief but brilliant career: in practice with two legendary though notoriously fickle partners, Roy Grounds and Frederick Romberg; recently returned from the United States; writing for international journals and acutely aware of the latest trends; and shortly to announce Australia’s obsession with a ‘Cadillac cult’ and excoriate all with *The Australian Ugliness* (1960).

The new house at Walsh Street can be read as a summation of many things, not just as an immediate reflection of Boyd’s recent experiences, but more deeply as a private musing on living in Australia, a critique of the suburban house and the domestic work of his peers, a radical rethinking of the social and domestic arrangement of the family, a contribution to the post-war preoccupation with redefining the courtyard house as resilient and valid, an experiment with structure that was both lyrical and utterly rational, and as a continuing personal aesthetic ‘work in progress’ - something that was ‘a little magical’ - that operated in complete parallel to his lifelong commitment to finding solutions to the everyday affordable Australian house.
Speakers’ biographies

Thea Brejzek is Professor for Spatial Theory at the University of Technology Sydney. Thea publishes and lectures widely on the history and theory of scenography and performative environments with a particular interest in transdisciplinary practices and the politics of space in performance. Thea Brejzek is Associate Editor of the Routledge Journal, Theatre and Performance Design and a member of the scientific advisory board of the Bauhaus Foundation Dessau, where her portfolio includes scenography, spatial design, and international relations. In 2013 she was a Visiting Professor at the Bartlett School of Architecture, UCL London. In 2011, she was the Founding Curator for Theory at the Prague Quadrennial for Performance Design and Space (PQ), Prague.

Els De Vos, engineering architect and spatial planner, is Associate Professor at the Faculty of Design Sciences at the University of Antwerp, where she lectures in the field of architectural history, architectural theory and interior design. Her PhD dissertation on the architectural, social and gender-differentiated mediation of dwelling in 1960s–1970s Belgian Flanders has been published by Leuven University Press in 2012. She has co-edited several volumes in the field of architecture with the University Press Antwerp, including one on the architectural education in Antwerp (2013) and Theory by Design (2013). She published in several national and international journals, including Technology and Culture, Home Cultures and The Journal of Interior Design. Els is a member of the scientific committee of the new open source scientific magazine called Inner – The Interior Architecture Magazine (www.innermagazine.org).

Isabelle Doucet is a Senior Lecturer at the University of Manchester where her research focuses on the relationship between politics, aesthetics, and social responsibility in architecture. She is particularly interested in the relationship between architecture and urban politics in the 1970s and the repercussions of architecture’s ‘post-political’ turn. She examines such questions through both conceptual-methodological inquiries and historical and contemporary cases. Isabelle received a PhD in Architectural Theory from the Delft University of Technology in 2010. Before joining The University of Manchester she had taught in universities in Belgium, Italy, Germany, and The Netherlands. She is the author of The Practice Turn in Architecture: Brussels after 1968 (Routledge 2015). In addition to publishing journal articles and book chapters, she co-edited (with Kenny Cupers) the special issue ‘Agency in Architecture’ for Footprint Journal (2009) and (with Nel Janssens) Transdisciplinary Knowledge Production in Architecture and Urbanism (Springer, 2011). More recently, in 2016, she co-edited a special issue dedicated to ‘Architecture and Contestation’ for Candide Journal for Architectural Knowledge.
Selin Geerinckx is a PhD candidate at the Faculty of Design Sciences at the University of Antwerp, where she examines the genealogy of interior architecture in post-war Flanders and beyond. Her master dissertation in interior architecture, for which she formulated an innovative theoretical discourse as an authentic guardian of the body and the spirit received highest distinction from the KULeuven in 2016 in the frame of (cultural) heritage, authenticity and continuity. In order to put this research by design in practice she explored the interior of the Stella Maris Church in Zeebrugge together with the transmigrants for whom the priest granted a stay during freezing winter nights. The phenomenological relation between body and the interior space is an ambition she pursued to continue after her internship at the Junya.Ishigami+Associates (winner of the Golden Lion at the 2010 Venice Architecture Biennale) in Tokyo. Here she learned how to implement a familiar concept for the ageing users as a new concept in contemporary healthcare in Japan.

Philip Goad is internationally known for his research and is an authority on modern Australian architecture. Philip has worked extensively as an architect, conservation consultant, and curator. Philip is an expert on the life and work of Robin Boyd, and has held visiting scholar positions at Columbia University, Bartlett School of Architecture (London) and UCLA (Los Angeles). Philip is a past editor of Fabrications, the Journal of the Society of Architectural Historians, Australia and New Zealand, and is a contributing editor to Architecture Australia. Along with Associate Professor Julie Willis, he is the editor of The Encyclopedia of Australian Architecture.

Janina Gosseye is a Research Fellow at the University of Queensland, School of Architecture (Australia). In 2012, Janina completed her PhD on the construction of new collective spaces in post-war Flanders at the University of Leuven (Belgium). Part of her doctoral research was published as a book: Architectuur voor Vrijetijds cultuur (Leuven: Lannoo Campus, 2011). In 2013, Janina was awarded a ‘Ven’i’ grant from the Netherlands Organization for Scientific Research (NWO) to research the post-war development of shopping centres in Western Europe. In 2015 she was awarded a Postdoctoral Research Fellowship from the University of Queensland to investigate the post-war development of shopping centres in Australia. Janina’s work has been published in several leading journals, including the Journal of Architecture, the Journal of Urban History and Fabrications. She has edited and authored several books, including Hot Modernism: Queensland Architecture 1945-1975 (London: Artifice, 2015) and Shopping Towns Europe, 1945-1975 (London: Bloomsbury Academic, 2017).
Russell Hall studied architecture at the University of Queensland and the Queensland Institute of Technology from 1965 to 1974 and for much of the early part of his career, worked in the offices of James Birrell in Brisbane and Port Moresby. Russell’s experience in tropical design was cemented by a number of years with the Papua New Guinea Housing Commission, during which he conceived and produced designs for pre-fabricated standard houses which could be easily and cheaply erected by landowners. Since his return from Papua New Guinea in the early 1980s, Russell has practised architecture on the Sunshine Coast and Brisbane, designing houses, townhouses and commercial premises. Russell’s best-known building is the Carpenter Hall House in Wilston, designed for his sister, which has featured not only in magazines and on television, but in most recent books on significant Australian architecture. Russell Hall’s awards from the Royal Australian Institute of Architects include House of the Year (1988 Judge Residence, Camp Island), numerous citations for residential & commercial buildings, Innovation in Architecture Awards for lighting and furniture and the John Herbert Award for Heritage Conservation Works for the Rialto Theatre Redevelopment.

Farhan Karim is an Assistant Professor in the School of Architecture and Design at the University of Kansas. His first book, Modernism of Austerity: Designing an Ideal Home for the Poor is forthcoming Spring 2018 from the University of Pittsburgh Press. His edited book entitled Routledge Companion to Architecture and Social Engagement is forthcoming in Spring 2018. Farhan’s current research focuses on the involvement of Euro-American architects in the modern architecture of postcolonial Pakistan (1947-71). His articles and reviews have appeared in Fabrications, Planning Perspectives and Journal of Cultural studies of Asia. His research has been supported by the Graham Foundation, Canadian Centre for Architecture (CCA), Aga Khan Center for Muslim Architecture at MIT, Mellon-Volkswagen fellowship and Australian Leadership Award. He convened a research symposium (Fall 2016) Scholarship of Social Engagement at the University of Kansas. In Conjunction with Getty Research Foundation, he will co-organize a research workshop (Fall 2017) Pakistan As a Method: Art, Architecture and Visual Culture (1947-71). He will also convene a research workshop in collaboration with Zentrum Moderner Orient (ZMO) Berlin (Summer 2018) Urban Experience of East Pakistan.

Luke Tipene is a Lecturer at University of Technology Sydney, Australia (UTS) in the Design Architecture and Building Faculty (DAB). His research focus includes theories of space, visual perception and architectural representation. Luke is working on a research investigation focusing on the role of drawing in the production of meaning in architecture. He has spoken at conferences on the subject of architectural drawing and has run design drawing workshops throughout Australia.
Luke maintains an active practice in drawing, curation and design. His work has been exhibited nationally and internationally and he has been involved in several artist-in-residence programs including the British Council Design residency in Edinburgh, Scotland and the Emerging Artist Studio residency at Firstdraft Gallery, Sydney.

Kirsty Volz is a PhD candidate within the ATCH group at the University of Queensland. Her thesis discusses the built works of Queensland’s early women architects, focusing on the work of interwar architect and ceramist, Nell McCredie. Kirsty trained in both interior design and architecture and has previously held the position of Program Director, Interior Design and Environments at Griffith University’s Queensland College of Art. Her research on interior design and scenography has been published in the IDEA Journal, TEXT Journal, Lilith: a feminist history, and the International Journal of Interior Architecture and Spatial Design, for which she is also an associate editor. She also has chapters in two edited books: Occupation: ruin, repudiation, revolution: constructed space conceptualized (2015) and in the forthcoming Undesign: Critical Practices at the Intersection of Art and Design (2017).

Lawrence Wallen is Professor and Head of the Design School at the University of Technology Sydney, Australia (UTS). From 2002 to 2012, Lawrence was Professor of Scenography at the Zurich University of the Arts, and in 2011 he was the Australian Commissioner for the Prague Quadrennial of Performance Design and Space. Lawrence studied art at the Hochschule für Angewandte Kunst Vienna, Architecture in Melbourne at RMIT and recently completed a Doctorate of Art centred around his conceptual drawing practice. His works span the performing arts, new media and spatial design. Consistent themes in both collaboration and single-authored work include performative space, spatial narrative and spatial memory. Wallen’s current research interests focus on integrated forms of digital production in the narrative, immersive and interactive elements of new media, performance and urban space. Recent projects include: On the Reconstruction of Landscape, National Gallery, Cairotronica (Cairo, Egypt, 2016), Fractured Landscape of Mount Subatico, City Gallery Le Logge (Assisi, Italy). The solo photomedia/video installation Simultaneous in the Carlton Project Space (Sydney, 2014), the solo drawing and photography installation Ascension 1-3 at NG Art (Sydney, 2013), Writing the Landscape at the light installation festival BEEPART (Vilnius, Lithuania, 2012). The Mediterranean Diaries: Aphrodite’s Island, The Nicholson Museum (Sydney, 2012 – 2015). The Installation Spatial Narratives – PQ2011, National Gallery Prague (2011), A Grammar of Space, FCA Gallery University of Wollongong / UTS Gallery (2011), and the installation Repetitive Systems (2009) for the Cairo Biennale.
Andrew Wilson is an architect, architectural educator, and researcher with a Master of Architecture (Research by Design) from RMIT University (2001) and professional architectural qualifications and experience. As Stream Leader – Design in the School of Architecture, Andrew is committed to architectural culture, critical approaches to design learning and an open international cultural exchange with a focus on the Asia Pacific. Andrew’s research is focused on Research by Design; architecture as an open question; urban and social space; architecture’s relationship with the city; and scales of regional operation. His work has been published in leading journals including Casabella and Architecture Australia.

Andrew has contributed as a Chief Investigator to a competitive external research grant awarded by from the Australian Research Council and lead by Professor John Macarthur. This ARC Linkage Grant was entitled ‘Architectural Practice in Post-war Queensland (1945-1975): Building and Interpreting an Oral History Archive’. Andrew has presented invited lectures and peer-reviewed conference papers in Japan, New Zealand and Australia. He was a JSPS Invitation Visiting Fellow at the University of Tsukuba (2011), and Visiting Foreign Research Fellow in 2012 and 2013. He has been invited as Visiting Scholar to KU Leuven, Belgium in the second half of 2014. He has curated architectural exhibitions and his own architectural work and collaborations have been exhibited at the Venice Biennale (2008) and in Australia. He regularly contributes as a critic to Architectural Review (London), Japan Architect, Architecture Australia and Architectural Review Australia.
Practical information

INTERNET ACCESS
You can access the visitor wireless without an account and without using quota. Simply look for the network called ‘Visitor-UQconnect’ on your device. No username or password are required for this network.

TRANSPORT OPTIONS
By CityCat: This is the most enjoyable and often the most convenient means of getting to the St Lucia campus. In the city centre, there are two CityCat stops: North Quay and South Bank, on either side of the Brisbane River. The University of Queensland, is the CityCat’s final stop. The terminal is located near the corner of Sir William MacGreggor Drive and Blair Drive.

By bus: There are two bus stations located at the University of Queensland: Chancellor’s Place bus station and UQ lakes bus station. From Brisbane’s Central Business District, the Brisbane City Council bus routes which run directly to the University of Queensland are the 66 (City to UQ lakes station), 412 (Express from City to Chancellor’s place station), and the 411 (City to Chancellor’s place station).

By train: The nearest train station to the St Lucia campus is Toowong, on the Citytrain Ipswich Line. From Toowong Station, cross Benson Street and catch a bus to the University of Queensland campus - the 402, 411, or 412.

By bicycle: The St Lucia campus is easily accessed by bicycle, with a safe riverside bicycle path connecting the campus to the city as well as via the Eleanor Schonell bridge. There is a University Bicycle Shop in the Union Complex, and bike parking facilities are available.

CONFERENCE DINNER
The symposium dinner will take place on Friday evening, from 19.30 on, at Saint Lucy Caffe e Cucina on the University of Queensland campus. The restaurant is located on Blair Drive, next to the tennis pro shop, and is about a 10 minute walk from the UQ School of Architecture. Please note that the conference dinner has not been pre-paid, and that everyone (apart from the invited speakers) will be asked to pay for their own consumptions on the night.

CONTACT DETAILS
If you have questions or concerns during the symposium, please contact Janina Gosseye on: +61 (0) 435.806.481 or via email: j.gosseye@uq.edu.au