



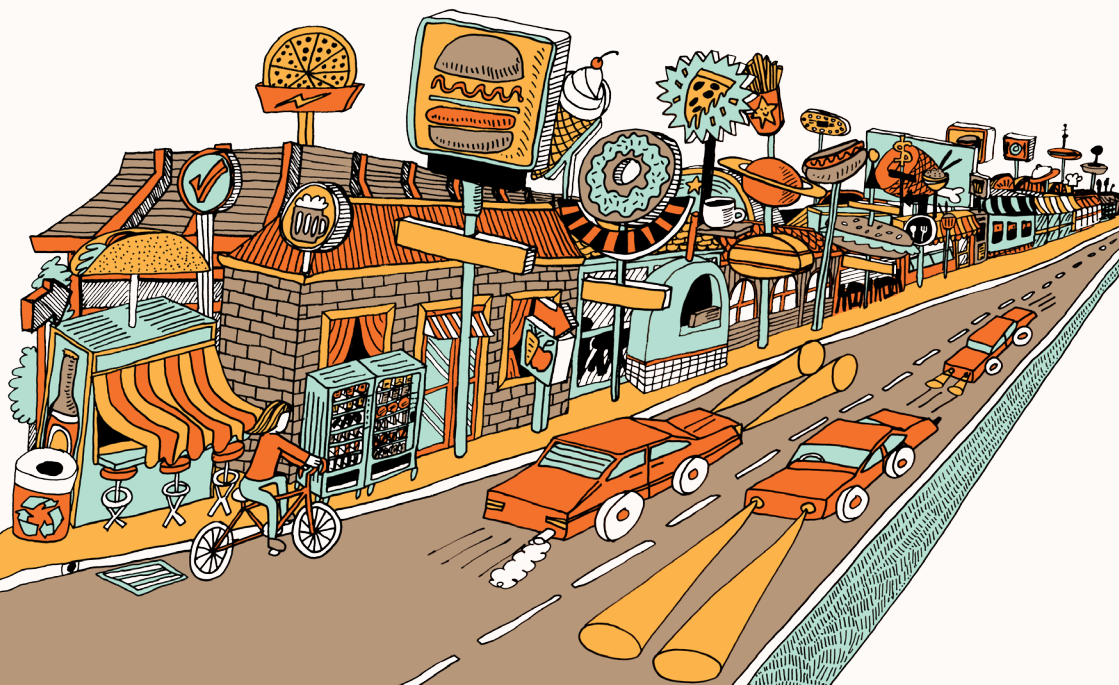
Australian Centre for  
Architectural History,  
Urban and Cultural Heritage  
Faculty of Architecture,  
Building and Planning

# HUNGRY TOWN

## SYMPOSIUM

**March 11, 2019**

Melbourne School of Design  
Glyn Davis Building  
The University of Melbourne



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Dining trends come and go; the heritage of food consumption can be ephemeral. Fashions have embraced beer gardens, bbqs, wineries, the celebrity chef, migrant cafes, the temperance movement, theatre restaurants, al fresco dining and more. In all cases design has played a crucial and formative part in shaping not only food culture or the built environment, but also social interaction itself.

The Hungry Town symposium will discuss new understandings about historical and heritage significance of the spaces and places of food. We welcome presenters from around Australia and internationally who will share new research, insights and memories of the history of food and drink preparation, production and consumption. The programme is organised thematically around the value, purpose, form and location of food. Papers will explore what places of food say about the cultures and communities of our cities and regions. We promise a day that will stimulate the mind as well as the appetite.

*We acknowledge the traditional owners of the land on which we are meeting today, the Wurundjeri people of the Kulin Nation. We pay our respects to their elders' past, present and emerging who have been and continue to be the custodians of these lands. This land was stolen, and sovereignty of this land has never been ceded. This is especially important to keep in the front of our minds as we listen to stories of place today.*

Convened by David Nichols, Hannah Lewi and Andrew Murray and the Australian Centre for Architectural History, Urban and Cultural Heritage (ACAUCH) and the Faculty of Architecture, Building and Planning, The University of Melbourne.

[acahuch.msd.unimelb.edu.au](http://acahuch.msd.unimelb.edu.au)

Artwork by Carolyn Hawkins.

## PROGRAMME

<b>9:00</b>	Registration
<b>9:15</b>	Welcome
<b>9:30</b>	<b>FAST FOOD</b> <b>Chair: Andrew Murray</b>  Nature versus Culinary Choice at the Boardwalk: Traditional Boardwalk Food as an archetype of a Democratic Luxury of Choice <b>Veronica Dominiak</b>  Dirt and dirty ducks: Sensing and tasting authenticity in Bali <b>Kaylene Tan and A.A. Gede Putra K.P. Dalem</b>  The Invading 'M': Fast-Food Architecture in Heritage Precincts <b>Amy Clarke and Macarena de la Vega</b>
<b>10:30</b>	Morning Tea
<b>11:00</b>	<b>COMMUNITY AND BBQ</b> <b>Chair: David Nichols</b>  Around the longitudinal table: collective hospitality and intimate publics <b>Laura Carroll</b>  The table as performative vessel: hosting feast & folly <b>Dorita Hannah</b>  Ten years of negotiation with a gentrified community and well-meaning local bureaucracy for the opportunity to grow tomatoes. <b>Bruce Echberg, Jenny Gardner and Jane Miller</b>  Backyard Barbecue <b>Nanette Carter</b>  Geopolitics of Korean Barbeque <b>Jorge Valiente Oriol, Gonzalo Valiente and Amaia Sanchez-Velasco</b>
<b>12:30</b>	Lunch

1:30

**MARKETS AND MIGRATION****Chair: Philip Goad**

‘Silo dreams’ and concrete reality

**Giorgio Marfella**

Food bowl for a Hungry Town: food supply systems in a rural landscape

**Karen Olsen**

Tsukiji, the shape of the ‘market’ to come

**Alice Covatta**

Modern Art and the Paris End of Collins Street: creation and revival by Melbourne’s Jewish Restaurateurs

**Ariele Hoffman**

Bain-maries and camp stoves: Receptions of the Villawood migrant hostel from 1960-1984

**Renee Miller-Yeaman**

Cold War Kitchen

**Anoma Pieris**

3:15

Afternoon Tea

3:30

**RESTAURANTS****Chair: Cristina Garduno Freeman**

Fine Food and a Glass of Wine: Gromboyd Designs for Dining, 1950-1970

**Philip Goad**

‘De Lacy Restaurant: A Story of Food and Architecture in Style in Central Melbourne’

**Allan Willingham**

Paradise Lost/Regained/Lost: The Uneven History of Melbourne’s Tiki Restaurants

**Simon Reeves**

A Hard Knight at Dirty Dick’s

**David Nichols**

4:45

Commentary and Response: **Professor Rob Freestone**

5:00

Break

5:30

**KEYNOTE**

From Miasma to Munificence: Market Halls and the Question of Urban Order in Ireland

**Samantha Martin-McAuliffe****FAST FOOD****Nature versus Culinary Choice at the Boardwalk: Traditional Boardwalk Food as an archetype of a Democratic Luxury of Choice**

VERONICA DOMINIAC

An East Coast US Boardwalk seasonal beachside holiday is culture, variety, and history on demand. Boardwalks are an archetype of cultural “melting pots” of interaction through trade and consumption. Whilst Melbourne’s Luna Park is a tribute to Coney Island’s carnival boardwalk, St. Kilda Beach is void of trappings of choice. Salt water (taffy) belongs to no one, but traditional venues are often kept in families for generations. These proprietary establishments contrast with the egalitarian democracy of nature and the common right to sovereign choice. An ethnography will serve to capture attitudes towards food, commerce, and nature as a common right.

*Veronica Dominiak is an Arts professional whose experience ranges from curating to exhibition management. After gaining a B.A. (Hons) in History of Art, Design and Film, and an M.A. in Cultural and Creative Industries she started her career as Curator at London Transport Museum. From there she developed and managed international touring exhibitions such as ‘Designing 007: 50 Years of Bond Style’ at the Barbican Centre in London. She has worked as a freelance Curator at London’s Design Museum on their temporary exhibition ‘Cycle Revolution’, and as a researcher at the National Maritime Museum. In Melbourne she has curated an exhibition on the Polish Poster School for the Jewish Museum of Australia and is currently working as a Gallery Coordinator for Science Gallery at the University of Melbourne.*

### Dirt and dirty ducks: Sensing and tasting authenticity in Bali

KAYLENE TAN and A.A. GEDE PUTRA K.P. DALEM

Although widely critiqued and debated, authenticity nonetheless remains an important and relevant concept in heritage tourism. This two-part paper investigates the role authenticity plays with reference to two popular culinary tourism experiences in Bali. The first, on the cooking class, explores the complexities of the touristic encounter with foreign food cultures. The second charts the transformation of bebek betutu, a spiced duck dish, from ceremonial to tourist offering. With Ubud, Bali poised to become a United Nations World Tourism Organization (UNWTO) gastronomic destination, we ask: what does authenticity feel like? Is there a recipe for it?

**Kaylene Tan** is a PhD candidate at the Melbourne School of Design, Kaylene's research focus is on the process of food heritage creation through place and the senses.

**Putra Dalem** is a lecturer in food and beverage at the Bali Tourism Institute. He has extensive practical experience in the food industry, working as a chef, restaurant manager and warung owner.

### The Invading 'M': Fast-Food Architecture in Heritage Precincts

DR AMY CLARKE and DR MACARENA DE LA VEGA

Fast-food restaurants are typified by motifs that operate as brands: bold, primary colours; trade-marked mascots and fonts, and large signs or symbols accompany a predictable and universal food experience. The primary goal of the fast-food restaurant's façade is to convince passers-by to stop, enter and consume; it's success, undeniable. We easily recognise the 'brand' by highways, in city malls and on urban intersections, as well as within heritage structures. In this paper, we aim to explore the paradox emerging when "the non-conventional expanded Pop architecture of hamburger bars and fast food restaurants," as described by Reyner Banham, *invades* heritage buildings.

**Amy Clarke** is a Senior Lecturer in History at the University of the Sunshine Coast. She specialises in heritage (particularly architectural), identity politics, British colonial and Australian socio-cultural histories. Amy is the Deputy Editor of *Historic Environment* (the journal of Australia ICOMOS), serves on the Editorial Board of the *Society of Architectural Historians of Australia and New Zealand* (SAHANZ), is an elected Fellow of the Society of Antiquaries Scotland and a Full International Member of ICOMOS. She appears regularly on Australian radio and television as a cultural history and heritage commentator.

**Macarena de la Vega** is an Architect and PhD in Architectural History. She is part of the ARC-funded research project 'Is Architecture Art? A history of categories, concepts and recent practices' (ATCH) and teaches at The University of Queensland, School of Architecture. Her field of interest is the study of the writing of architectural history and its historiography, with a recent focus on the late 20<sup>th</sup> and early 21<sup>st</sup> centuries and the 'global.' She serves as Social Media Manager and committee member of the Society of Architectural Historians, Australia and New Zealand.

## COMMUNITY AND BBQ

### Around the longitudinal table: collective hospitality and intimate publics

DR LAURA CARROLL

‘Sewjourn’ is a holiday house in Lancefield, a town on Woiworung country north of Melbourne. Each weekend a different group of women friends occupies the house. Sewing in the house’s studio is the pretext, but these weekends are fuelled by the meals the women serve each other.

Domestic work, elsewhere taken for granted, is received here as a skilled labour of love. The Sewjourn long table is a complex affective space: treasured place of belonging and retreat, and setting for picturesque meals shared in social media’s intimate publics. This paper explores the interpenetrating affect worlds evolving at Sewjourn since 2012.

***Laura Carroll** is an Honorary Research Associate in the College of Arts, Social Sciences and Commerce at La Trobe University. She researches and publishes in the broad areas of the English novel, reception studies, and literary fandoms.*

### The table as performative vessel: hosting feast & folly

DR DORITA HANNAH

The table is a mobile architecture of commensality, sensuality, intimacy and diplomacy: a vessel that navigates the unpredictable currents of communities: from families to nations as well as local and global authorities. This presentation reflects on the table as ‘performative heterotopia’: both site and situation momentarily untethered from the status quo and inviting participation through imaginative journeying. It focuses on two performative projects – Copenhagen’s *Mad Theatre* and the more socially engaged ds4si’s *Public Kitchen* – for which the table provides an event-space where worlds are fleetingly conjured within its ambit through constructions of tastes, textures and the telling of tales. Yet, akin to Foucault’s ultimate heterotopic space, this mutable ship of fools is also an agonistic vessel: the space of feast and folly.

***Dorita Hannah** is a New Zealand-based performance architect and event curator/dramaturg as well as Adjunct Professor at the University of Tasmania (Australia). Her creative work, teaching and research focus on intersections between the performing, visual, spatial and culinary arts, particularly in relation to the her publications, *Performance Design* (MTP 2008) and *Event-Space* (Routledge 2018), which recognize and articulate ideas around spatial and object performativity.*

### Ten years of negotiation with a gentrified community and well-meaning local bureaucracy for the opportunity to grow tomatoes.

BRUCE ECHBERG, JENNY GARDNER and DR. JANE MILLER

A divisive anti-community garden campaign a decade ago left a bitter legacy in the North Carlton/Princes Hill area. But many residents still wanted to create a community garden to share skills, learn about food production and contribute to sustainability and food mile reduction.

This paper discusses:

- How a group of residents persuaded their Council to say 'yes' to a garden.
- The innovative member-driven model for managing the garden.
- The challenges for the landscape architect in designing a small garden to give maximum productivity taking into account site limitations including low level contamination and juggling the ideas of local council officers, volunteer gardeners and the neighbourhood house.

**Bruce Echberg**, B. Arch, Grad dip LD, MA (urban design) F.A.I.L.A. Founding director, Urban Initiatives Pty. Ltd. Volunteer Landscape Architect for the project. Bruce has managed many hundreds of projects in Australia and internationally, has employed and mentored over 150 staff through the life of his practice and has won numerous design awards.

**Jenny Gardner**, B.A., BSW, B.Ed., Post Grad Cert Ed. Studies. Convenor, North Carlton Railway House Neighbourhood House Gardening Group, Member Committee of Management North Carlton Railway House Neighbourhood House. Jenny is retired from the paid workforce after a career first in social work and then in teaching English as a second language.

**Jane Miller**, AM, BA, Dip Soc Studs, MSW, PhD, Garden Committee Member, Railway House Neighbourhood House volunteer and enthusiastic gardener in small spaces. Jane is retired after a career in social work and in the Victorian Public Service

### Backyard Barbecue

DR NANETTE CARTER

A plate full of barbecued chops in a suburban backyard is a quintessentially Australian pairing of food and space – as much as gritty sandwiches for lunch on the beach or a scalding meat pie at a football oval, but this combination has a more recent history. The emergence of barbecuing as a form of casual dining and entertaining in Australia began with the rise of home ownership after World War II and is connected to the popularity of do-it-yourself (DIY) culture. Nowadays the suburban backyard barbecue is commonly a device purchased from a hardware store, department store or specialty retailer, whereas in the early post-war period barbecuing happened over a home-made structure that provided an important focus for conversation as new homeowners entertained for the first time.

While the popular uptake of barbecuing demonstrates how Australians were taking on an American-influenced outdoor suburban way of life, this paper examines the significance of the DIY construction of barbecues and how they aligned with the dominant values of post-war Australian society – suggesting thrift, independence and self-reliance. Using popular publications including *Australian Home Beautiful* and DIY ephemera, this paper explores how DIY barbecues had an essential role in facilitating the social practice of entertaining for a new generation of homeowners. It examines how the barbecue became a linchpin in the design of the suburban backyard, the introduction of the barbecue as a design feature in modern architecture, before finally being replaced by the kind of portable product that remains popular today.

**Nanette Carter** is enthusiastic about sharing the history of design with popular audiences through publications and curatorial projects. She has diverse research interests in the field of design. The first is design history, with particular focus on Australian design and modernism. Nanette also conducts research into prefabrication for housing provision, both historical and contemporary, with a special focus on indigenous housing, low-income housing and emergency shelter. A further research interest is historical and contemporary innovation in design for the retail and hospitality industries (department stores, boutiques, cafés and restaurants), including product development, branding and store placement.

### Geopolitics of Korean Barbeque

JORGE VALIENTE ORIOL, GONZALO VALIENTE and AMAIA SANCHEZ-VELASCO

South Korean food uprising is simultaneously re-shaping cities and vast territories locally and globally. South Korea is a densely populated, wealthy but resource-poor nation that needs to import more than 90% of its food. This situation has positioned the country amongst the major land-grabbing economies in the world. South Korea is a peninsula, but it operates as a geopolitical island that outsources its food security through a process of land acquisitions implemented by private corporations. This paper will interrogate the relationship between backstage (the unseen infrastructure) and stage (the culinary display) as two intertwined spatial entities that constitute a political apparatus that is silently reconfiguring notions of land ownership and sovereignty across the Indo-Pacific region.

**Jorge Valiente Oriol** is lecturer at the Faculty of Design, Architecture and Building (University of Technology Sydney) and co-founding member of Grandeza Studio ([www.grandeza.studio](http://www.grandeza.studio)), an architectural collective whose research and creative practice detects, denounces and challenges the transformative violence that late-capitalism practices apply over subjects, spaces and ecologies.

**Gonzalo Valiente** is lecturer at the Faculty of Design, Architecture and Building (University of Technology Sydney) and co-founding member of Grandeza Studio, an architectural collective whose research and creative practice detects, denounces and challenges the transformative violence that late-capitalism practices apply over subjects, spaces and ecologies.

**Amaia Sanchez-Velasco** is lecturer at the Faculty of Design, Architecture and Building (University of Technology Sydney) and co-founding member of Grandeza Studio, an architectural collective whose research and creative practice detects, denounces and challenges the transformative violence that late-capitalism practices apply over subjects, spaces and ecologies.

## MARKETS AND MIGRATION

### 'Silo dreams' and concrete reality

DR GIORGIO MARFELLA

Grain elevators have a long history of influence in the development of architectural ideas. The cultural connections of silos with arts, architecture, and rural planning have a certain fortune, but some technological aspects associated with those structures have been less researched. Concrete silos, built mostly in the 1920s and 1930s, mark with their presence the rural landscapes of the Wheat Belts of New South Wales, Victoria, and Western Australia. This paper brings to the fore evidence that confirms their role as catalysts of economic development in Australian rural towns and reveals their contribution to nation-wide progress in vertical concrete construction.

**Giorgio Marfella** is a lecturer in architecture and construction of the Faculty of Architecture, Building and Planning, University of Melbourne. He is a graduate of the University of Florence, Italy, a registered architect in Victoria, and holds a PhD in architecture and construction from the University of Melbourne. His research activities concentrate on the architectural history of tall buildings and investigate the processes of technological innovation through the advancement of building products and materials.



## Food bowl for a Hungry Town: food supply systems in a rural landscape

DR KAREN OLSEN

The voracious appetite of a Hungry Town is only made possible by its landscapes of production and infrastructures of supply. This paper explores the late-nineteenth and early twentieth century transformation Melbourne's food bowl of the Dandenong Ranges/Dan-dy-nong and Corhanwarrabul, and its development in the contexts of both colonial/immigrant and Indigenous histories. Investigating these two immensely divergent, yet interwoven, food supply systems illustrates the impacts attendant to a Victorian appetite for both land and food. Greater knowledge of such histories enriches and re-locates our understanding of Australian rural landscapes, and contributes to future heritage management pathways for these places.

***Karen Olsen** is a horticulturist and historian specialising in landscape history and heritage conservation. She currently holds the Janet A. Schapper Research Fellowship in Rural, Remote, and Indigenous Landscapes at the Faculty of Architecture, Building, and Planning, University of Melbourne.*

## Tsukiji, the shape of the 'market' to come

DR ALICE COVATTA

Tsukiji fish market occupies a surface of 250,000 square metres and it is visited every day by 50,000 people who buy or sell fish; the offering includes 2,000 varieties of fish and around 628,000 tons of fish are distributed every year, for a turnover of 5.7 billion dollars. These numbers make Tsukiji an indicator of the economic stability of Japan, and this extends its importance beyond the sphere of a normal market. The critical dimension and density of wholesale markets, generated by the distribution of food, is the reason behind their usual position in the suburban areas of a metropolis where the interaction between food, architecture and the city is neglected. Tsukiji's focal position in central Tokyo instead makes it accessible to everyday life and tourism, transforming the market in a living marine encyclopaedia, cultural landmark and putting it on top of the "to-do and to-see" lists of Tokyo's tourist guides. Despite its historical importance from 2019 is going to be relocated in Toyosu artificial island of Tokyo Bay. The paper aims to perform as kaleidoscope of different visions concerning Tokyo material and immaterial fishery entity triggering the main features of the most resilient landmark of Japanese food culture.

*Alice Covatta is an architect and researcher merging the two into projects, publications and events. She achieved bachelor and master's degrees in Architecture with honor at IUAV University of Venice, worked as architect in Italy and Japan dealing with architectural and landscape projects and received her PhD in Architecture with research titled "Density and Intimacy in Public Spaces" from University of Udine. She received a PostDoc from Keio University in Tokyo granted by the Japan Foundation Fellowship entitled "Tokyo Playground: the Interplay between Infrastructure and Collective Space".*



### Modern Art and the Paris End of Collins Street: creation and revival by Melbourne's Jewish Restaurateurs

ARIELE HOFFMAN

Mirka Café and The Ress Oriental Hotel were both established by Jewish migrants in Melbourne's CBD in the early 1950s. While both are significant in the development of Melbourne's café culture and in migrant history, there is another history, largely unexplored, in which they are pertinent: Melbourne's Jewish history. The Mirka Café was run by Mirka and Georges Mora, Jewish refugees from France. From the early 1950s, the Ress Oriental Hotel was also run by Jewish migrants, the Ress family. While these two establishments appear in line with other migrants' work in Melbourne's food industry during the 20<sup>th</sup> century, the Moras' and the Ress' utilisation of modern ideas and a cosmopolitan atmosphere demonstrates how their Jewish identity and history was integral to their businesses. Both aimed for a new socio-cultural place in which to belong, rather than just negotiate their acceptance in society.

*Ariele Hoffman is a PhD candidate in the University of Melbourne's Faculty of Architecture, Building and Planning. She has a Masters by Research in 20<sup>th</sup> century Jewish American history from the University of Melbourne and was previously Curator of the Jewish Museum of Australia.*

### Bain-maries and camp stoves: Receptions of the Villawood migrant hostel from 1960-1984

RENEE MILLER-YEAMAN

During the late 1960s, Villawood migrant hostel, as part of a nationwide program initiated by the Australian Government, underwent redevelopment to improve the domestic comfort and amenities. This paper focuses on the nexus of the hearth and kitchen as it manifested in the new hostel accommodation. The government's aim to produce better housing for migrants that encapsulated the possibilities of living in Australia while simultaneously restricting the agency of inhabitants in their everyday life exposes the complexities underlying the attribution of citizenship at that time. This paper aims to reveal these complexities and bring to attention how the directives encouraged by various federal departments were frequently subverted by people moving through the site.

*Renee Miller-Yeaman is a PhD candidate at the Melbourne School of Design. She was awarded equal first for the Dean's Prize for Best Publication in 2017. She has taught Architectural History and Theory in the faculty for the last six years.*

## Cold War Kitchen

PROFESSOR ANOMA PIERIS

Import substitution, a policy adopted quite rigorously across South Asia during the 1970s, imposed exceptional constraints on culinary practices, both in the commercial production of food and in domestic kitchens where ingenious recipes for substituting ingredients began to circulate. This was a period when commercial production was limited to few, and the government marketing department and cooperative store ruled supreme. This paper examines Cold War cooking practices in 1970s Sri Lanka as a feature of a divided political subjectivity, determined by rationing, food aid, food scarcity and land reform. But it also examines how these restrictions were navigated by women committed to simulating culinary traditions from an earlier more prosperous era and how these were transported to Australia as norms.

The objective of this paper is to understand food production in a 'hot' or 'cold' war context, by placing a series of cookery books in their historical and physical settings. It also describes their influence on diasporic kitchens nostalgic for that era. Whereas Sri Lankan cooking is seen as a continuous tradition it is inflected with political changes caused by Cold War or Civil War. Given these complexities, this paper cautions against flattening and packaging diasporic cultural traditions and asks for nuanced political readings of immigrant culinary subjectivity.

*Anoma Pieris is a professor at the Faculty of Architecture Building and Planning. She holds a BSc from the University of Moratuwa, Sri Lanka, an MArch and SMArchS from the Massachusetts Institute of Technology, a PhD from UC Berkeley and an MPhil in geography from the University of Melbourne. Anoma's training is in architectural history and in geography with a specialist focus in postcolonial and subaltern studies methods as applied to the architecture of South and Southeast Asia; more specifically to Sri Lanka and Singapore.*

## RESTAURANTS

## Fine Food and a Glass of Wine: Gromboyd Designs for Dining, 1950-1970

PROFESSOR PHILIP GOAD

The architecture of food, curiously, is often left out of discussion in the discipline's history, perhaps nowhere more graphically so than in the history of Australian architecture of the 1950s and 1960s, a time when the nation's culinary tastes were being changed dramatically and for the better by the effects of post-war migration and changing laws around alcohol consumption. One of the nation's most progressive architectural firms of the day, Grounds, Romberg & Boyd (nicknamed Gromboyd) and its successor, Romberg & Boyd, designed from the 1950s through to the early 1970s a succession of restaurant interiors (including Melbourne's Florentino), public dining spaces, as well as arguably Victoria's first purpose-designed wine bar, Jimmy Watson's, and a gourmet drive-in takeaway fish and chip outlet, Neptune's Fishbowl.

This paper uncovers a little known and little publicised aspect of the firm's work and its partners' interests in fine food, wine and dining. It reveals aesthetic and urban strategies little discussed in previous discussions of the firm's work. It reveals a different side to the firm's reputation as champions of modernism and, significantly, it gives a new and broader understanding of the firm's client base and the social setting in which the partners moved in search of patronage.

*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).*

## De Lacy Restaurant: A Story of Food and Architecture in Style in Central Melbourne

ALLAN WILLINGHAM

De Lacy Restaurant at 29 Niagara Lane, Melbourne, was established in 1985 in one of four identical three-storey structures erected in 1887 by Henry Mark, a furniture warehouseman, from Medieval Revival designs by prominent Melbourne architect George De Lacy Evans. The lunchtime restaurant was named after De Lacy Evans, effectively linking fine food and architecture in the City. Following acquisition, the run-down registered historic warehouse was restored and converted to a restaurant by Allan Willingham, captive conservation architect and experienced cultural heritage specialist. Later, the complex facades of the four warehouses were also restored under his guidance.

The story of the establishment of this licensed restaurant is a compelling tale of Jan Willingham's determination to succeed in the City lunchtime trade in the face of bureaucratic and municipal indifference from the outset, the obstruction of misogynist real estate agents in the building acquisition process and the opposition of the powerful hospitality coterie in central Melbourne. Her architect husband had to deal with the resolution of incompatible building codes, heritage legislation and nebulous laws regarding access for disabled patrons in licensed premises, the satisfaction of complex and highly restrictive licensing laws in place before Dr. John Niewenhuysen's Review of Victoria's Liquor Control Act in 1985-1986 relaxed hospitality controls. Above all, it was marital teamwork that won the day. De Lacy, which opened on 4 December 1985, was at the vanguard of the modern restaurant movement in Melbourne in the 1980s. Jan Willingham was first to recognise a gap in the lunchtime trade in Melbourne's CBD, other celebrity restaurateurs opened in opposition nearby in ensuing years, but all failed to conquer De Lacy.

**Allan Willingham** is a registered architect with extensive teaching, research and practice experience in architecture, architectural history and building conservation. He is currently completing a PhD in the University of Melbourne, his topic being 'The Tennis Court: An Architectural History.'

## Paradise Lost/Regained/Lost: The Uneven History of Melbourne's Tiki Restaurants

SIMON REEVES

In America, an enduring pre-war fascination for Polynesian culture ripened into the post-war fad known as Tiki: a wistful hankering for an idyllic tropical lifestyle, cheaply evoked by plastic palm trees, bamboo torches, grass skirts, hibiscus, ukuleles, rum-based cocktails and cuisine fashioned around pork, coconut and pineapple. While its influence resonated in many forms, Tiki became most potently associated with restaurants, where so many threads of Polynesian Pop (food, beverage, fashion, music, décor) could be deftly consolidated.

While Tiki remained a virulent sub-theme in American culture for over two decades, it met with mixed success elsewhere. In Australia, the idiom found a natural home along Queensland's tourist coast, but was only seldom seen further south. In Melbourne, a Hawaiian-themed eatery briefly existed in the late 1940s, but a decade passed (during which local interest in Polynesian Pop burgeoned) before the fad took firmer hold on the city's fine dining scene. At least four Tiki restaurants opened in the early 1960s, all resplendent in tropical finery, but only one survived into the 1980s. Later that decade, a new restaurant franchise ushered in an unlikely Tiki revival that brought the fad into the early 2000s, only to vanish again.

Since the 1990s, American Tiki culture has fostered a substantial body of scholarship, but investigation of the fad's uneven forays into Australia has been similarly uneven. This paper will attempt to definitively chart the rise, fall, rise and fall of Tiki dining in Melbourne in the second half of the twentieth century.

**Simon Reeves** is a Melbourne-based architectural historian and heritage consultant whose firm, Built Heritage Pty Ltd, specialises in the architectural and social history of the post WW2-era. His research interests embrace many miry corners of low culture of the 1950s, '60s and '70s including not only themed restaurants, theatre restaurants and the Tiki style, but also drive-in cinemas, bowling alleys, motels, boatels, theme parks, shell houses, roadside architecture, crenellated follies and the work of Ermin Smrekar.

### A Hard Knight at Dirty Dick's

ASSOCIATE PROFESSOR DAVID NICHOLS

Coralie Condon and Frank Baden-Powell had separately produced, written and acted for the stage – as well as hosted television shows – when, in late 1960s Perth, they instigated the nationally successful Dirty Dick's franchise of themed theatre restaurants. Simple, 'hearty' fare and nominally mediaeval décor were joined at Dirty Dick's by Baden-Powell and Condon's bawdy scripts, singalongs, audience participation and the franchise's famous 'wenches'.

Fifty years after its instigation the Dirty Dick's concept might appear a retro(grade?) curio. Yet the Coralie Condon archive at the State Library of WA reveals a more nuanced picture. While Condon and Baden-Powell may have been temperamentally different they were united in their love of both commercial and experimental drama, as well as in their vision of Dirty Dick's as an unpretentious 'people's theatre' at a time when live performance was perceived to be losing ground to screen entertainment.

Additionally, the ambience and design of the Dirty Dick's venues, and of each Dirty Dick's show, are revelatory of a time and a culture. Its owners' careful calibrations across decades allow insight into what a (k)night (hard or otherwise) entailed for the venues' patrons, performers and staff in the 1970s and 80s. This paper explores the visual and ambient appeal of a pre-modern time – albeit parodic or stereotyped – for Australians in an era seen as relentlessly modern.

**David Nichols** teaches history and theory in the urban planning program in the University of Melbourne's Faculty of Architecture, Building and Planning.

## KEYNOTE

### From Miasma to Munificence: Market Halls and the Question of Urban Order in Ireland

DR SAMANTHA MARTIN-MCAULIFFE  
University College, Dublin

*Dr Martin-McAuliffe's research interests include Classical antiquity, the reciprocity of the built environment and food, and the phenomenology of landscapes. She has edited the book*

*Food and Architecture (Bloomsbury, 2016) which explores the intersections between taste and place.*

*Other ongoing projects include a comprehensive study of the Iveagh Markets in Dublin's Liberties, and an investigation of the early foodways of Dublin. She also has worked extensively within archaeological excavations, in particular the Athenian Agora Excavations. Most recently, she has been involved in the Lofkënd Archaeological Project in Albania, which is a collaboration between the Cotsen Institute of Archaeology at the University of California, Los Angeles, The International Center for Albanian Archaeology, and The Institute of Archaeology, Tirana. In addition, since 2008 she has worked closely with the Irish Architecture Foundation (IAF) on exhibitions and experimental curatorial projects, both in Ireland and abroad. These projects include the Irish Exhibition at the 2008 Venice Architecture Biennale, and The Fourth Wall (2011), Ireland's first architecture and film festival. Dr. Martin-McAuliffe completed her PhD in Architecture from the University of Cambridge in 2007.*



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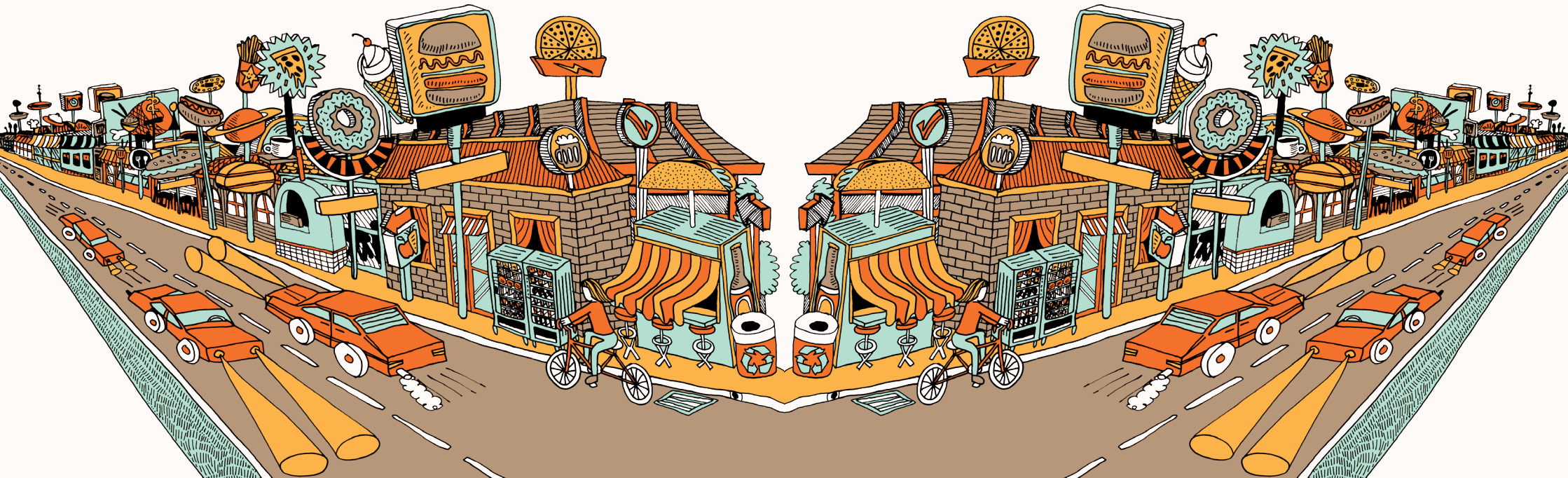
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# HUNGRY TOWN

## Symposium

**March 11, 2019**

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Glyn Davis Building  
The University of Melbourne







Australian Centre for  
Architectural History,  
Urban and Cultural Heritage  
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