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'CAST INTO THE ENVELOPING DARKNESS': ROBIN BOYD AND LUSTRE BEFORE JAPAN

*The interior of Australian architect Robin Boyd's second house for himself and his family in South Yarra, Melbourne (1957-9) is largely cast in shadow. Further, to use Japanese writer Junichiro Tanizaki's phrase, the house's 'enveloping darkness' is accentuated by the light absorbing natural textures of dark brown jarrah timber lining boards, recycled red bricks, off-sawn timbers, cork tiles and a sweep of untreated pine lining boards on the ceiling. And yet, almost as if invoking Tanizaki again, the Boyd house is enlivened by slivers of reflected golden light: the brass straps and brass canopy of the chimney flue, brass plates attached to each stair tread, gold chromed cupboard door handles, and a series of copper-backed saucepans glimpsed across the living room. There appears to be a fascination with the lustre of metal. However, this careful, almost decorative, orchestration of light and materiality occurs before Boyd had written his famous diatribe against ornament in *The Australian Ugliness* (1960) and before he had made his first trip to Japan to write the world's first monograph on architect Kenzo Tange (1962).*

*This paper examines the Boyd House interior and its echo with Tanizaki's 1933 book, *In Praise of Shadows* (which Boyd could not have read as it was only published in English in 1977). It documents Boyd's postwar fascination with the lustre of metals and its appearance in a series of his 1950s house interiors, especially the fireplace. It suggests a counter context to Japan, prompted by Boyd's interests in the humanist interiors of postwar Scandinavia and, particular to his own house, an immediate aesthetic reaction to his recent experiences of the gold plated modernism of postwar America.*

In March 1960, Melbourne architect Neil Clerehan wrote an appreciation of fellow architect Robin Boyd's own house in Walsh Street, South Yarra (1957-9).¹ He described the house's unusual form and its prescribed living pattern: a discrete double-storey living and parents' block completely separated from a single-storey children's block (with a carport beneath) by a courtyard garden and all roofed by a draped catenary of steel cables. Responding in part to the eight black and white Mark Strizic photographs that accompanied the article, Clerehan highlighted the house's special character:

This emphasis is almost entirely internal, as the form of the house can never be fully comprehended from the street.... This introverted house presents a bare brick façade to the street, relieved slightly by a huge pine. This brutal front (the other three elevations are virtually hidden) gives little hint to the warmth, richness and intimacy of the interior. The most notable feature of the interior is the control of daylight. Little direct sunlight enters the fore sections.

The walls are dark painted and natural wood and brick paving mute reflected light. Gloom is prevented by the outlook to the bright court which is lit by a huge opening in its roof.... In an age of introverted sun-seeking houses, this house presents a welcome and fascinating departure.²

Clerehan did not elaborate further upon the house's interior design or its mood. But significant from his description is the fact that the house's two storey living section at the western end of the site is largely cast in shadow for most of the day. The first floor living/bedroom and the ground floor living/dining room are not flooded with light. Indeed, they would appear to have been intended as nighttime spaces. Minimum lighting was adopted – bare globes mounted between doubled timber beams overhead on the ground floor and no fixed lighting at all from the draped cable roof and its boarded ceiling. The accompanying natural materials – dark red-brown jarrah timber lining boards, a recycled brick floor, and dark brown painted window joinery, cork to floors, stair treads, bench and table tops, and a rich cadmium red wool carpet on the floating first floor – would appear to have been deliberately chosen to accentuate this aura of warm but pleasing gloom.

At the same time, the Boyd house interior is enlivened with moments of reflected light, mostly from glass and metal. And it would appear to be not by accident. The freestanding fireplace flue has supporting straps in solid brass and its pyramid canopy is polished brass. Each stair tread has its end capped with a polished brass plate (an early addition made shortly after the house's completion and personally attached by Boyd³). On the floating storage unit and all built-in joinery, all cupboard door handles are chromed gold, and flicker with light when there is movement in the room. On the kitchen wall beyond are a series of fry pans hanging with their copper bottoms facing out. And on the top of the kitchen divider are two giant clear art glass flagon-like bottles that reflect the light. On the walls are hanging some of the Boyd family paintings – at the head of the stairs, E. Phillips Fox's portrait of Edith Boyd (Robin's mother) and next to the dining table on the ground floor, Penleigh Boyd's *Winter Triumphant* (1920).⁴ Both have elaborate golden frames. Outside in the courtyard, Boyd used a dimpled obscure glass as a screening device on the courtyard containing walls. The effect, with the moving of the trees, is like an ever-moving watery sheen.

Combined with the sea grass matting on the living room floor, the Japanese basket chairs sourced from Bruce Anderson's furniture store in Chapel Street, Prahran, the overall ensemble of exposed structure, natural materials, and moments of light reflection, one might be forgiven for mistaking the house as being inspired by Japan. The choice of colours and materials, even though the house would have been relatively new in 1960, possesses what the Japanese describe as *wabi*, an austere beauty and also *sabi*, an evocation of rustic patina, the latter quality, Japanese write Junichiro Tanizaki in *In Praise of Shadows* would famously describe in the following way:

We do not dislike everything that shines, but we do prefer a pensive lustre to a shallow brilliance, a murky light that, whether in a stone or an artifact, bespeaks a sheen of antiquity. . . . We love things that bear the marks of grime, soot, and weather, and we love the colors and the sheen that call to mind the past that made them.⁵

But there is a problem with such a theory of influence. A critical point is that the South Yarra House was designed and built between 1957 and 1959, hence before Boyd had made his important trip to Japan in 1961 to research his book on Kenzo Tange.⁶ Boyd’s personal library didn’t contain any books on Japan published before 1961.⁷ And Tanizaki’s much-celebrated book, while written in 1933, only gained its first publication in English in 1977 and Boyd was already dead, having passed away suddenly in October 1971. The translators of *In Praise of Shadows* were Thomas J. Harper, Senior Lecturer in Japanese at Australia National University and Edward Seidensticker, Professor of Japanese Literature at Columbia University, New York, with the foreword to this first translation written by American architect Charles Moore then teaching at UCLA.⁸ It is however possible that Boyd had access to Seidensticker’s abridged excerpts of Tanizaki’s book which appeared in *The Atlantic* monthly in January 1955 but this can’t be proven and even if so, the translated excerpts relate little to the domestic interior, other than a poetic evocation of the deep heavy roof of the traditional Japanese house:

We first spread a parasol to throw a shadow on the earth, and in the shadow we put together a house. There are of course roofs on Western houses too, but these are less to keep off the sun than to keep off the wind and the dew...⁹

There is also another section has resonance with the Boyd interior:

And so it has come to be that the beauty of a Japanese room depends on a variation of shadows – it has nothing else... The light from the garden steals in but dimly through paper-paneled doors, and it is precisely this indirect light that makes for us the charm of a room. We do our walls in neutral colours so that the sad, fragile, dying rays can sink into absolute repose.¹⁰

The South Yarra house was also completed before Boyd published his diatribe against architectural ‘cloak and camouflage’ in *The Australian Ugliness* in 1960.¹¹ So from where might this Japanese – if one can even call it that – sensibility or more accurately, this materially and light sensitive interior aesthetic have developed? Alice Friedman has written of the “issue of the home as a theater of representation, a place in which physical appearance, social behavior, and personal privacy are displayed and interpreted.”¹² In this paper, the question of the social and familial uses of the space is not the prime focus. Though important, the question in this paper turns instead to the design choices made by an architect and their partner in the design of their own home.

To answer this question requires some physical evidence and, inevitably, some speculation. Some of the items already identified were treasured family possessions like the gold-framed paintings by E. Phillips Fox and Penleigh Boyd. But so too was Patricia Boyd’s fondness for copper saucepans and also the copper pot next to the fireplace which contained kindling and briquettes. Both paintings and pot were already part of the Boyds’ first house at 158 Riversdale Road, Camberwell (1947), which the Boyds furnished with built-in timber joinery with timber disc handles, blonde Thonet timber dining chairs (more were bought for Walsh Street) and select pieces of Scandinavian-inspired furniture designed by their friend Grant Featherston, which they also took to Walsh Street.

Boyd’s 1951 additions to the Riversdale Road house give insight however to the couple’s developing aesthetic tastes. Located at the northern end of the site, the skillion-roofed extension comprised a study, sitting room and guest bedroom with a shower. The aesthetic treatment of this modestly glazed addition was completely different from the original house. The sitting room had a central, removable fireplace, which comprised an exposed suspended copper flue sitting above a black metal brazier bowl supported on steel rod legs. Above, the ceiling was a grid of woven plywood sheets with light fittings in the spaces between. The floor was black Semtex tiles, the walls painted white and silvered black, and the sitting room, graced by Grant Featherston Contour settees and a Hardoy chair, was separated from a guest bedroom alcove by a large blue and red bar cabinet/screen with sliding doors.¹³ Bold colours and abstract form rather than the subdued natural materials of the 1947 house with its blond wood and cork floors was the message. The only exception in this turn to abstraction was the natural material of the suspended copper flue.

The 1951 additions were designed and constructed after Boyd’s return from his first overseas trip to Europe as part of his Haddon Travelling Scholarship (won in 1947 but delayed until 1950-51). Boyd travelled to England, also to Greece, Italy, and by car through Sweden, Denmark, Germany, Switzerland, France and Spain.¹⁴ Boyd’s building visits oscillated between works of contemporary modern architecture like Le Corbusier’s *Unité d’habitation* (then under construction) and famous historic buildings, including the Cathedral in Pisa, where Boyd snapped the elaborate gold-coffered ceiling of the building’s nave.¹⁵ In Sweden, he tracked down examples of New Empiricism, even labelling his

slides as such and it would appear that his ambivalence to this architecture was beginning to develop as he travelled, so much so that by 1951, with his publication of his article entitled 'The New International' in the April-June 1951 issue of *Architecture*, he had repudiated his previous interests in regionalism in favour of a bolder, internationalist outlook.¹⁶

What doesn't appear in Boyd's slides is any obvious source for the new aesthetic of his Riversdale Road extensions. However, it is certain that the Boyds, when driving south from Stockholm to Denmark, would have passed through and almost certainly would have been advised to visit Swedish architect and furniture designer Bruno Mathsson's just finished furniture showroom at Värnamo (1950). There were several significant features to this light, long and narrow single volume showroom. Built on a concrete slab, the floor was paved with white square marble slabs (Boyd used black square tiles), and a feature was Mathsson's use of his 'Brunopane' windows,¹⁷ his three-panelled fixed double glazed structural window wall system, that would, in proportion and scale (though not in technological sophistication) bear remarkable resemblance to Boyd's later developed Stegbar windowwall (1955). Mathsson used white curtains gathered simply at the ceiling as did the Boyds at Riversdale Road. And a striking feature of the showroom was the suspended cone-shaped copper flue of the freestanding fireplace. Boyd's copper flue, while visually less elegant, nevertheless, achieved similar visual intentions – an elegant sculptural intrusion into an otherwise unadorned open space studded with sculpturally bold pieces of modern furniture – in the Boyds' case, the two Featherston contour settees and Hardoy chair. In both interiors, the copper flue, in combination with the soft elements of curtains and deep pile rug, imparted a pleasing lustre to the otherwise hard lines of the wall, floors and ceiling.

In Melbourne in 1952, Boyd's freestanding fireplace was unusual. It was also a trendsetter. Significantly it pre-dated Roy Grounds's flaring double-curved floating copper flue that sat above a glass mosaic-tiled circular base and brazier dish, installed just a year later at Grounds's own house at Hill Street in Toorak (1953-4).¹⁸ That fireplace, beautifully documented by Leslie Runting's 1953 photographs, in form and finish, was more decoratively Oriental.¹⁹ Though no precedent for such an exotic shape or form existed in the traditional architectures of China and Japan. The Hill Street house's form, its fireplace and its garden were indicative of Grounds's increasing interest in the architectures of the East that would culminate in one of his few public statements on architecture where he quoted Hardy Wilson, stating that "By its geographical position Australia is an Oriental country and was once a continuation of Asia".²⁰ Grounds also used giant wall-mounted copper hoods for the fireplaces in the four flats (1953-4) immediately behind his Hill Street house.

Boyd continued to design freestanding and wall mounted metal fireplaces and flues and hoods from 1952 until 1965. The exact reasons for doing so are not clear but economy as well as aesthetics would have played a role: materials and labour involved in a traditional massive brick chimney were deleted, the metal flue also acted as a radiant heat source, as well as avoiding the perennial fear of a smoking fireplace. The benefits of a custom-made flue and brazier dish would have been obvious. At the same time, Boyd's persistence with the freestanding metal flue and exposed metal hood and the exposure of the metal's innate lustre reveals an aesthetic predilection for metal's formal and material properties. Freestanding metal fireplaces (in brass, copper or steel) were used in Boyd's Riversdale Road house (1951-2), Troedel house, Wheeler's Hill (1953), Holford house, Ivanhoe (1955), Wood house, Beaumaris (1955), 'Pelican', Myer house, Davey's Bay (1955-6) and the McNamamny house, Beaumaris (1956). Metal fireplace hoods with a wall behind them were used at the Richardson house, Toorak (1953), Walkley house, Adelaide (1955), Haughton James house, Kew (1956), Cowen house, Kew (1957), Boyd's Walsh Street house, South Yarra (1957-9), Selkirk house, Ballarat (1960-4), and the Ashbolt house, New Norfolk, Tasmania (1960).²¹

Boyd and Grounds weren't the only Australian architects using exposed metal fireplaces and flues in residential interiors. Across Australia, there were significant examples before 1959 by architects like Mockridge Stahle & Mitchell, Robertson & Hindmarsh, Derek Wrigley and Ian Brackenridge.²² By contrast, all of Harry Seidler's fireplaces, which functioned as abstract spatial divider, involved masonry or stone. Even his important suspended fireplace for the Demonstration House erected for public display at the Sydney Town Hall as part of the 1954 RAI A Convention was of reinforced concrete.²³ Boyd's 1951 freestanding fireplace and flue appears to be one of the nation's earliest.

The most distinctive, arguably unique, freestanding flue amongst the collection was the pagoda-shaped copper flue of 'Pelican', the Myer house at Davey's Bay on the Mornington Peninsula. As with other elements of Boyd's interiors, there is no simple documented explanation for the flue's final evocative shape. The clients for 'Pelican' were Kenneth and Prue Myer, who commissioned Boyd to design their house in early 1955. At the time, Ken Myer, heir to the Myer department store fortune, was in the midst of exploring how Australia might embrace the new consumer phenomenon of the shopping centre. But he, like his father Sidney, was also an avid collector of Asian antiquities, having grown up

with his father’s collections of jade and ceramics housed at the family mansion, *Cranlana*, in the purpose-built bronze cases designed by Harold Desbrowe-Annear, and actively encouraged by Melbourne neurologist and collector Leonard Cox, who would later head the Buildings Committee for the Victorian Arts Centre.²⁴ As Sue Ebery notes, Prue Myer was much taken with the contemporary design of furniture, glass and ceramics that she and her husband had seen in Stockholm and Copenhagen in 1953, and, with the aid of Grant Featherston, was conscientious in her thoroughgoing Scandinavian furnishing of the house, including chairs by Danish designers Peter Hvidt and Orla Mølgaard-Nielsen and utensils and crockery of the latest Scandinavian design.²⁵ It is curious that in 1960 Roy Grounds’s original sketch design for the Victorian Arts Centre spire with its copper sheath and golden tip²⁶ would, in profile, appear to be a scaled-up version of the ‘Pelican’ flue.

At the same time, it must also be remembered that Boyd used different elements that might be considered decorative, or at the very least explored materiality and pattern in ways beyond the intrinsic nature of the material itself. No source has ever been explained for the woven plywood ceiling at Riversdale Road. And weaving appears as a theme again in other Boyd houses: in a woven copper screen planned for the Clemson house, Kew (1957) and in woven timber sunscreens for the Cowen House, Kew (1957) and Wilson house, Kew (1957), and even as balustrades for the Richardson house II at Barwon Heads (1960). Why?: there is no clear local or international precedent.

However, the concept of a screen as a functional and decorative element came into increasing vogue internationally in the 1950s. In 1956, the Boyds left Melbourne for MIT in Boston. Boyd had been awarded a Visiting Bemis Professorship care of Dean Pietro Belluschi and Dean John Ely Burchard, who’d visited Australia in 1952 and met Boyd. Boyd’s year in the United States entailed a light teaching load and a generous amount of time travelling, meeting architects and looking at contemporary American architecture. At MIT, he saw Harry Bertioia’s sculptural altarpiece screen at Eero Saarinen’s Kresge Chapel (1955) as well as Bertioia’s screen in 510 Fifth Avenue at SOM’s Manufacturer’s Trust Company Building (1954). He also wrote, though damningly, about Edward Durrell Stone’s concrete breezeblock screen at the US Embassy, New Delhi (1956) in his important article “Decoration Rides Again”.²⁷ Boyd’s use of basket-weave screens in his residential designs immediately after his return from the US reads then as a personal musing on the idea of the screen as a functional rather decorative art element.

On the same trip, the Boyds visited Eero Saarinen’s architectural office (1953) in Bloomfield Hills, Michigan. There, the office, a long, exposed brick-ended wood and glass box had, according to *Architectural Forum*, “some of the simplest detailing anyone is likely ever to find in an architect design structure”.²⁸ Inside, exposed beams were notched and log-screwed to posts, stud partitions were simply skinned with plywood sheet, inexpensive light fittings were located between beams which acted as baffles, windows were screened with cheap roll-down matchstick blinds, and the window-wall was a simple modular wall of regular openings. Boyd’s South Yarra house not only had some of the same textural and sculptural qualities, also a similar leanness and economy of means to all of its elements, even to Boyd’s use of matchstick blinds as a temporary light baffle in the kitchen, as well as lead lighting to the glazed window walls to the courtyard, another Saarinen echo, but this time of the glazed entry link to Saarinen’s Kresge Chapel at MIT (1955). It is clear from the 1956-7 trip that Boyd was deeply interested in Saarinen’s work. His writings at the time frequently used Saarinen as the case study for discussion, whether in terms of Boyd’s so-called ‘engineering of excitement’ or ‘Has success spoiled modern architecture?, or ‘The Counter Revolution in Architecture’.²⁹ And it was probably at the Saarinen office that Boyd became aware of the happy coincidence of the suspended copper flue of the Miller Cottage at Muskoka in Ontario (1952) that post-dated his own copper flue at Riversdale Road. Additionally, Saarinen’s Ingalls Hockey Rink (1953-8) at Yale University with its ceiling of exposed timber boards laid on cables was then nearing completion, and Boyd himself had been musing on the design of the Sidney Myer Music Bowl for the whole of his American sojourn. In many respects therefore, the Boyd House interior at Walsh Street was, like the 1951 Riversdale Road addition, a direct physical response to his immediate experience that inevitably included the circumstantial acoutrement of loved belongings of a previous home – paintings, pots, pans and furniture – and the expedient and progressive purchase of new items – the Japanese basket chairs, seagrass matting and later Japanese arm chairs from Andersons in Chapel Street.

This paper has been a first attempt to open up a previously undiscussed topic – the interiors of Robin Boyd houses of the 1950s - by using the second house Boyd designed for his family in Walsh Street, South Yarra as a starting point. In doing so, it has revealed Boyd and his wife Patricia to possess a longtime sensitivity to materiality, especially metal,

and also the warmth and texture of natural materials. If there was a sympathy, it was with, as Simon Jackson has documented in terms of Australian furniture designers and makers from the late 1930s to the mid-1950s, Scandinavian design,³⁰ and in Boyd's case, its later American interpretation by émigré Scandinavian Eero Saarinen.

The Boyds were to remain in the Walsh Street house from 1958 until Boyd's premature death in 1971, making little or no changes to its interior design, other than the ongoing purchase and rearrangement of works of art, and their redesign and adjustment of the courtyard garden. It is as if Boyd had reached a happy point of equanimity with his and Patricia's own position on the aesthetics of the interior. What is remarkable is that given his increasing embrace of the tenets and ideals of New Brutalism and even after his 1961 visit to Japan and his increasing embrace of the formal aspects of contemporary Japanese design in the 1960s, the expanding interests would not find tension or anxiety within the confines of home.

In 1947, Boyd wrote with great precision about the architect designing his/her own home. His words were re-printed by *Architecture and Arts* in 1960 to accompany publication of the Walsh Street house:

So many economic influences on modern buildings are false to the art. But as long as building remains an expensive operation, architects seldom can quite ignore the aesthetic demands of who is paying the money, or override the tastes of the people who are likely to occupy, use or merely see the structure. On such grounds, it is possible to argue in defence of any architect that the bad things in his buildings were the clients' desires.

However, when an architect builds his own home, it may be assumed that the false influences of economic expediency depart and leave him as free to create as a painter at his blank canvas, as a musician or a poet.

Furthermore, in his every day living in his home, he will interpret his own design in every furnishing and fitting, in the position of every ashtray, in where he leaves the evening paper, in how he sleeps, in where and how he and his family eat. In his own home all his philosophy of building must surely blossom, if ever it is to. Here he is both playwright and actor, composer and executant. What manner of architect he is will be laid bare for all the world to see, notwithstanding that some do not have time to spare from their practices, but leave it to their wife and the chief draughtsman in the office.³¹

Boyd's words remain prescient. Patricia's role in Boyd's design world is yet to be told. If she (though not an architect), as Beatriz Colomina might argue, is one of the "ghosts of modern architecture, everywhere present, crucial but strangely invisible",³² at the very least, Boyd has acknowledged – arguably for the only time in his writing – her presence. Be that as it may, the permitted repetition of those words in 1960 to accompany publication of the Walsh Street house points to a solidified aesthetic position for Boyd, then just 40 years old – except, ironically, the only gradual loss from that position would be that of the lustre of metal, which would, also as was always the case with fashion, fade and ultimately disappear.

(Endnotes)

- 1 Neil Clerehan, "An Appreciation," *Architecture in Australia*, 49, no. 1 (March 1960): 92-3.
- 2 Clerehan, "An Appreciation": 92-3. The house was featured across pages 86 to 93, and Clerehan's piece was preceded by a press release-like description of the house's details, including structure and materials.
- 3 Personal communication with Penleigh Boyd, November 2015.
- 4 Penleigh Boyd's *Winter Triumphant* (1920) is now held by the National Gallery of Victoria, Melbourne. It was given by Mandie Moss and Penleigh Boyd in memory of their father as part of the Australian Government's Cultural Gifts Program in 2011.
- 5 Junichiro Tanizaki, *In Praise of Shadows* (New Haven, Conn.: Leete's Island Books, 1977), 22-3.
- 6 Robin Boyd, *Kenzo Tange* (New York: George Braziller, 1962). Boyd's research for the Tange book, in addition to his 1961 visit, relied primarily on journal articles from 1956 and books published from 1958 onward, the earliest being Udo Kultermann's *Baukunst der Gegenwart* (Tubingen: Verlag Ernst Wasmuth, 1958) and *Neues Bauen in Japan* (Tubingen: Verlag Ernst Wasmuth, 1958).

- 7 The earliest books relating to Japan in Boyd's personal library (and with the exception of *Kenzo Tange* (1962) written by Boyd himself) are *Contemporary architecture of the world* (Tokyo: Shokokusha Publishing Company, 1961) and Bernard Rudofsky, *The Kimono Mind* (London: Victor Gollancz, 1965). See Philip Goad, bibliography published in Karen Burns and Harriet Edquist (eds), *Robin Boyd: the architect as critic* (Melbourne: Transition, 1989). However, while Boyd did not own a large selection of pre-1961 books on Japanese architecture, it is entirely possible that he would have had access to books like *Architectural Beauty in Japan* (Tokyo: Kokusai Benka Shinkokai, 1955) and Arthur Drexler, *The Architecture of Japan* (New York: Museum of Modern Art, 1955) in addition to being exposed to contemporary Japanese architecture through journals like *The Architectural Review*, *Domus* and *Japan Architect*. For a comprehensive review of available sources on Japanese architecture in Australia at the time, see Jennifer Mitchelhill, 'Translation and transfer: the role of the traditional Japanese house in the design of the postwar Australian house', MPD Thesis, University of Melbourne, 2008 and Jennifer Mitchelhill, 'Tradition and transfer: Japan and the postwar house in the Pan Pacific', PhD Thesis, University of Melbourne, 2014.
- 8 Junichiro Tanizaki, *In Praise of Shadows* (New Haven, Conn.: Leete's Island Books, 1977). Foreword by Charles Moore, afterword by Thomas J. Harper; translated by Thomas J. Harper and Edward G. Seidensticker.
- 9 Quotation by Junichiro Tanizaki from "In Praise of Shadows: a prose elegy", an English adaptation by Edward Seidensticker, *The Atlantic* (January 1955): 142.
- 10 Tanizaki, "In Praise of Shadows: a prose elegy": 143.
- 11 Robin Boyd, *The Australian Ugliness* (Melbourne: Cheshire, 1960).
- 12 Alice T. Friedman, *Women and the making of the modern house* (New York: Harry N. Abrams Inc., 1998), 24.
- 13 "House at Camberwell", *Architecture and Arts*, 1, no. 13 (August 1954): 28-31; Norman Day, *Heroic Melbourne: architecture of the 1950s* (Melbourne: RMIT, 1995), 11.
- 14 Geoffrey Serle, *Robin Boyd: a life* (Carlton, Vic.: Miegunyah Press), 109-12.
- 15 Collection of Boyd's Travel Slides (Europe, 1950-1), held by the Robin Boyd Foundation.
- 16 Robin Boyd, "The New International", *Architecture* (April-June 1951): 61-2.
- 17 Dag Widman et al, *Bruno Mathsson* (Malmö; New Haven: Bökforlaget in association with the Bard Graduate Center for Studies in the Decorative Arts, Design and Culture and Yale University Press, 2006), 135-7.
- 18 Image LTAD80/28/24, Fireplace details. Five flats in Hill Street, Toorak for Mrs Roy Grounds, drawing held by the State Library of Victoria, Melbourne.
- 19 Interior, 24 Hill Street, Toorak, 1953, photographs by Leslie Runting. See Collection of commissioned photographs by various photographers of houses, flats, commercial and educational buildings by Sir Roy Grounds, Mewton & Grounds, and Grounds Romberg & Boyd, State Library of Victoria.
- 20 Roy Grounds, "Out of the bushland", *Architecture Today* (March 1960): 13-14.
- 21 An exposed brass flue on the first floor also appears at the Wright house, Warrandyte (1962), though the fireplace, located on the ground floor, is set within a bagged brick surround.
- 22 For example, Mockridge Stahle & Mitchell's Ross house, Sorrento, Victoria (1953); Robertson & Hindmarsh's Robertson house, Seaforth, NSW (1953); Derek Wrigley's own house at Dee Why, NSW (1955); and Ian Brackenridge's own house, Applecross, WA (1959).
- 23 Harry Seidler, *Houses, interiors, projects* (Sydney: Associated General Publications, 1954), 130-1.
- 24 Sue Ebury, *The many lives of Kenneth Myer* (Carlton, Vic.: Miegunyah Press, 2008), 251-2, 285, 288. Myer was have several significant experiences in Asia that would encourage his lifelong passion for collecting Asian art, including important wartime experiences in Japan (pp. 198-203) and his 1958 trip to China which he was to describe as having "had the biggest impact of any overseas trip I made in my life." (p. 285).
- 25 Ebury, *The many lives of Kenneth Myer*, 279.
- 26 Victorian Arts Centre. General Appeal Committee, *The National Gallery and Cultural Centre of Victoria*, Melbourne: General Appeal Committee, 1960, unnumbered page.
- 27 Robin Boyd, "Decoration Rides Again," *Architectural Record*, 122, no. 3 (September 1957): 183-6.
- 28 "Saarinen architecture for Saarinen," *Architectural Forum*, 98, no. 5 (May 1953): 142-5.
- 29 See Robin Boyd, "Engineering of Excitement," *The Architectural Review*, 124, no. 742 (November 1958): 294-308; Robin Boyd, "Has success spoiled modern architecture?" *Architectural Forum*, no. 111 (July 1959), 98-103; and Robin Boyd, "The Counter Revolution in Architecture," *Harper's Magazine*, 219, no. 1312 (September 1959): 40-8.
- 30 Simon Jackson, "Blonde Wood among the Gum Trees: Scandinavian Influences in Furniture Design in Australia, 1930-1975," *Scandinavian Journal of Design History*, 13 (2003): 37-51.
- 31 Robin Boyd, 1947, quoted in "House in South Yarra, Victoria," *Architecture and Arts*, 7, no. 86 (December 1960): 37.
- 32 Beatriz Colomina, "With, or without you: the ghosts of modern architecture," *Modern Women: women artists at the Museum of Modern Art* (New York: The Museum of Modern Art, 2010), 217.