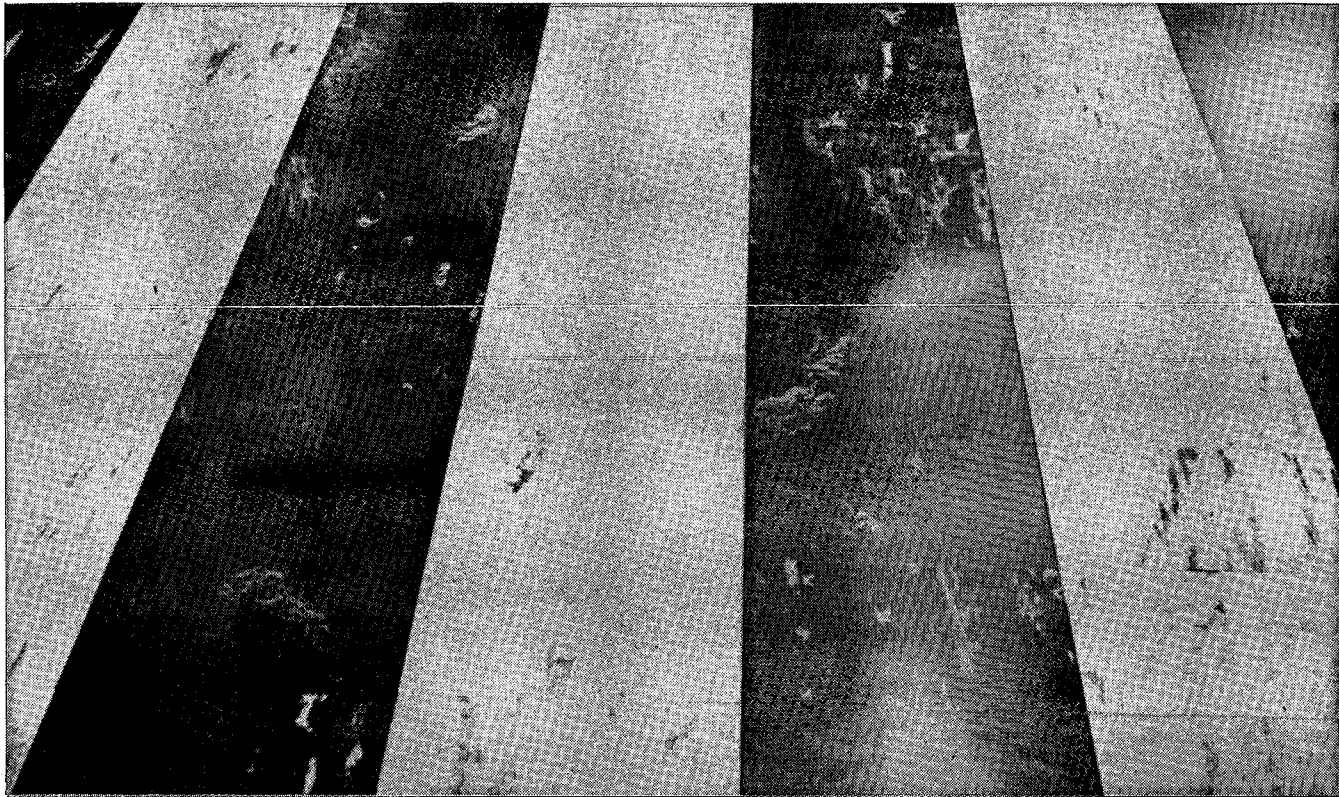


## Problem



DF1451

## Solution

What stands up to heavy traffic, beautifully?  
Dunlop Vinyl-Asbestos tiles.

Why?

Because Dunlop Vinyl Tiles contain a high proportion of P.V.C. combined with asbestos, thus ensuring:

- Dimensional stability.
- Positive adhesion.

- Maximum scratch resistance.
- Resistance to spillage or chemical attack.
- Outstanding durability.

Note: Statistics show that of the smooth surface floor tiles produced in 1962 in U.S.A. 87.7% contained asbestos.

Dunlop tiles are made so the kicks and scratches that disfigure most floors don't show.

What does show?

Colour. All 30 of them last the long life of the tile because they go right through the tile. Sound idea for a supermarket, a foyer, a corridor?

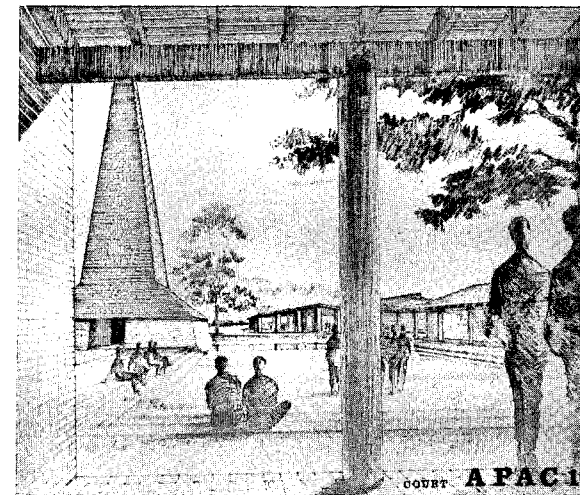
Why not phone the Dunlop Flooring Service for the complete picture?

**DUNLOP**

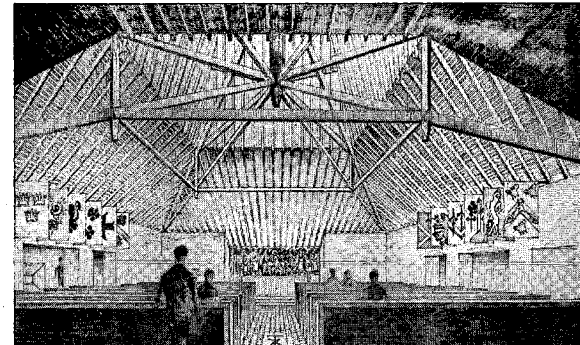
96 FLINDERS ST., MELBOURNE 63 0371 • 27-33 WENTWORTH AVENUE, SYDNEY 2 0969 • CENTENARY PLACE, BRISBANE 31 0271 • 424 MURRAY STREET, PERTH 21 8141 • 131-133 PIRIE STREET, ADELAIDE 8 1641 • 27 ARGYLE STREET, HOBART 2 6581 • 18 PATERSON ST., LAUNCESTON 2 2067

Issue No. 143.

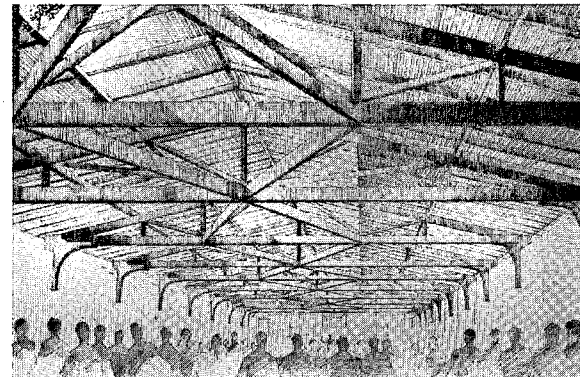
September 1, 1964.



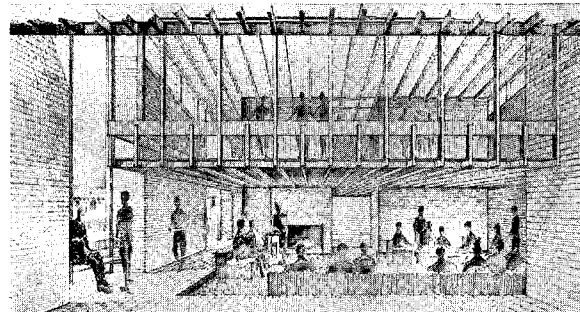
Court



Chapel Interior



Assembly Hall



Common Room

These drawings are reproduced from a detailed report prepared by Ian McKay and Philip Cox, architects in association, for their design of the Alexander Presbyterian Agricultural College, Paterson, N.S.W. The report, bound in pig-skin and printed on art paper, is a joy to look at with well considered and set out information and some delightfully conceived accurate drawings—nobody is being kidded by vague programming or hazy sketches. As to the scheme itself, it seems to have a similar atmosphere to the Leppington Home. (C-S No. 140, June '64)—it too overlooks a valley and incorporates a vertical element about which low buildings revolve. The overall planning appears logical and capable of being developed further without seeming too incomplete in the first stage. The external courts appear pleasant in size and scale but the use of log columns is crude, unnecessary and suggests a sentimental touch, perhaps arising from a fear of ending up with a barracks-like atmosphere. The internal planning leads to a series of recessions in the external walls and prevents any danger of monotony, but in detail the students' bedrooms are not as imaginatively organised as those at Leppington. The straightforward ease, almost casualness at Leppington, has become a little tighter in this new scheme at Paterson. Again the architects are very pre-occupied with roof structures—to the extent that the chapel roof framing becomes obscure, the bracing of the assembly roof dominates the trusses, and the strutted beams over the entrance seem to be too deliberately an "ad hoc" way of solving a structural problem. The hanging first floor of the students' common room also looks as though the weight is carried, irrationally, at balustrade level rather than at floor level. There is throughout the scheme a mannerist handling of structure, masquerading as down-to-earth honest expression, but a generous richness of character and a wealth of fascinating spaces is the likely result. Now under construction, this promises to be another architectural pilgrimage worth making.

¶ The first Design Centre established by the Industrial Design Council of Australia, opened at 21 Degraeves Street, Melbourne. The Centre provides permanent display facilities for products accepted for the Australian Design Index—such products are entitled to carry the IDCA'S "GOOD DESIGN" label.

\* ¶ The new Australian newspaper "The Australian" has assembled a worthy group of architectural correspondents in Morton Herman, Robin Boyd and George Clarke. Boyd's articles sent home from his recent journey around the world (he was guest speaker at the Aspen Conference on Design) were expectedly fluent, and just as expectedly described ugliness from Los Angeles to Moscow. Morton Herman writes simply, but perhaps the pressure of newspaper deadlines has led him into some trite observations e.g. that Canberra's various embassy buildings "have been specially designed by architects of their own countries, or by Australian architects"—could there be any other choice? And why "specially" designed? It's very nice, too, to be matey about architects, and on first name terms, but Gerd and Renate, described as Australian consultants to the West German Embassy, do have a surname—Block (These solecisms in 10 August issue.) Maybe "The Australian" lacks proof-readers as yet. George Clarke's articles on cities are appearing at the time of writing this issue of C-S and will be commented upon in the near future.

¶ Wasting no time in following Sydney's lead, the Tasmanian Chapter of the R.A.I.A. opened their own Outrage exhibition on August 6th, at the State Library.

¶ An advisory committee on "aesthetics" is to be formed in Perth, with power to control building projects in the Parliament House area if they are of unsuitable height or design. The committee will consist of three architects, the Town Planning Commissioner, two Perth City Council representatives and a representative of the Parliamentary House Joint Committee. This committee could do valuable service—it could also, if not properly constituted and staffed, be yet another bureaucratic hurdle for the imaginative to stumble over.



¶ At the Australian Building Research Congress in Sydney, architects and builders castigated the present conflicting chaotic proliferation of building regulations throughout Australia. The Federal Minister for Works (Senator Gorton), opening the Congress, urged State authorities to establish standing committees to standardise building regulations. When architects, builders and a Federal member are all in agreement, we should expect instant action. But how long will it take before any real move is made by the separate States?

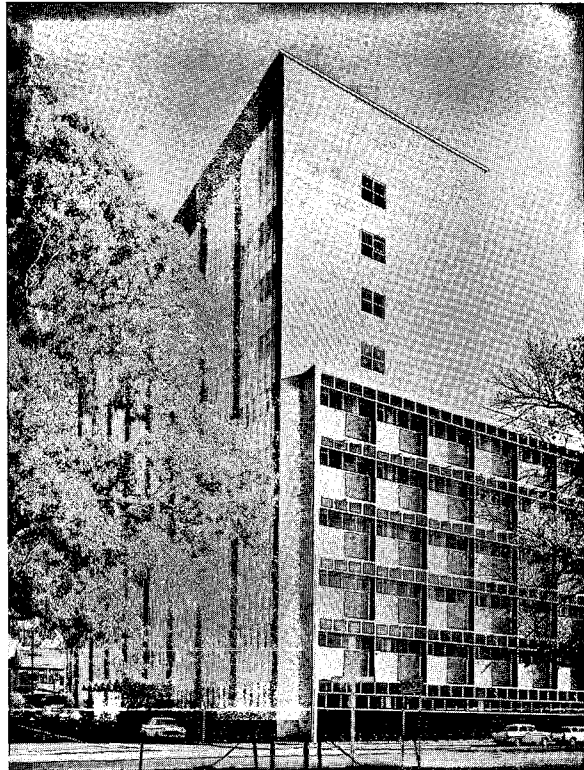


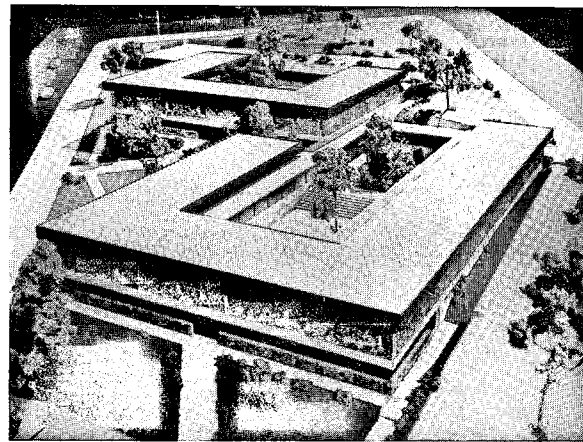
Photo: Max Dupain

This is Broken Hill Primary School, now under construction. The two sections of the school—kindergarten and primary—are grouped around courtyards containing play and assembly spaces. Because of the hot arid climate, exterior windows are mainly high level with protective eaves, with full glazing to the interior under covered ways. A double roof with louvred ventilation is used for heat insulation. To utilise the steep slope, open lunch areas are placed under each block. Construction: steel trusses and columns, galv. sheet roof, exposed structural concrete to first floor, local random stone walls, timber windows, fascia and walls to courtyard. Cost £203,450. The design team: E. H. Farmer, N.S.W. Govt. Archt.—Don Coleman, Design Archt.; David Turner, Project Archt. J. W. Steer Pty. Ltd., bldr.



Photos: Arnold Studios Ltd.

The Adelaide Children's Hospital new Outpatients' Building is a bland mixture of curtain wall with solid end walls, with a dash of liveliness in the form of a folded entrance canopy. In addition to Outpatients' facilities, accommodation includes Clinics for Surgical, Medical, Eyes, Orthopaedic, Skin and Allergies; X-Ray, Pharmacy, Almoners, Child Psychiatry, Bio-Chemistry, Bacteriology, and Haematology Departments. One complete floor houses the offices and facilities of the Professor of Child Health of the University of Adelaide. The Sixth floor contains five Operating theatres and the Seventh and Eighth Floors, Wards for surgical cases. Construction: rigid steel frame with concrete floors. Air-conditioned. Cost: approx. £2½ million. Woods, Bagot, Laybourne-Smith & Irwin, archts & str. engrs; Roderick Ross & Associates, cons. mech. engrs; R. J. Nurse Pty. Ltd., bldg. contractor; F. R. Mayfield Ltd., elec. contractor; J. L. Williams Pty. Ltd., mech. services contractor.



On the third floor of a building in the "Paris end" of Collins Street, this suite of offices for John Heath, orthodontist, was renovated in a manner more Milanese borghese than Montparnasse. Hardwood boarding with square rebated joints carefully positioned to form linear patterns, lines some walls and ceilings—the remainder are painted hardboard on ocal board partitions or sprayed acoustic plaster ceilings. The contract (approx. £5,000) covered partitions, plumbing, electrical, painting and furnishing throughout 3 surgeries, 2 offices and waiting room, with air-conditioning via a plenum over the corridor. John Adam & Philip Sargeant, archts. W. F. R. Wood, bldr.

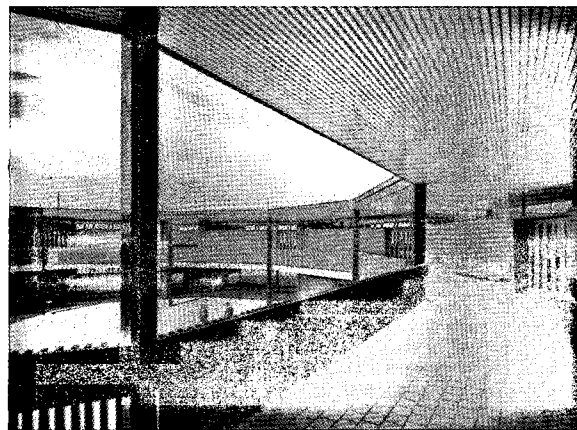


Photo: Max Dupain

This school was designed to give an impetus to existing standards in educational theory, constructional procedure and planning. Designed in 1958 for general country conditions where good cross ventilation and double-sided natural lighting is necessary, this project was first built at Belmont, N.S.W., completed December, 1963. The cost proved very economical at £317 per square, and the design has been used as the basis for the entire N.S.W. secondary school programme. Construction: exposed steel frame, clinker brick infill walls, off-form concrete, corr. asb. cement roof. Hand-rails, fascias and window framing western red cedar. Due to the hours of occupation, orientation was not considered an important factor, so a general overhang of roof and balcony is used to reduce glare and minimise sun penetration. The building is two storeys high; lower level three classrooms, administration and food services; upper level—ten classrooms. E. H. Farmer, N.S.W. Govt. Archt.—Michael Dysart, Project Archt. Engineers: Woolacott, Hale, Bond & Corlett (Partner in Charge—J. Corlett).

¶ An open letter from the Architectural Research Group, Adelaide, to the S.A. Premier (Sir Thomas Playford) and to the Cultural Committee of the Adelaide City Council: **Dear Sir, The Committee of the Architectural Research Group wishes to express its deep concern at recent statements in the Press attributed to the Premier, Sir Thomas Playford, and yourself, in respect to methods of selection of an architect or architects for the proposed Concert Hall Project for Adelaide. It feels that in not sponsoring either an open or at the least a National Competition for this important building, perhaps the most significant that Adelaide is likely to see for many years, the results of such an arrangement are more than likely to be unsatisfactory, and that a second-class building will almost inevitably result. The point that an architect in another State or country would not have the necessary organisation in Adelaide we do not hold to be valid; it could well be true that the necessary technical means for the solution of complex acoustical and other problems may not be available in this State.**

**This expressed view of the Premier and your Committee we cannot but regard as a "sell-out" on the recommendations made last year, and apparently accepted by lay and professional opinion alike. No doubt fears that the holding of a competition could result in a lack of realism in estimating and controlling costs has been foremost in arriving at this conclusion, but we cannot but feel that the wealth of evidence of well organised, soundly judged and competently executed competition designs throughout the world must carry weight in opposing this view.**

**We would submit, therefore, that the matter of holding a competition for the Concert Hall Project be seriously reconsidered by your Committee and the Government, and that before budget limitations can be arbitrarily placed on the design, a thorough technical investigation and the drafting of a competent brief must be undertaken.** The letter was a valiant attempt, but did not succeed. On August 18th, the firm of Hassell, McConnell & Partners, were appointed architects for the Concert Hall. At least this is a choice that will be widely respected by Adelaide's architects.

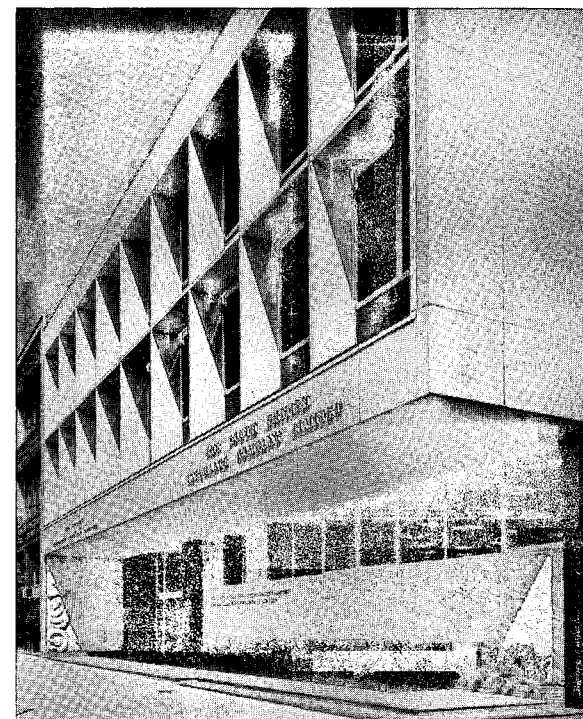
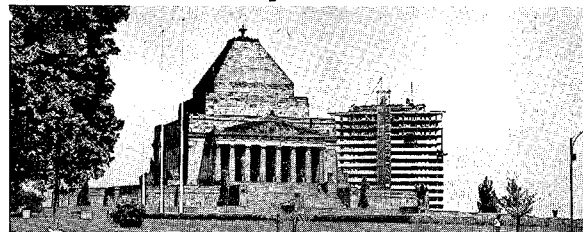


Photo: Arnold Studios Ltd.

Adelaide's newest office building, and the fourth to be built in Currie Street in the last four years, is this, the South British Insurance Building—basement, 3 upper floors, air-conditioned, steel frame, conc. floors. Woods, Bagot, Laybourne-Smith & Irwin, archts; Hansen & Yuncen (S.A.) Ltd. On the north elevation windows are deeply recessed, and on the west, sun control is by adj. vertical aluminium louvres. Materials are "prestige" quality: white marble on the ground floor, and precast concrete faced with quartzite and granite chips on the upper floors, aluminium windows, with blue Italian glass mosaic panels between; and the general standard of finish is a credit to the builder and all concerned. By the entrance is an impressive wall sculpture, 14 ft. x 12 ft., by John Dowie, cast in concrete and representing Queen Boadicea defending her realm.



Melbourne's Shrine of Remembrance keeps breaking into the news. There was a time when multi-storey developments along St. Kilda Road were threatened with restriction, because tall buildings would spoil the view of the Shrine. This photo shows the B.P. building looming behind the Shrine (telephoto lens proximity) and beginning to dominate the area. More recently, the Shrine trustees and the RSL asked for seven trees in St. Kilda Road to be removed, to give a better vista of the Shrine from the city and so that Anzac Day parades would have a direct approach, along a proposed 32 feet wide strip of concrete. The suggestion didn't meet with much enthusiasm around the town, and the Melb. City Ccl. parks and gardens committee will vote on it early in September. It would be a pity if the blank vista won, the Shrine looks far better as it is. Seen through a fringe of trees from St. Kilda Road, it has a remoteness and serenity that would be ruined by a hallowless exposure along a busy, noisy, pole-ornamented avenue. Incidentally a remarkable and dramatic view of the Shrine can be had from the higher floors of the Shell building. Look south-east and between the black shaft of the Royal Insurance bldg and the white layers of the National Mutual Centre, a slit of open space occurs in the view, and in the far distance, the Shrine squats, diminished but not humbled.