

**SOUTH PACIFIC MODERN  
ARCHITECTURE AND DESIGN**

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for Examination**

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# **SOUTH PACIFIC MODERN ARCHITECTURE AND DESIGN**

**English emigré Douglas Snelling's introductions of American modern glamour to the antipodes, and some of his relevant heroes, predecessors, rivals and successors.**

Summary and analysis of an oeuvre of publications by Davina Jackson, submitted for examination for the degree of PhD by Published Work, University of Kent School of Architecture.

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## **ABSTRACT**

America's lineage of organic modern architecture was triggered by Frank Lloyd Wright's adoptions of Japanese art, architecture, and design ideas, combined with his exposure to late-nineteenth century 'curtain wall' engineering of multi-storey commercial buildings in Chicago. Wright's proto-modern Prairie houses (1906–1909) were reinterpreted by successive generations of modernist architects around the world. One of his notable followers in Australasia was Kent-born architect and designer Douglas Burrage Snelling (1916–1985), who built some of Sydney's largest Wrightian houses of the 1950s and 1960s and who worked in key cities around the Pacific from the 1930s to the 1970s. In this essay, submitted for a PhD by Published Work at the University of Kent School of Architecture, I explain and analyse my extensive research and diverse publications on Snelling and other notable modernist architects and designers who worked in Sydney from 1945 to 1975, within a political context that was described by Robin Boyd as 'the battle of the styles'. I clarify that Snelling's achievements were ignored by younger architects and historians, especially after he closed his practice in the early 1970s. However his buildings, interiors, furniture and landscapes were promoted by the magazine editors of his day and remain crucial examples of how American (especially southern California) modern innovations and ideas were reinterpreted by antipodean architects and designers after the Second World War. I argue that Snelling deserves to be recognised by historians in Britain and New Zealand, where he was born and educated, as one of their most successful emigré modernists. I discuss Snelling's relevance to later theories about modernism, notably Mark Jarzombek's 'good-life modernism', John Andrews's 'bad-life modernism', Alice T. Friedman's 'American glamour', Robin Boyd's 'battle of the styles', Kenneth Frampton's 'critical regionalism', Milo Dunphy's 'the Sydney School', and my late 2000s essays on 'indigenous modernism' and 'viral internationalism'.

## 1. INTRODUCTION

**Summary of publications.** The submitted publications (cited and explained in Section 3) were written to clarify various key American influences on mid-century modern architecture and design in the antipodes. They emphasise the major impacts on some post-Second World War Sydney architects of Frank Lloyd Wright (1867–1959) and his lineage of international followers, especially those who later practised and taught younger generations of architects in southern California and Australia.

Many publications in this portfolio illuminate the activities and design achievements of Kent-born architect and designer Douglas Snelling (1916–1985), who was raised in New Zealand, then interpreted Wright’s organic modernism ideology in Australia (Sydney) and New Caledonia, before he retired to Hawai‘i in 1977. Stimulated by two short working stays in Los Angeles in 1937–1938 and 1947–1948, Snelling designed Sydney’s largest Wrightian residences built during the 1950s and 1960s, various American modernist commercial buildings, interiors, gardens and furniture and the world’s second mid-century ‘infinity’ (spill-edge) swimming pool. He also planned (but did not build) some late-century ‘indigenous modern’ tourism villages for sites in Fiji and Vanuatu (see Jackson, 2015a, 2017a, explained in Section 3, Categories A and B, pages 26 and 20).

Snelling’s peripatetic career and diverse oeuvre provide a unique, pan-Pacific case study of how Wright’s concepts, inspired by Japanese architecture and art traditions and the northwest American Arts and Crafts movement (1890–1910), ‘boomeranged’ westward during the twentieth century from his Prairie houses on the plains of Illinois (1906–1909), through post-1920s interpretations by several generations of followers practising in mid-century Los Angeles and Palm Springs.<sup>1</sup> Snelling and other followers of Wright sometimes adapted his innovations to include ‘Polynesian pop’ or ‘Tiki-style’ features based on

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<sup>1</sup> Notably Richard Neutra (1892–1970), John Lautner (1911–1994), Harwell Hamilton Harris (1903–1990) and Gordon Drake (1917–1952).

traditional designs of thatched huts.<sup>2</sup> This phenomenon reflected America's mid-century interest in its military engagements around the Pacific, books illuminating Pacific themes by writers like Robert Louis Stevenson, Herman Melville and James A. Michener, and many post-1930s Hollywood movies that highlighted romantic escapades on South Sea islands.

Although Snelling's contributions to Australian architecture and design were highlighted regularly in key industry journals of his day, he was ignored by most later architecture historians and writers; from the 1950s until after my research began in the early 2000s. His name was absent from the crucial 1962 article by Milo Dunphy (1928–1996), which declared a new 'Sydney School' of 'site-responsive' architects influenced by Wright and Finland's Alvar Aalto (1898–1976).<sup>3</sup> Also he was overlooked by Jennifer Taylor (1935–2015) in her widely influential 1980s-1990s books and articles on 1950–1970s Australian architecture,<sup>4</sup> and by the authors of most other monographs and theses which promoted his younger rival architects in Sydney.<sup>5</sup>

Throughout my research on Snelling, SAHANZ editors and officers declined to highlight Snelling in the society's journal, *Fabrications*, where his name only occasionally has been printed since the journal was founded in 1989. Leaders of the Australian Architecture Association (AAA), set up in the early 2000s by Seidler and his successors and supporters, also were reluctant to acknowledge Snelling. Although three dissertations were

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<sup>2</sup> Sven A. Kirsten, 2003, *The Book of Tiki: The Cult of Polynesian Pop in Fifties America*, Cologne: Benedikt Taschen Verlag. Sven A. Kirsten, 2007, *Tiki Modern: And the Wild World of Witco*. Cologne: Taschen. Sven A. Kirsten, 2014, *Tiki Pop: America Conjures Up its Own Polynesian Paradise* (exhibition catalogue), Paris: Musée de Quai Branly and Cologne: Taschen.

<sup>3</sup> Milo Dunphy, 1962, 'The growth of an Australian architecture', *Hemisphere*, August, 67, 69, 70.

<sup>4</sup> Jennifer Taylor, 1970, 'Looking at the Sydney school', *Transition* (RMIT), Nos. 1, 2, November, 4–8; Jennifer Taylor, 1972, *An Australian Identity: Houses for Sydney 1953–63*, Sydney: University of Sydney Department of Architecture. Jennifer Taylor, 1986, *Australian Architecture since 1960*, Sydney: The Law Book Company.

<sup>5</sup> Harry Sowden, 1968, *Towards An Australian Architecture*, Sydney, London: Ure Smith. Jacqueline Christine Urford, 1993, *The Architecture of Peter Muller* (masters thesis), Sydney: University of Sydney. Teddy Quinton, 1997, *Post-war Modernism in Sydney: George Reves and Hans Peter Oser* (dissertation), Sydney: University of New South Wales. Alice Spigelman, 2001, *Almost Full Circle: Harry Seidler*, Sydney: Brandl & Schlesinger. Neville Gruzman and Philip Goad, 2006, *Gruzman: An Architect and His City*, Melbourne: Craftsman House. Jennifer Taylor and John Andrews, 1982, *John Andrews: Architecture A Performing Art*, Melbourne, Toronto: Oxford University Press.

written on Snelling's architecture by Sydney undergraduates,<sup>6</sup> and he was mentioned briefly in the last chapter of *Australian Architecture 1901–51: Sources of Modernism*, by Donald Leslie Johnson,<sup>7</sup> Snelling also was missing from several recent articles, compiled by SAHANZ members, about notable immigrant architects who practised in Sydney during the 1940s and 1950s.<sup>8</sup> Snelling's name also is absent from all the main books on New Zealand architecture and design history; a factor most significant with Douglas Lloyd-Jenkins' 2004 monograph, *At Home: A Century of New Zealand Design*.<sup>9</sup>

Although I have published brief items on Snelling in *The Encyclopedia of Australian Architecture* (see Jackson, 2012b in Section 3, Category C, page 39) and the *Australian Dictionary of Biography* (see Jackson, 2012a in Section 3, Category C, page 38), it appears that several generations of influential Australian architecture academics intentionally rejected Snelling's significance as a leading Wrightian interpreter of American modernist architecture, design and lifestyle innovations during the middle third of the twentieth century.

Why have these scholars excluded him? It seems that some historians, supported or condoned by their local and international academic allies, decided to write books, theses and articles about different architects, all younger than Snelling. These writers seem to be persisting with biases that their

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6 Gary J. Pemberton, 1984, *Douglas B. Snelling: A Monograph of His Works* (dissertation), Sydney: NSW Institute of Technology. James P. Trevillion, 1995, *The Adventures of Douglas B. Snelling* (dissertation), Sydney: University of Technology, Sydney. Johan Andrew Kovac, 1999, *Three Houses by Douglas Burrage Snelling 1947–1955* (dissertation), Sydney: University of Technology, Sydney.

7 Donald Leslie Johnson, 1980, *Sources of Modernism: Australian Architecture 1901–51*, Sydney: Sydney University Press, 204.

8 Rebecca Hawcroft, 2009, 'Migrant architects practising modern architecture in Sydney 1930–1960', paper presented to the (UN)Loved Modern ICOMOS conference, Sydney, 7–10 July, online [http://www.aicomos.com/wp-content/uploads/2009\\_UnlovedModern\\_Hawcroft\\_Rebecca\\_Mirgrant-Architects\\_Paper.pdf](http://www.aicomos.com/wp-content/uploads/2009_UnlovedModern_Hawcroft_Rebecca_Mirgrant-Architects_Paper.pdf) (accessed 19 January 2017). Mirjana Lozanovska and Julia McKnight, 2015, 'Emigré architects and the Australian architecture establishment', in *Proceedings of the Society of Architectural Historians, Australia and New Zealand: No. 32, Architecture, Institutions and Change*, Paul Hogben and Judith O'Callaghan (eds.), 351–65, Sydney: SAHANZ, online [http://sahanz2015.be.unsw.edu.au/papers/Lozanovska-McKnight\\_Emigre-Architects...pdf](http://sahanz2015.be.unsw.edu.au/papers/Lozanovska-McKnight_Emigre-Architects...pdf) (accessed 19 January 2017). Catherine Townsend, 1998, 'Architects, exiles, 'new' Australians', in *FIRM(ness), Commodity, Delight? Questioning the Canons: Papers from the 15th Annual Conference of the Society of Architectural Historians, Australia and New Zealand*, Julie Willis, Philip Goad and Andrew Hutson (eds.), Melbourne: SAHANZ, 380.

9 Douglas Lloyd-Jenkins, 2004, *At Home: A Century of New Zealand Design*. Auckland: Godwit (Random House).

subjects (sometimes their former employers or career allies) were the most outstanding practitioners of the 1940s to 1970s.<sup>10</sup> Also, teachers of architecture at Australasian universities often seem to form cliques which marginalise independent authors.<sup>11</sup>

To clarify Snelling's significance, it seems necessary to understand the historiography of commentaries about Sydney architecture, to analyse the chronology of projects completed by many leading Sydney architects from 1945 to 1975, and to link these to Wright's ideas and international lineage. Wright's influence on numerous Australian modern architects sometimes has been avoided or scantily reported.<sup>12</sup>

### **Snelling's significance to mid-century Sydney architecture.**

Snelling was not an architectural genius of the calibre of his Danish contemporary, Jørn Utzon (1918–2008), another successor of Wright's who worked in Sydney, on its legendary opera house, from 1963 to 1966, during Snelling's local heyday (see Jackson, 2009a, Section 3, Category B, page 28).<sup>13</sup> Both Wright and Snelling seemed resentful of Utzon. I noted Wright's bitter dismissal of Utzon's opera house: 'this circus tent is not architecture'.<sup>14</sup> Also I traced the typescript of Snelling's cathartic letter (drafted for potential publication in a newspaper) blaming Utzon for incompetence<sup>15</sup> after his forced resignation from the Opera House construction.<sup>16</sup>

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<sup>10</sup> For example, Sydney architects Paul Berkemeier and Peter Tonkin successfully advised the Museum of Sydney (MOS) in 2008 that it should abandon plans for a Snelling exhibition because 'there are other architects in the pantheon' who should be promoted ahead of Snelling. Their preferred architects were not named but presumably included Seidler, who later was the subject of a major exhibition at MOS.

<sup>11</sup> Notably Philip Drew, biographer of Jørn Utzon and Glenn Murcutt, and others. See a clarification of *habitus* (cultural capital) in Garry Stevens, 1998, *The Favored Circle: The Social Foundations of Architectural Distinction*. Cambridge, MA: The MIT Press,

<sup>12</sup> For example, Wright was not mentioned in Conrad Hamann's PhD thesis on the Melbourne triumvirate of often organic modernists, Roy Grounds (1905–1981), Frederick Romberg (1913–1992) and Robin Boyd (1919–1971). Conrad Hamann, 1978, *Modern Architecture in Melbourne: The Architecture of Grounds, Romberg and Boyd: 1927–1971* (doctoral thesis), Melbourne: Monash University.

<sup>13</sup> Philip Drew, 1999, *The Masterpiece: Jørn Utzon, A Secret Life*, Melbourne: Hardie Grant.

<sup>14</sup> Quoted by David Messent, 1997, *Opera House: Act One*, Sydney: David Messent Photography, 113, and Peter Murray, 2004, *The Saga of the Sydney Opera House*. London: Spon, 9.

<sup>15</sup> Snelling referred to numerous engineering problems on the opera house in this probably unpublished letter, but did not target Utzon's engineers, Ove Arup, who seem not to have been as experienced with concrete shell construction as Italian engineer, Pier Luigi Nervi.

<sup>16</sup> I provided this letter, kept by Snelling's neighbours and clients Drs Abe and Olga Assef, for publication in Ann Stephens, Andrew McNamara and Philip Goad, 2006, *Modernism and Australia: Documents on Art, Design and Architecture 1917–1967*, Melbourne: The Miegunyah Press, 964–67.

After the early 1950s, Snelling also was eclipsed by his younger rival Harry Seidler (1923–2006), who delivered many significant Australian interpretations of the post-1920s Bauhaus ethos.<sup>17</sup> Snelling and Seidler initially were friendly when they began designing buildings in Sydney in 1947 and 1948, but it seems that they fell out in 1953 when Snelling’s appointment, by the Royal Australian Institute of Architects, to design and curate a future home exhibition at the Sydney Town Hall, was usurped by Seidler, who appears to have persuaded the RAIAs leaders that Wrightian architecture was old-fashioned and that he alone could arrange a national lecture tour by his ex-Bauhaus mentor in America, Walter Gropius.<sup>18</sup> After this rejection, and a triumphant exhibition by Seidler and lecture tour by Gropius in 1954, Snelling seems never to have entered any of his buildings for the RAIAs awards. Some of his employees said he distrusted and regularly complained about the institute’s politics, although he remained a member and became a fellow during the 1960s. Instead of entering its awards, which were infrequent and not widely promoted during his heyday, Snelling courted leading architecture editors for recognition. He was promoted regularly in all of Australia’s key architecture periodicals, notably winning the 1955 House of the Year Award given by Melbourne journal *Architecture and Arts*. Two of his first small-house schemes earlier were featured in 1949 and 1950 editions of California’s seminal *Arts and Architecture* magazine.<sup>19</sup>

Snelling’s Sydney career also was overshadowed by various younger Wrightians who became prominent during the 1950s and 1960s: especially Peter Muller (b. 1927), Neville Gruzman (1925–2005) and Bruce Rickard (1929–2010). I visited various houses by these and many other mid-century Sydney modernists, including important Castlecrag residences by Wright’s own protégés, Walter Burley Griffin (1876–1937) and

<sup>17</sup> Seidler was born in Vienna, trained by Walter Gropius and Marcel Breuer at Harvard and briefly worked for Oscar Niemeyer in Brazil.

<sup>18</sup> Kenneth Frampton and Philip Drew, 1992, *Harry Seidler: Four Decades of Architecture*. London: Thames and Hudson, 20, 396–98. Helen O’Neill, 2013, *Harry Seidler: A Singular Vision*, Sydney: Harper Collins, 107–08, 121.

<sup>19</sup> These were Snelling’s only articles in *Arts and Architecture* but its editor, John Entenza, later featured 1950s projects by Harry Seidler and Peter Muller.



Marion Mahony Griffin (1871-1961), and European emigré Hugh Buhrich (1911–2004).<sup>20</sup> Also I compiled biographies and project chronologies to compare the career paths and achievements of about one hundred Sydney architects who were active in Sydney from 1945 to 1975 (see Jackson, 2005a, Section 3, Category C, page 41). While it seems to me that Muller and Gruzman both produced more creatively sophisticated works of architecture than did Snelling, their claims to be unaware of his buildings may be spurious.<sup>21</sup> Snelling shared a client, Bernard Audette, with Muller in the early 1950s (on two different projects), Snelling won *Architecture and Arts’* House of the Year Award the year before Muller won the same honour; and Gruzman belatedly remembered attending a party at a Snelling-designed house with a memorable indoor-outdoor fishpond.<sup>22</sup>

Another notable Sydney architect, Ken Woolley (1933–2015), began his career in the early 1950s, as a precocious young designer with the NSW Government Architect’s office. He denied being influenced by Wright but acknowledged being inspired by Wright-inspired Aalto (see Section 2). Woolley later led a large practice with generally more substantial projects than those of Snelling and other small practitioners. Explanations of key achievements by most of Sydney’s key architects of the 1950s and 1960s are provided in the *Architecture | Landscapes* essay of my *Douglas Snelling* book (see Jackson, 1917a, Ch. 8, 156–171 and Section 3, Category A, page 20).

Snelling was an adroit interpreter of modernist American concepts in graphics, entertainment, lifestyle trends, journalism and marketing, products (especially furniture), buildings and gardens. Probably this diversity of interests, and his various travels, compromised his stature in Sydney’s architectural culture. Although he gained an architecture degree in 1952

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<sup>20</sup> Peter Myers, n.d., ‘Hugh Buhrich 1911-2004’, *The Modernists*, Sydney: Australian Institute of Architects weblink to <http://cargocollective.com/projectmodern/filter/Hugh-Buhrich>. (accessed 16 February 2017).

<sup>21</sup> From telephone interviews with Muller, Rickard and Gruzman during the early 2000s.

<sup>22</sup> Snelling’s only known indoor-outdoor carp pond was installed at the Assef residence in Bellevue Hill, NSW (1964).

from home studies in Sydney, he was not directly educated or apprenticed by any outstanding professor or practitioner, and his lack of university experience prevented him from forming a network of fellow students who could support his career and help him respond to later undermining of his career.

### **Snelling's significance to British modern architectural history.**

Snelling was a prescient, yet peripheral, interpreter of concepts emerging in America and was a historically significant architect and designer in Australia (see Jackson, 2017a, Section 3, Category A, page 20). He also seems to deserve recognition in Britain and New Zealand as an internationally notable emigré modernist whose South Pacific buildings seem worthy of comparison (by future scholars extending my factual research) with projects designed by his English and kiwi contemporaries who faced harsher socio-economic circumstances and climates than those of the sunny Sydney, Los Angeles and Honolulu cultures that he embraced. His glamorous personal appearance, pan-Pacific activities and associations, and antipodean design and architecture achievements would enhance Britain's record of post-colonial contributions to international modernism.

Snelling's optimistic adoptions of California-style 'good life modernism'<sup>23</sup> and 'American glamour'<sup>24</sup> could cast another light on Britain's gloomier architecture and design scene during the late 1940s and 1950s. After the traumatic Second World War, London architects were affected strongly by Brutalist and socialist theories<sup>25</sup> championed by London architects Alison and Peter Smithson and Reyner Banham from 1953. Banham characterised this 'architecture of our time' for 'its brutality, its

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<sup>23</sup> Mark Jarzombek, 1990, 'Good Life modernism and beyond: The American house in the 1950s and 1960s: A commentary', *The Cornell Journal of Architecture*, No. 4 (Fall), 76–93.

<sup>24</sup> Alice T. Friedman, 2010, *American Glamour and the Evolution of Modern Architecture*, New Haven, CT: Yale University Press. Alice T. Friedman, 2014, 'American Glamour: Making the mid-century modern interior', annual lecture to the Society of Architectural Historians of Great Britain, 24 November, video <https://www.youtube.com/watch?v=qTbXIuv3jWw> (accessed 26 February 2015).

<sup>25</sup> These concepts were influentially symbolised by Le Corbusier's use of *béton brut* – raw and rough-cast concrete – for his *Unité d'habitation* public housing block in Marseilles (1947–1952).

je-m'enfoutisme, its bloody-mindedness'.<sup>26</sup> More recently, British architect John Andrews contrasted Snelling's warm expressions of California modern design against works by other architects of that time in Britain; describing the Smithson and Banham-led ethos as 'bad-life modernism'.<sup>27 28</sup>

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<sup>26</sup> Reyner Banham, 1955, 'The new brutalism', *The Architectural Review*, December, 355-62.

<sup>27</sup> See the blogpost 'London architecture scholars appraise Snelling' (2015), in Jackson, 2005a, online <http://douglas-snelling.com/london-architecture-scholars-appraise-snelling/> (accessed 12 January 2017).

<sup>28</sup> John Andrews (b. 1950) is a councillor of London's Architectural Association School of Architecture and was a professor of interior architecture in Australia during the 1990s. He is not related to the Australian-American Brutalist architect John Andrews (b. 1933).

## 2. BACKGROUND

**Wright's organic modern legacy, lineage of international interpreters and the 'battle of the styles'.** To understand the international context and relevance of Snelling's architecture, it seems necessary to establish key points about his main hero, Wright, who established and dominated the organic modernism movement in twentieth century architecture. Inspired by historic Japanese exemplars from architecture, interior design, lighting, gardens, painting, sculpture and handcrafts,<sup>29</sup> Wright designed and built the world's first significant modernist residences with flat roofs, open floor plans, horizontal windows and 'free' façades. These 'natural' houses<sup>30</sup> (constructed with brick, stone, timber, clay tiles, and large expanses of glass) initially excited progressive European architects through Wright's Wasmuth portfolio of one hundred lithographs of exquisite perspectives and plans, published in Berlin during 1910–1911.<sup>31</sup> After the socio-economic disruptions of the First World War and Russia's Bolshevik revolution, Wright's structural design strategies were updated in the 1920s by Le Corbusier (1896–1965) as 'five points towards a new architecture'.<sup>32</sup> However Wright's often nostalgic 'prairie home' rhetoric was criticised by Corb and his European supporters as being unsuitable for Europe's post-war socio-economic and technology agendas, and Wright's preferred natural materials literally were white-washed.<sup>33</sup> In 1928, twenty-four notable European architects signed the contra-Wrightian La Sarraz Declaration at the founding meeting in Switzerland of the Congres

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<sup>29</sup> Frank Lloyd Wright, 1908, 'In the cause of architecture', *Architectural Record*, March, online <<http://ahameri.com/cv/Courses/CU/American%20Arch/Wright%201914.pdf>> (accessed 25 September 2015).

<sup>30</sup> Frank Lloyd Wright, 1954, *The Natural House*, New York: Horizon Press.

<sup>31</sup> Frank Lloyd Wright, 1911, *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright*. Berlin: Ernst Wasmuth (English edn, 2009, *Drawings and Plans of Frank Lloyd Wright: The Early Years [1893–1909]*, New York: Dover.)

<sup>32</sup> Le Corbusier, 1926, 'Five points towards a new architecture', reprinted in Ulrich Conrads (ed.), 1970, *Programs and Manifestos in Twentieth Century Architecture*. Cambridge, MA: The MIT Press, 99–100.

<sup>33</sup> Mark Wigley, 1995, *White Walls, Designer Dresses: The Fashioning of Modern Architecture*, Cambridge, MA: The MIT Press. Le Corbusier, 1966 (1989 Eng. paperback edn, Ivan Žaknić, trans.), *Journey to the East*. Cambridge, MA: The MIT Press. Le Corbusier, 1931 (1947 Eng. edn, Francis E. Hyslop (trans.)), *When the Cathedrals were White: A Journey to the Country of Timid People*. New York: Reynault and Hitchcock, 37.

d'Internationaux d'Architecture Moderne.<sup>34</sup> CIAM's leaders continued to contradict Wright's organic architecture principles until it closed in 1959 – the year of Wright's death.<sup>35</sup>

Modernism's international 'battle of the styles'<sup>36</sup> or 'great dialogue'<sup>37</sup> dominated the education, careers and works of all architects who practised during the twentieth century. The aesthetic arguments were most influentially mediated through 1930s and 1940s architectural books and journals, and exhibitions at New York's Museum of Modern Art; beginning with its 1932 *Modern Architecture: International Exhibition*, where curators Henry-Russell Hitchcock and Philip Johnson promoted a new generation of American and European-migrant interpreters of Wright's innovations. Although Wright, Hitchcock, Johnson and all other protagonists of modernist architecture died decades ago, their successors today remain powerfully influenced by the buildings, drawings, writings and debates they generated.

Wright trained and inspired a still-continuing lineage of distinguished followers in many countries. His first employee, MIT-educated Marion Mahony, delineated most of the watercolour renderings in his Wasmuth portfolio, before she and another of his early staff members, Walter Burley Griffin married and together designed the 1911–1912 town plan for Canberra, Australia's 'bush capital'. During and after the First World War, Austrian architect Rudolf Schindler managed Wright's office in Chicago for two years while Wright built the second Imperial Hotel in Tokyo in Mayan revival style (1915–1923); then Schindler supervised several of Wright's houses in Los Angeles before he set up his own home-studio in 1926. Schindler's friend, fellow Viennese architect Richard Neutra

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34 'CIAM, 1928', in Ulrich Conrads (ed.), 1970. *Programs and Manifestos in Twentieth Century Architecture*, Cambridge, MA: The MIT Press, 109–13. The declaration was drafted by Le Corbusier with Sigfried Giedion (1888–1968).

35 In Britain, the Smithsons led a younger offshoot of CIAM, Team 10, which was declared in 1953 and closed in 1981.

36 Robin Boyd, 1951, 'A new eclecticism?' in *The Architectural Review*, Vol. 110, September, 151–53.

37 Thomas Doremus, 1985, *Frank Lloyd Wright and Le Corbusier: The Great Dialogue*, New York: Van Nostrand Reinhold.

(1892–1970), also worked for Wright in Chicago in 1923–1924, before joining Schindler as a partner in 1926, then establishing his own practice, which produced many notable buildings that combined the organic and international styles, in Los Angeles and its desert satellite town, Palm Springs. Two of Neutra’s early apprentices, Harwell Hamilton Harris (1903–1990) and Gregory Ain (1908–1988), also contributed distinguished mid-century integrations of the international vs organic arguments. One of Harris’ talented protégés, Gordon Drake (1917–1952), further evolved the southern California lineage of Wright after the Second World War; influenced by new methods of prefabrication and modular construction. My research indicates that Drake and Snelling, who were almost exactly the same age, might have met in Los Angeles while Snelling worked for Douglas Honnold and Associates in Beverly Hills in 1947–1948; certainly Snelling’s early homes in Sydney were very similar to Drake’s late 1940s houses, as noted by Donald Leslie Johnson in his 1980 history of early Australian modernism.<sup>38</sup> Drake died prematurely in 1952; the same year that Snelling was registered to practice as an architect, and I have interpreted this coincidence as a passing of the baton from Wright through several generations of his followers in Los Angeles, including Drake, to Snelling as the first of the post-war generation of Wrightians in Sydney (see Jackson, 2017a, 161, Section 3, Category A, page 20).

Before the Second World War, when Australia was beginning to organise its architectural education and professional culture, Wright’s former employees, the Griffins, strongly established his nostalgic-natural-modern concepts in Sydney, Canberra and Melbourne. After they left Australia for India in 1935, their ideas quietly were continued by less significant protégés, including Eric Nichols (1902–1966).

Wright’s notable international follower was Finland’s greatest modernist, Aalto, whose Villa Mairea at Noormarkku (1939), was strongly influenced by publicity images of Wright’s

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<sup>38</sup> Johnson, 1980, *Australian Architecture*, 204.

Fallingwater at Bear Run, Pennsylvania (1938).<sup>39</sup> Aalto's interpretations of organic architecture integrated Wright's precedents, elements of the European international style, and Finland's sophisticated wood and glass craft traditions. His own genius, especially with his palettes of materials and sculpting geometrically irregular volumes in harmony with their natural surroundings, underpinned a distinct, Scandinavian style of organic modernism – especially influential in British and Australasian architecture and home design from the mid 1940s to the mid 1970s. Indeed Snelling's first works of furniture and shop interiors (1945–1947) directly and indirectly emulated Aalto's 1930s bentwood birch seating<sup>40</sup> and sinuous wall divider screens. These homages to Aalto's furniture were designed before Snelling's second visit to America (1947–1948), when he discovered Wright's architecture by visiting his unoccupied desert camp at Taliesin West, Arizona.

**Mid-century eclecticism.** By the 1950s, many leading American and Australian architects were integrating design strategies from both sides of the battles of the styles. For example Harry Seidler interpreted Wright's monumentally rustic stone fireplaces inside his International Style houses painted Bauhaus white. My research traced a key article by Australian critic Robyn Boyd, in Britain's *The Architectural Review*,<sup>41</sup> which sceptically examined the minor aesthetic differences between two 1950 houses by young architects, Seidler in Sydney and Roy Grounds in Melbourne, who then were championing Wright and Gropius's 'opposite' schemas. Both of these residences, like Snelling's early house designs that were published in California,<sup>42</sup> were constrained by Australia's small-house regulations of the post-war austerity years. In 1950 Australian architects and their clients had not

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39 David Netto, 2012, 'The Finnish Frank Lloyd Wright', *The Wall Street Journal*, 26 April, online <http://www.wsj.com/articles/SB10001424052702303513404577352251763387584> (accessed 22 December 2016)

40 Some of Snelling's chairs directly emulated American interpretations of Aalto's designs, designed in the early 1940s by Jens Risom and Ralph Rapson for Knoll.

41 Boyd, 1951, quoted in Johnson, 1980, *Australian Architecture*, 196, 198.

42 *Arts and Architecture*, 1949, 'House for urban development in Sydney, Australia', April, 36, 60. *Arts and Architecture*, 1950, 'Small house for a mid-suburban lot: Douglas Snelling architect', January, 35–36.

yet embraced the ultimate status symbol of California modern glamour and luxury: a swimming pool with sky-blue water, as exemplified at the Kaufmann Desert House in Palm Springs (1946) by Neutra. Strongly influenced by that triumph, Snelling drew (but never built) a swimming pool on his 'four-courtiers' (pinwheel) plan for the W. O. Hay House (1949–1953) at St Ives on Sydney's upper north shore. This drawing appeared on the cover of *Architecture and Arts* magazine (Melbourne) in September 1954.<sup>43</sup> Neutra-inspired swimming pools and landscaped fishponds filled with koi carp were among Snelling's regular contributions to the 1950s-1960s Sydney culture of 'good life' modernism.<sup>44</sup>

**Indigenous modernism.** Memories of Wright also pervade a major Asia-Pacific, post-1960s, phenomenon, which Snelling helped to catalyse, of luxury resorts designed from an architectural ethos that I have termed 'indigenous modernism' (see Jackson, 2015a, 2017a, noted in Section 3, Categories A and B, pages 26 and 20). In architecture, indigenous modernism refers to buildings that imitate traditional vernacular structures; designed usually by male architects with Western university qualifications rather than by local designers. Tourist destinations of this genre are conceived as land contour- and view-responsive villages of residential 'huts' clustered around central hospitality and administration pavilions, built with Wrightian palettes of timber, local stone, ceramic tiles and sliding glass panels. Unlike the monumental hotel palaces and towers built along American beaches since the 1870s, these low-rise resorts are intended to beautifully integrate with their 'natural' (actually often highly cultivated) landscapes. The pavilions often combine Palladian, modernist and traditional tropical forms, furnishings and features, and (around East Asia) sometimes are distinguished with spectacular roofs emulating the thatched superstructures of village meeting houses.

Snelling's contributions to indigenous modernism included

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43 *Architecture and Arts*, 1954. 'Douglas Snelling, architect: "Four courtiers house", Sydney', September, cover, 22–25.

44 Jarzombek, 1990, 'Good Life modernism' 76–93.



several large residences he built in Sydney and Noumea in the late 1960s, and several unbuilt tourist complexes that he sketched in the early 1970s for beachfront sites in Fiji and Vanuatu. These late-career works and schemes are catalogued and explained in the ‘Residences | Fantasy’, ‘Commercial Architecture’ and ‘Environmental Design’ sections of my recently published book on Snelling (see Jackson, 2017a, 198–228, Section 3, Category A, page 20).

While Snelling’s indigenous modernism works have been dismissed as ‘kitsch’ by some Sydney historians,<sup>45</sup> they were only a few examples of his oeuvre and seem no more vulgar or culturally inappropriate than celebrated American precedents, like Wright’s 1910s–1930s uses of primitive Mayan, Aztec and Inca motifs and aesthetically provocative roof forms, or the geometrically gymnastic and theosophically symbolic works of Bruce Goff. Comparably neo-vernacular rooflines by Muller and some other 1960s and 1970s Australian architects, such as Ian McKay (1932–2015) and Philip Cox (b. 1939), have not attracted similar criticism from architectural historians.<sup>46</sup>

Resorts of modest thatched huts and bungalows began to appear around the Pacific islands after the Second World War, when commercial air services, via Pan American and Qantas Empire Airways clipper planes and flying boats, began to serve Hawai‘i, New Caledonia, New Guinea, Fiji and Tahiti.<sup>47</sup> More luxurious ‘native village’ resorts, including California-style swimming pools, have been developed regularly on those and other islands since the 1960s. Since 1988, the ‘indigenous modern’ resorts phenomenon has been epitomised by the ultra-luxurious and widely imitated architecture of the Amanresorts chain, which became globally recognised with several hotel compounds on the Indonesian island of Bali. These were designed by Muller,

45 Including heritage architect Ian Stapleton, personal communications, 2004.

46 Jackson 2005b in Clive Lucas Stapleton, 2005. Taylor, 1986. Davina Jackson, 2013, ‘Kitsch or cool, Snelling’s tiki tastes’ online in Jackson, 2009b, *Douglas Snelling: Australasia’s Missing Link to California Modernism*, <http://douglas-snelling.com/kitsch-or-cool-snellings-tiki-tastes/>, accessed 12 January 2017).

47 Bob (Robert A.) Kennedy, 2002, *Harold Gatty’s Legacy: A Photo History of Fiji’s National Airline. Fiji Airways 50 Years On*. Sigatoka, FJ: Self-published.

the Adelaide and Pennsylvania-educated architect who was Snelling's most prominent younger Wrightian rival during the 1950s, and Muller's Perth-born, Singapore-based protégé, Kerry Hill (b. 1943). Following Muller's 1970s–80s hotels and resorts (built in Bali, Indonesia, Tahiti, Vanuatu, India and Egypt after Snelling closed his practice in 1972), Muller and Hill arranged their classical-indigenous-modern Aman pavilions around lush gardens surrounding sublime swimming pools with the same 'infinity' (invisible) edge detailing that Snelling had introduced to Sydney with his Kelly House 2 ('Tahiti', 1967; see Jackson, 2017a, explained in Section 3, Category A, page 20).<sup>48</sup>

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<sup>48</sup> Snelling was advised on technical issues by the California originator of modern infinity pools, John Lautner, with whom Snelling had worked in Beverly Hills in 1947.

### 3. PORTFOLIO

The following publications are submitted for examination as diverse, broadly useful, outcomes of my substantial trans-millennial research project on Australian and pan-Pacific modern architecture and design, especially since the 1940s. As well as a new academic book, a website and various magazine and encyclopedia articles documenting Douglas Snelling's mid-twentieth century career, this portfolio includes monographs, magazine articles, book forewords and guest essays, database and encyclopedia entries, a library-archived website and a touring exhibition, promoting various Australian architects, designers and cultural themes which emerged after Snelling's death in 1985.

I have divided these publications into four categories:

**A: Primary Original Works** (submitted for examination) are three books presenting substantial original research about Australian architecture and design, including analytical essays, bibliographies and indexes.

**B: Secondary Original Works** (submitted for examination) are scholarly and professional articles and chapters on Snelling, other mid-century Sydney architects, late-twentieth century Australian architecture and mid-century modern South Pacific architecture and design.

**C: Impact Publications** (submitted for inspection but not formal examination) are evidence of diverse and significant communications outputs and impacts from my research. These publications were written primarily to inform professional designers, connoisseurs and other historians.

**D: Responsive Publications** (submitted for inspection but not formal examination) are works by other historians or institutions which substantially rely on, and summarise, my research on Douglas Snelling.

## CATEGORY A: PRIMARY ORIGINAL WORKS

**Jackson, Davina. 2017a. *Douglas Snelling: Pan-Pacific Modern Design and Architecture*. London: Routledge. Peer-reviewed scholarly book, 90,000 words, 152 images, 450 bibliography entries.**

The most substantial text submitted for examination is a new monograph from Routledge's double-blind peer-approved Ashgate Studies in Architecture series, edited by Eamonn Canniffe of the University of Manchester's Architecture School. This book documents Snelling's life, works and historical-cultural significance – to Sydney architecture and environmental design, Sydney interior design, Australian furniture design and pan-Pacific mid-century modernist culture. The book was logo-endorsed by the State Library of New South Wales, which donated more than fifty image scans and now holds eleven boxes of the author's research documents relating to Snelling.<sup>49</sup>

This book substantially updates a 2003–2007 international research project originally funded by a three-year scholarship from the School of Architecture and Design at Melbourne's RMIT University. Those studies followed an approach to me by Snelling's eldest son, Christopher in 2002, to write a book about the works and colourful life story of his father, who then was nationally known only as a designer of mid-century modern furniture. After viewing Snelling's original scrapbook of press clippings from the 1930s and his 1965 portfolio of superb architectural photographs by Max Dupain (Australia's version of Los Angeles modern architecture photographer Julius Shulman), I began studying Snelling on the basis that the Snelling family would support my research and discoveries.

An early version of the biography chapters of this book was extensively cross-checked with all key sources and has not been contradicted since going online in 2006 as an illustrated flipzine at <http://www.douglas-snelling.com/book> (see Jackson, 2009c, explained in Section 3, Category C, page 40). Now, ten years later,

<sup>49</sup> Sydney: State Library of NSW, MLMSS 8801, catalogued online, <http://archival-classic.sl.nsw.gov.au/item/itemdetailpaged.aspx?itemid=982621> (accessed 2 April 2017).

the new hardcover book includes a complete catalogue raisonné of Snelling's oeuvre of around seventy buildings, interiors and environmental design projects, with chapters explaining how his achievements compared with those of other relevant practitioners in his different disciplines of mid-century design.

Various key statements about Snelling's diverse points of significance are provided in the analyses of this book. To furniture design, his main contribution was that he designed Australia's first range of mid-priced modernist furniture marketed nationally after the Second World War. However his furniture design career lasted only two years (1945–1947) and his best-known chairs directly derived from earlier American Knoll models by Jens Risom and Ralph Rapson that in turn emulated 1930s bentwood seating by Scandinavians Aalto and Bruno Mathsson. To Sydney's history of interior design, Snelling contributed approximately twenty fitouts (mainly commercial premises) between the mid-1940s and the late 1950s, and the publicity for these in local trade journals suggests that editors thought he was the city's most exciting commercial interior designer of that period. He also was an example of note to continuing debates among designers about who could be termed a 'painter and decorator', an 'interior decorator', an 'interior designer' or, most prestigiously, an 'interior architect': Snelling transcended all those labels when he was registered as an architect in 1952.

Snelling's interiors were inspired by late 1930s and early 1940s American schemes from Morris Lapidus (1902–2001), Morris Ketchum Jr. (1902–2001) and Victor Gruen (1903–1980), and I compared his Sydney interiors oeuvre with that of Marion Hall Best (1905–1988),<sup>50</sup> Frank R. Fox (1913–1981) and Hans Peter Oser (1912–1967) and a later practitioner from New York, George Freedman (1936–2016), who arrived in Sydney about the same time that Snelling stopped working on Sydney projects.

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<sup>50</sup> Michaela Richards, 1993, *The Best Style: Marion Hall Best and Australian Interior Design 1935–1975*. Sydney: Art & Australia Books.

Snelling's significance to the history of architecture in Australasia, America and Britain, is summarised in the Introduction to this paper.

**Jackson, Davina. 2007a. *Next Wave: Emerging Talents in Australian Architecture*. London: Thames and Hudson. Hardcover monograph, 256 pages, 25,000 words, 300 images.**

*Next Wave* was a hardcover pictorial monograph which highlighted early twenty-first century buildings and interiors by sixteen emerging Australian practices (a younger generation from the forty practices highlighted in my 1999 *40UP* exhibition, see Jackson 1999, Section 3, Category C, page 42). The book was published in three editions with different cover designs and titles – international, the United States and German.

In my introduction essay, 'Atmospheric shifts across thirty zones south', I clarified the internationally seductive imagery of contemporary Australian architecture sparkling under clear blue skies, the emergence of climate change and green building strategies as new matters of concern to younger architects, another boom in building apartment blocks, increasing offshore work by Australian architects and arrivals of foreign graduates to work with Australian firms (a phenomenon I had already termed 'viral internationalism', see Jackson, 2005a, Section 3, Category B, page 30) and the controversial impacts of digital design technologies transforming the practices of a conservative profession.

*Caught in the current techno-gap between CAD (what can be drawn on screen) and CAM (what can be manufactured by computer-driven machines), this group [of young architects] is too late to interpret the mechanical age, yet too early to confidently represent the digital and nano-biomolecular era and its implications for society (Jackson, 2007, 21).*

**Jackson, Davina (ed.) and Chris Johnson. 2000a. *Australian Architecture Now*. London: Thames and Hudson. Hardcover monograph, 254 pages, 30,000 words, approx 450 images.**

This book is the only comprehensive survey of fin-de-siècle Australian architecture. It highlighted more than 150 notable buildings completed during a decade when some Australian

architects<sup>51</sup> were singularly expressive with then-emerging digital design tools. Published during the Sydney Olympics 2000 and promoted internationally with lectures at two California architecture bookstores, MIT, the Architecture Foundation in New York, TU Delft and several other European architecture schools, it recorded my impressions of Australia's architectural culture and achievements during my eight years (1992–2000) editing *Architecture Australia*. I edited the book and wrote all the texts except for a guest essay by my husband, Chris Johnson, who also was nationally prominent for supervising design of all the Olympic facilities, as NSW Government Architect between 1995 and 2005. Informing my texts was extensive research for an M.Arch (history and theory) degree with the University of NSW, a 1995–1997 project to sub-edit thirty-nine academic essays on digital cities<sup>52</sup> and more than a decade of self-education about architecture and design, through attending and delivering public lectures, site visits, interviews with architects for articles in design magazines and international study trips. During the first two decades of my education as an architectural writer-editor, I was mentored by many leading Australian architects and professors; notably William J. (Bill) Mitchell, who was the Dean of Architecture and Planning at MIT and the author of inspiring history, theory and digital futures books for The MIT Press.

*Australian Architecture Now* introduced an innovative format for structuring the pictorial sections. I identified six 'Tendencies' of styling that were prominent during the mid-to-late 1990s, four major (and twenty-eight subset) 'Types' of buildings that were most commonly developed during that time, and I allocated spreads of four-to-eight pages documenting twenty-two outstanding buildings labelled 'Exemplars' (or 'Triumphs'). As well as these pictorial sections, which all contained summary texts, the book included two 3000-word essays, an introduction, and a conclusion. In my essay, 'Current surges in Australian architecture' (see Jackson, 2000, 8–13), I explained that

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<sup>51</sup> This coterie was often thought-led by Professor Leon van Schaik in Melbourne.

<sup>52</sup> Peter Droege, 1997, *Intelligent Environments: Spatial Aspects of the New Information Revolution*. Amsterdam: Elsevier.

Australian architecture suddenly was becoming innovative, and therefore internationally interesting:

*Architecture increasingly is serving the nexus of FAME industries (food/ fashion, arts, media and entertainment) – in spite of fundamental ethical tensions. On one hand the FAME industries thrive by exploiting the tastes of prosperous and young people, whose consumption patterns are mostly about absorbing pleasures and projecting personal appeal. In contrast, architecture has consistently represented conservative ‘civic’ values of permanence, power, stature, quality and refinement. Even architects steeped in the once-revolutionary values of twentieth-century modernism rarely aspire to design buildings that look groovy, spunky or ephemeral. They most appreciate ‘authentic’ aesthetics which invoke the theme of monastic austerity – a kind of sensuality which contradicts the hedonism that will increasingly drive leisure societies (Jackson, 2000, 9).*



## CATEGORY B: SECONDARY ORIGINAL WORKS

**Jackson, Davina (ed.). 2017c. 'George Henry Freedman (1936–2016)', *Design and Art Australia Online*, <https://www.daaonline.org.au/bio/george-freedman/biography/> (accessed 6 February 2017). *Biographical notes, 670 words, for a national online database of Australian designers, managed by the University of NSW.***

These biographical notes updated an online stub created in 2011 by Sydney historian Michael Bogle for the University of New South Wales-supervised *Design and Art Australia Online* (DAAO) database. My updated biography was based on information provided by Freedman's former employees and his husband, Peter O'Brien, several obituaries, and my knowledge of Freedman when I was a design writer recording some of his 1980s and 1990s projects.

To help future scholars of Sydney's history of interior design, I compiled a spreadsheet including a bibliography of publications about Freedman, a list of all his projects and a chronology of his life. This file has been circulated to, and cross-checked by, most of his former employees and closest associates.

Freedman was the most direct and important successor to Douglas Snelling as Sydney's leading America-experienced multi-disciplinary designer. Born in New York twenty years after Snelling's birth in Britain, Freedman arrived in Sydney (to design a bank's executive offices) in 1969; shortly before Snelling closed his architectural practice. Although Freedman trained as an architect in New York, he never graduated so was not eligible for registration to practice. Instead he became the interior designer and daring colourist for many of Sydney's leading late-modernist architects, including Glenn Murcutt (b. 1936), Allen Jack + Cottier, Lionel Glendenning (b. 1941) and Ken Woolley, and he trained many leading younger neo-modernist architects and designers, including Sam Marshall (b. 1956), Stephen Varady (b. 1958), Ian Moore (b. 1958), Ralph Rembel (b. 1960), and Iain Halliday (b. 1960). Freedman worked for an architecture office in London before joining New York furniture manufacturer

H. G. Knoll as a designer of commercial interiors in the early 1960s. Founded in the early 1940s, Knoll was the original manufacturer of the chairs, by Risom and Rapson, which Snelling copied for his successful ‘the Snelling line’ range in Australia. Both Snelling and Freedman designed interiors for prestigious Sydney shops and restaurants and were notable protagonists in the evolution of Sydney’s interior design profession from the once-prevalent term ‘painters and decorators’ to ‘interior architects’.

**Jackson, Davina. 2015a. ‘Indigenous conciliations with American modernity: Architecture and design in Oceania,’ in Stephen Ross and Allana C. Lindgren (eds.), *The Modernist World*. London: Routledge, Ch. 25, 235–44. Scholarly essay, 2000 words, for an international anthology of 61 historical summaries of modernism across various disciplines and geographical regions.**

This ten-page essay was invited by editors Stephen Ross and Allana Lindgren of the University of Victoria, Canada, for their 615-page international anthology of scholarly essays surveying regional advances across diverse disciplines of modernist culture (one of Routledge’s ‘The World’ series of books). Written in the style of a substantial encyclopedia entry, my chapter includes five footnotes, five ‘further reading’ references and two mono images. Informed by my research for the Snelling book (see Jackson 2017a, explained in Section 3, Category A, page 20) and several earlier summaries of mid-to-late twentieth century Australasian and Pacific architecture (see Jackson, 1998, 1999, 2009a, 2000a and 2000b, explained in Section 3, Categories B and C, pages 33, 42, 28, 23 and 32). In this paper, I introduced the theme of ‘indigenous modernism’ and again identified Wright as the major catalyst of the branch of organic modernism which included expressions of traditional vernacular buildings from different nations in and around the Pacific. In my conclusion, I highlighted Jørn Utzon’s Sydney Opera House (1957–1975) and the Jean-Marie Tibaou Cultural Centre in Noumea (1998), by Renzo Piano (b. 1937) as the South Pacific’s two greatest modernist buildings.

*Both contrast raw concrete interiors with handcrafted monumental shell forms. Piano's architecture, with timber battens alluding to local tribal garrison fence posts – aimed for comparison and contrast with Utzon's gleaming nests of white-tiled 'orange segments' (spheres are a universal form) in Sydney. Both allude to billowing sails and crystallize the same miraculous dream: buildings that float, poised to fly (Jackson, 2015a, 243).*

**Jackson, Davina. 2015b. 'Sprezzatura schizzi: Luigi Rosselli's adroit expressions', in Elsa Dominish (ed.), *Perspectives: Thirty Years of Sketches by Luigi Rosselli Architect*, Sydney: Luigi Rosselli Architects, Mils Gallery, DCity, 9–14. Foreword/guest essay, 2000 words, for exhibition catalogue.**

This essay (with fourteen footnotes) introduced 195 perspective sketches of all projects designed during the thirty-year career of Luigi Rosselli, a leading Sydney architect who was born in Italy and educated in Switzerland. Like Snelling and several other predecessors in Sydney, Rosselli designs residences for prosperous families, mainly in Sydney's eastern suburbs. He designed alterations (never built) to Snelling's own family home in Bellevue Hill.<sup>53</sup> Like all Sydney organic modernists, Rosselli is strongly influenced by the architecture and design of both Wright and Aalto, as well as by Mario Botta (b. 1943) and others from the Swiss-Italian school of postmodern neo-classicism.

*At this mature point in Rosselli's career, he is solidly plaited into more than one lineage of distinguished Sydney predecessors, including the city's first architecture professor, Leslie Wilkinson (bringing Mediterranean climate responses from Britain), the Canberra and Castlecrag planners Walter and Marion Griffin (trained by Wright in Chicago), and the town's early 'white modernists', Sydney Ancher and Arthur Baldwinson, who introduced splendid late 1930s (Aalto-influenced) designs for houses styled like cruise liners (Jackson, 2015b, 12–13).*

In the essay, I noted Rosselli's drawing facility by quoting Renaissance writer Baldassare Castiglione's concept of *sprezzatura*; translated as 'a certain nonchalance that shall conceal the art',<sup>54</sup> and I explained the evolution of Rosselli's art and architecture. (The *sprezzatura* idea also seems applicable to Snelling's demeanour during his heyday.)

<sup>53</sup> Elsa Dominish (ed.), 2015, *Perspectives: Thirty Years of Sketches by Luigi Rosselli Architect*. Sydney: Luigi Rosselli Architects, Mils Gallery, DCity, 127.

<sup>54</sup> Baldassare Castiglione, 1528 (2008 Eng. digital edn), *The Book of the Courtier*, Internet Archive, online [https://archive.org/stream/bookofcourtier00castuoft/bookofcourtier00castuoft\\_djvu.txt](https://archive.org/stream/bookofcourtier00castuoft/bookofcourtier00castuoft_djvu.txt) (accessed 6 February 2017).

**Jackson, Davina. 2009a. 'Jørn Utzon (1918–2008),' in *The Australian*, 1 December 2008, and Elizabeth Webby (ed.), *Proceedings of the Australian Academy of Humanities*. Canberra: Australian Academy of Humanities, 62–67. Newspaper obituary, 1500 words, reprinted in an academic society book.**

Of all the obituaries published in Australia on Jørn Utzon, this article, pre-written for *The Australian* national newspaper ca. 2006 (two years before publication), later was selected by the Australian Academy of Humanities for inclusion in its annual book of proceedings.

The obituary was informed substantially by Sydney architect-writer Philip Drew's thoroughly researched, unauthorised biography<sup>55</sup> and by extensive international research on Utzon and the Sydney Opera House saga, including interviews in Denmark and Sydney with Utzon's daughter Lin and other members of his family, site visits to several of Utzon's Danish buildings, and interviews with leaders of Arup, engineers of the opera house. I described Utzon as the author of 'the planet's most dazzling and profound twentieth century building' – a statement intended to clarify Utzon's supreme contribution to antipodean modernism, although he only lived in Sydney for three years (1963–1966).

Utzon was born in Denmark one year after Snelling was born in Britain and presumably they met in Sydney. Although I found no record of Snelling having entered a proposal in the 1957 opera house design competition, it seems that he was envious of Utzon – judging by the typescript of Snelling's 1966 draft letter to a newspaper, complaining about Utzon's failures to resolve his building design.<sup>56</sup>

**Jackson, Davina. 2007b. 'Federation Square: Untangling the post-completion politics', in Michael J. Ostwald and Steven Fleming (eds.), *Museum, Gallery, and Cultural Architecture in Australia, New Zealand and the Pacific Region*. Lewiston, NY: The Edwin Mellen Press, 127–147. Guest essay, 3000 words.**

<sup>55</sup> Drew, 1999, *The Masterpiece*.

<sup>56</sup> Original typescript, supplied to me by Snelling's neighbours and clients, Drs Abe and Olga Assef, is now at Sydney: State Library of NSW, MLMSS 8801, 'Davina Jackson's research on Douglas Snelling', catalogued online, <http://archival-classic.sl.nsw.gov.au/item/itemdetailpaged.aspx?itemid=1008807> (accessed 31 March 2017).

Two academics from Australia's University of Newcastle invited me to write a scholarly essay analysing the intense architectural controversy which surrounded the contra-modernist, 'anti-iconic' architecture of Federation Square (2003), a cultural precinct in central Melbourne that signified the city's confidence towards the third millennium. Designed by LAB Architecture Studio (led by architects who had studied and taught at the AA in London), this scheme exploited advanced building modelling systems and Roger Penrose's aperiodic tiling theories to veil the new museums and galleries with a folded facade of triangular panels of smoked glass, limestone and zinc.

The fractal architecture of Federation Square, composed with irregular angles, seemed to incense Australian architects leading both sides of another 'battle of the styles' that was prevailing around the turn of the millennium. During this dispute, 'boxists' (architects preferring compositions derived from straight lines) disparaged 'blobbists' (technically astute architects designing sinuous building forms). Because Federation Square used straight lines (on non-standard angles) it could not be categorised as a 'blob', yet because it was modelled with advanced (CATIA-derived) software, it also threatened older opinion-leaders who claimed they 'don't believe in digital'.<sup>57</sup>

In this paper, I comprehensively analysed various reasons for the widespread antipathy to Federation Square, especially evident in Sydney. Most of the negativity still seems basically explicable because its design challenged the ideological values and practices of established architects and academics, and symbolised the emergence in Australia of both anti-modernist and anti-classical aesthetic concepts, enabled by a wave of extraordinary innovations in science and technology.

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<sup>57</sup> Personal comment from James Weirick, Professor of Landscape Architecture at the University of NSW, July 2007. In an email to me, dated 23 July 2007, he clarified: 'I am sceptical about total systems (BIM or the next thing) and I discuss this based on my experience, 32 years ago, in and around the Steinitz Studio at [Harvard] GSD and its links to the Harvard Computer Graphics and Spatial Analysis Lab'.

**Jackson, Davina. 2005a. 'Viral internationalism: Mutation by infection', in Phaidon, *10 x 10\_2: 100 Architects 10 Critics*. London and New York: Phaidon, 411–412. Guest essay, 1200 words.**

Phaidon selected me as the Australian critic in a stellar group of ten international architects and writers, including Zaha Hadid, Frédéric Migayrou, Kurt Forster, Deyan Sudjic and Alberto Campo-Baeza. Our tasks were to nominate emerging international architecture firms which should be featured in this second edition of the popular *10 x 10* pictorial survey,<sup>58</sup> to write an essay reviewing contemporary international architecture in the early twenty-first century, and to provide a list of ten creative works which could inspire contemporary architects.

This essay (not illustrated or footnoted) introduced my concept of 'viral internationalism' as an antidote to Kenneth Frampton's 'critical regionalism' theory,<sup>59</sup> which he still was being invited to present to Australian architects, despite its apparent obsolescence in the era of global online architectural practice. In this essay, I claimed that:

*Frampton did not anticipate the digital revolution and its capacity to create the blobs he now reviles, as well as other kinds of dynamic, irregular structures. But he did recognize the crucial influence of travel for the sustenance of creative inspiration. While it is often claimed, inaccurately, that his term 'critical regionalism' supports architecture arising from local vernacular traditions, in fact his essay emphasizes the importance of cultural cross-fertilization. This is Frampton's key argument of continuing relevance, although it is futile to dismiss either global 'starchitecture' or updates of local vernaculars, because they, too, can offer legitimate solutions to particular problems of how to conceive appropriate architecture (Jackson, 2005a, 411).*

Despite these concerns about the ongoing relevance of Frampton's critical regionalism, I have used his concept as one of various theories which seem useful in assessing Snelling's career (see Jackson, 2017a, 229–42, explained in Section 3, Category A, page 20). Although Snelling was a more peripatetic architect than many mid-twentieth century modernists, his

<sup>58</sup> Anon, 2000, *10 X 10: 100 Architects, 10 Critics*. London: Phaidon.

<sup>59</sup> Kenneth Frampton, 1983, 'Towards a critical regionalism: Six points for an architecture of resistance', Hal Foster (ed.), *The Anti-Aesthetic: Essays on Postmodern Culture*. Seattle: Seattle Bay Press, 16–30.

architectural oeuvre was built mainly in Sydney so I did not exemplify him in terms of ‘viral internationalism’. My viral theory seems most relevant to twenty-first century architects enabled both by online systems to ‘virtually’ travel and by accessible aeroplane fares to physically travel much more often than was feasible for Snelling and others of earlier generations.

**Jackson, Davina. 2002. ‘Today’s arguments in Australian architecture’, *World Architecture (New Architecture in Australia)*, No. 145, July, pp. 17–22.**

*Magazine article, 3500 words, English manuscript translated to Chinese.*

This seven page, illustrated article explained the cultural state and notable new buildings in Australian architecture around the turn of the third millennium. It was written in English and translated to Chinese for one of two leading Chinese architecture journals. The original English text and Chinese page printouts are supplied.

**Jackson, Davina. 2001. ‘Sex and the city’, *Monument*, No. 40, February-March, 45–52. Magazine article, 2000 words.**

This controversial, seven-page, illustrated article explained a 1990s movement among Melbourne’s most adventurous architects, to use then-new CAD-CAM systems to design optically ostentatious buildings which often incorporated sculptural features reminiscent of male and female genitals, as well as colourful and patterned facades apparently representing dress fabrics. I began the article with a question:

*What is a sexy building? Not merely a structure that rivets attention, but one that startles the eye and boggles the mind, with a provocative shape, gaudy clothing or an extremely irregular gesture. Some examples seem to allude to male or female genitals. Others might have obviously biological (curving and wiggling) characteristics. And some are simply ‘out there’ as exotic, alluring spectacles of colour and movement.*

*All of those qualities crop up in 1990s Melbourne architecture to a degree of consistency that wasn’t shared by any other city during the same decade and which has to be accepted as a genuine historical phenomenon of international importance (Jackson, 2001, 46).*

Some architects of these erotic, fin-de-siècle buildings earlier had designed Melbourne's most outré 1980s nightclubs. They transferred their knowledge of strobic interior environments to their city's streetfronts, but did not have the electrical engineering educations to ignite the post-2000 phenomenon of urban light art).

Also I cited international thought-leaders who were reprising classical and Freudian analogies of buildings and bodies; including Rem Koolhaas (b. 1944), Anthony Vidler (b. 1941), Elaine Scarry (b. 1946), Bernard Tschumi (b. 1944) and Günther Fuerstein (b. 1925).

**Jackson, Davina. 2000b. 'Wohnen in Australie/Dwelling in Australia', *Archis*, No. 8, 32–39. Illustrated article in a professional-theoretical architecture journal, 1200 words, 8 pages.**

This article on trends and triumphs of Australian residential architecture in the late 1990s was invited by Ole Boumann, editor, and Penelope Dean, guest editor, of the Netherlands architecture journal *Archis*. It was one of five articles by prominent writers (Dean, Bart Lootsma, Stephen Muecke, Sophie Watson and me as editor of *Architecture Australia*) for a special Australia issue to highlight the Sydney Olympics.

This article was published three years before I began my research on Snelling, and it discusses Australian architecture in the decade after he died. I highlighted significant differences between Australian and European approaches to designing houses, again identified Wright as the key progenitor of Australia's regionalist approaches to modern architecture, clarified key differences between the architectural cultures of Sydney, Melbourne and south-east Queensland, and concluded with a claim that Sydney's late-twentieth century fascination with Bauhaus-influenced minimalism appeared to have peaked. Here is the introduction to that article:

*When Gaston Bachelard wrote The Poetics of Space in 1958, his gaze was fixed on meanings of dwelling in Europe. Between the dark, irrational*



*cellar and the airy lucidity of the attic, he imagined the home as a vertical construct; a complex, twisting and unpredictable realm of emotion and superstition, tracing back to the psyches of pagan villagers in the Old World. Down Under in Australia, this philosopher's Gothic-Gallic notions of domicile are understood as poetic folk tales. Although the southern continent's colonial mansions and town houses often included attics and occasionally cellars like those Bachelard analysed, the vast landscape and piercing sunlight soon conspired with Industrial Age political agendas to break down foreign presumptions of urban living in masonic containers punctured by vertical fenestration. Just as the Dutch sought to brighten domestic life with larger windows in the seventeenth century, antipodeans also exploit sunshine and outlooks with generous glazing.*

*Even before Frank Lloyd Wright and Mies, ... (Jackson 2000b, 33).*

**Jackson, Davina. 1998. 'Perimeter politics: The rim and the basin,' in Peter Zellner (ed.), *Pacific Edge: Contemporary Architecture on the Pacific Rim*. London: Thames and Hudson. Guest essay for an architecture monograph, 2500 words, 8 pages.**

This text (not illustrated or footnoted) was one of the world's first explanations of late-twentieth century Australasian architecture in the broader context of pan-Pacific history and culture.

At the time of writing it, I was editing *Architecture Australia* and had gained an M.Arch (history and theory) degree from the University of NSW. In this essay, I highlighted Erasmus Darwin's 1789 poem imagining God exploding the universe and the moon being flung heavenward from the earth, leaving a 'wounded side' where 'the South Sea heaves its waste of tide'. I also questioned the then-popular term 'Pacific rim' by suggesting that this concept seemed to be intended (often by non-Pacific interpreters) to link only the ocean's prosperous peripheral nations and cities – ignoring Polynesian, Melanesian and Micronesian islands. In the final paragraph (pre-empting by five years my research for the Douglas Snelling book), I clarified that Wright was the modernist architect who did most to establish pan-Pacific concepts for architecture and design.

*... if any architect exemplified an early sensibility for the possibilities of a Pacific Rim culture it would certainly be the Griffins' mentor, Frank Lloyd Wright. Inspired as a student by Japanese art and architecture, he returned his knowledge to that culture with his design for Tokyo's Imperial Hotel. Later he would incorporate Aztec motifs into projects such as the Hollyhock (Barnsdale) House in Los Angeles, and would build a sequence of residences which inspired entire suburbs in Australia and New Zealand.*

*Wright also proposed mile-high cities such as those now being realized in China, Indonesia and Malaysia. Yet despite his connections to those diverse bases across the Pacific basin, Wright never imagined the Pacific to have an axis mundi. We must recognize, in our architectural politic today, that the absence of such a focus contradicts the popular construction of a generalized Pacific Rim sensibility (Jackson, 1998, 152).*

## **CATEGORY C: IMPACT PUBLICATIONS**

**Jackson, Davina. 2017b. 'Douglas Snelling: A glamorous NZ emigré designer-architect,' *NZ Legacy (journal of the New Zealand History Federation)*, Vol. 29, No. 1, 5–9. Magazine article, 2500 words.**

This five-page article, with four mono images and eight footnotes, was invited by David Verran, editor of *NZ Legacy*, the trimesterly journal of New Zealand's national federation of history societies. It introduced Snelling to New Zealand historians as one of the forgotten leaders of Wellington's Hollywood-inspired pre-Second World War movie culture and as the nation's most significant emigré architect and designer practising from the mid-1940s to the early 1970s.

This article seemed significant to write because my 2004–2009 offers to give lectures on Snelling's Sydney buildings, in his former home cities of Wellington and Whanganui, were rejected by the New Zealand Institute of Architects and by architectural historians leading the architecture schools (notably Victoria University in his former home town of Wellington), museums and the NZ branches of Docomomo and SAHANZ. It seemed that this resistance was co-ordinated to protect the careers of New Zealand's established architecture and design historians. In this article, I claimed that Snelling offered NZ history 'a distinguished new emigré' modernist. There is an opportunity now for SAHANZ scholars to debate that claim. However my research indicated that he had no notable rival as the most internationally significant NZ-schooled architect and designer who practised during the middle third of the twentieth century.

**Jackson, Davina. 2016a. 'Douglas Snelling,' *InDesign (Pulse section)*, No. 64, 171–75. Magazine article, 1000 words.**

This five-page illustrated report in the leading Australasian design industry journal, *InDesign*, was commissioned by then-managing editor Lorenzo Logi to commemorate the centenary of Snelling's birth in Gravesend, Kent, on 26 February 1916. It explained his main achievements, of relevance to Australians,

in furniture design, commercial interiors, architecture and landscaping, and summarised his pan-Pacific activities. (Like most industry magazines sold on newsstands, *InDesign* did not allow footnoting of its articles.)

The significance of this publication is that it was Australia's first report, in print, to clarify Snelling's diverse activities and achievements to a broad audience of professional designers and architects. As well as celebrating his birth centenary, it ended a long period of repeated rejections of the Snelling story by editors of other notable Australasian architecture and design journals. These editors seem to have been convinced, wrongly, that Snelling was a nonentity.

**Jackson, Davina. 2016b. 'Publications,' *Davina Jackson: Promoting Creative Progress*, online, <http://davinajackson.com/publications> (accessed 10 March 2016). *Personal bibliography*.**

My online bibliography of books, chapters, theses, articles, exhibitions and websites is submitted for background reference, not examination. The list was self-published on my website <http://www.davinajackson.com>, which I maintain using the WordPress content management system. I also maintain a career profile on Linked In, <https://www.linkedin.com/in/davina-jackson-0734845>.)

**Jackson, Davina. 2015c. 'Douglas Burrage Snelling,' *Design and Art Australia Online (DAAO)*, <https://www.daa0.org.au/bio/douglas-snelling/biography/> (accessed 10 March 2016).**

*Biographical dictionary entry, 300 words.*

This entry on Snelling (including five references) updated an online placeholder note, written by Sydney historian Michael Bogle for the *Design and Art Australia Online (DAAO)* database that is managed by the University of NSW's Faculty of Art and Design. After my appointment in 2015 as an honorary moderator for the DAAO, I provided entries on Snelling and several dozen other notable Sydney architects and designers who practised after the Second World War. The information on Snelling came from RMIT-funded and personally financed

international research. Information on the other designers came from extensive interviews and a literature review for the 'Chronology of Sydney Architecture 1945–1975' (see Jackson, 2005a, explained in Section 3, Category C, page 41).

There is no unusual literary or academic achievement to be claimed for this publication; it is one of several items which are submitted simply to demonstrate thoroughness and diversity in publishing reports of the Snelling research to broad audiences.

As well, I substantially expanded a Wikipedia stub on Snelling that was originally created by an architecture undergraduate student at the University of Melbourne. The updated version has been revised by other Wikipedia contributors, who may have been attempting to minimise his significance in relation to a much more substantial Wikipedia article on Harry Seidler, which now has been hotlinked from the Snelling entry. The Wikipedia entry is not submitted for assessment. However I will aim to include my Snelling book in the References list and footnotes for that Wikipedia entry.

**Jackson, Davina. 2014. *Douglas Snelling: Australasia's Missing Link to California Modernism*, presentation to meetings of the New South Wales branch of ICOMOS-Docomomo, Sydney, 26 March 2013 and the Hawai'i branch of Docomomo, Honolulu, 7 March 2017. *Slideshow PDF*.**

Snelling's oeuvre of architecture and design, and his key points of historical significance, were summarised in this 62-slide presentation. It was delivered first to architectural historians at a Docomomo meeting in Sydney in 2013 (arranged by architect Louise Cox) and to a Docomomo meeting in Honolulu in 2017 (arranged by Don Hibbard and Prof. Martin Despang). Produced as a PDF for not only lectures but digital dissemination, this remains the most concise illustrated survey of Snelling's pan-Pacific career. It has been a vital element of the campaign to gain recognition for Snelling as an important contributor to Australian architectural history, and it remains relevant to ongoing efforts to persuade British and NZ historians to note

his design achievements as an emigré from both nations. In due course, it might also seem relevant to potential research on how Californian modernism influenced architects of many Asia-Pacific nations.

**Jackson, Davina. 2013. 'Douglas Snelling: A colourful life,' in Chris Osborne (ed.), *Australian Modern Design: Mid-20<sup>th</sup> Century Architecture and Design*. Brisbane: Chris Osborne Publishing, 84–87. Book essay, 1000 words.**

This four-page, illustrated chapter essay was invited by Brisbane modernism historian-magazine editor Chris Osborne for his self-published, limited edition (one thousand numbered copies) hardcover book surveying diverse episodes of, and notable contributors to, mid-twentieth century Australian design.

According to Osborne's editorial policy, oriented more to young fans of 'vintage modern' culture than to academic historians, this essay did not contain footnotes or references. This chapter of *Australian Modern Design* was the first Australian print publication to accurately summarise Snelling's life, career and key points of historical significance. Although it did not sell widely, the book has been catalogued with various Australian public and university libraries, for reference by future scholars.

**Jackson, Davina. 2012a. 'Douglas Burrage Snelling (1916–1985),' in Melanie Nolan (gen. ed.), *Australian Dictionary of Biography, Volume 18 1981–1990 L–Z*. Canberra and Melbourne: Australian National University and Melbourne University Press, 439–40. Biographical dictionary entry, 500 words.**

This entry for Australia's national biographies dictionary was invited by the general editor, Melanie Nolan, and was written in 2010. Like most dictionaries and encyclopedias, this 654-page volume has no footnoting but the Snelling entry includes three basic source references.<sup>60</sup> The significance of this publication is that it positions Snelling as a notable contributor to Australia's general cultural history, at a time when architectural history groups were opposing his recognition as a key contributor to Australian architecture and design.

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<sup>60</sup> *People*, 1950, 'A young man with ideas', 10 May, 25–27. Sarah Payne and Anne Watson, 1988, '1947. Functional Products', *Craft Australia*, Autumn, 61–65. Royal Australian Institute of Architects, n.d.).

**Jackson, Davina. 2012b. 'Douglas Burrage Snelling,' in Philip Goad and Julie Willis (eds.), *The Encyclopedia of Australian Architecture*. Melbourne: Cambridge University Press, 637–38. Encyclopedia entry, 400 words.**

This biographical entry, with one perspective illustration and five literature references, positioned Snelling in Australia's most recent major record of architectural history, after several decades of historical books which ignored his achievements.

**Jackson, Davina. 2009b. 'Douglas Snelling: Glamour boy,' *Urbis*, No. 48, 116–23. Magazine article, 1200 words.**

This eight-page, illustrated, article (not footnoted) was commissioned by the editors of *Urbis*, New Zealand's leading design industry magazine. It was the first article in the world to summarise Snelling's life, career and key achievements of significance to Australasia's history of design and architecture. Although it has not been referenced (yet) by architectural academics writing for the SAHANZ journal, *Fabrications*, this article clarified to contemporary NZ design professionals and connoisseurs that Snelling was a talented antipodean interpreter of the phenomenon that Friedman later described as 'American glamour'.<sup>61</sup> My article concluded with this summary:

*Although he seems to have spent most of his life trying to rise above his humble New Zealand provincial working-class childhood, Snelling's impulses to create environments and lifestyles of glamour and fantasy stemmed from those origins* (Jackson, 2009b, 123).

As well as being the first detailed magazine article published about Snelling since his 1950 personality profile in *People* magazine,<sup>62</sup> this remains the most substantial feature on him. It was complemented recently by a shorter, more scholarly, article that I wrote about Snelling for the NZ Federation of History Societies journal, *NZ Legacy* (see Jackson, 2017b, explained in Section 3, Category B, page 35).

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61 Friedman, 2010, *American Glamour*.

62 *People*, 1950, 'A young man', 25–27.

**Jackson, Davina. 2009c (ongoing). *Douglas Snelling: Australasia's Missing Link to California Modernism*, <http://douglas-snelling.com> (accessed 10 March 2016) and Pandora: Australia's Web Archive, <http://pandora.nla.gov.au/tep/143513> (accessed 9 November 2016). WordPress site and archival online library copy, 15 pages, including numerous blogposts.**

This website was set up to promote basic understandings of Snelling's career and achievements and to clarify, via a sequence of blogposts, the sixty-year saga of complex politics that had prevented him from gaining credibility among historians as a significant modernist architect. This website was identified by the National Library of Australia as a culturally significant digital resource and is e-archived for public online access through the NLA's PANDORA system. The main menu links to the Timeline page, which presents my 'Chronology of Sydney Architecture 1945-1975' (Jackson, 2005a); allowing other researchers access to a year-by-year list of buildings designed by Snelling and most of his prominent rivals during the three decades after the Second World War.

**Jackson, Davina. 2006. *Pink Fits: Australian Perspectives on Architecture 1993-2006 (Twenty interpretations of trans-millennial architecture by Australasian writer Davina Jackson)*. Sydney: C-Futures. Anthology of twenty selected articles and essays, 175 pages, foreword by John Wardle.**

This anthology collated twenty of my most significant articles published during and after my editorship of *Architecture Australia* (including items 1998, 2000b, 2001, 2002, 2005a, 2007b and 2009a, submitted in Category B as essays in other publications). *Pink Fits* was self-published as a limited edition of five hundred bespoke-printed paperback copies, given to friends, colleagues and relevant libraries for my fiftieth birthday in March 2006 (while I was a professor of multi-disciplinary design advising senior staff at three faculties in the University of New South Wales). Leading Melbourne architect John Wardle, who I saw emerging as Glenn Murcutt's major successor as Australia's outstanding independent architect of the early twenty-first century, contributed the foreword, which gave perceptive



opinions of me and my contributions and controversial status in Australia's architectural culture, including these comments:

*Seeking new, raw talent, discovering unlikely links between uncertain partnerships, appreciating the tenuous balance between potential and opportunity—pushing, proclaiming, predicting greatness early. She's dangerous, that's for sure.*<sup>63</sup>

John Wardle's foreword and my following introduction revealed that I was magnetising controversy among Australian architects. My introduction noted:

*Pink fits also is an apt description for the extreme hostility that my texts, promotional activities and conversations sometimes have generated among architects, especially in my notoriously conservative home city.*<sup>64</sup>

The book's chapters included articles on academic leaders predicting the future of architecture after 2000, women architects in government roles, my campaign to end the two-decade political impasse preventing Australia from exhibiting at Venice Architecture Biennales, a catalogue foreword for the Lyons' 'City of Fiction' exhibition in the former Australian pavilion in Venice in 2000, and obituaries for Queensland architect Peter O'Gorman and Sydney architect Harry Seidler and reports on the emergence of digital modelling of buildings.

**Jackson, Davina. 2005a. 'Chronology of Sydney architecture 1945–1975,' online, *Douglas Snelling: Australasia's Missing Link to California Modernism*, <http://douglas-snelling.com/timeline/> (accessed 10 March 2016). *Architecture projects chronology*, PDF and webpage.**

This PDF and webpage provide Australia's first chronological listing of projects designed by the most notable Sydney architects who practised during the three decades after the Second World War. I gathered and recorded this information, and separate biographical details of the architects, from books, articles, online and printed encyclopedias and personal records provided by many of the architects noted. This substantial

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<sup>63</sup> John Wardle, 2006, 'Davina Jackson – 50!', foreword in Davina Jackson, *Pink Fits: Australian Perspectives on Architecture 1993–2006*. Sydney: C-Futures, i.

<sup>64</sup> Davina Jackson, 2006, 'Introduction', *Pink Fits: Australian Perspectives on Architecture 1993–2006*. Sydney: C-Futures, v.

extension of my Snelling research allowed me to clarify how he fitted within the culture of Sydney architectural practitioners during those decades and who his key rivals were (identified by their escalating ages each year). By focusing only on the architects actually building their designs during the years that Snelling constructed his works, I was able to track precisely his achievements and form a more realistic judgement of his significance than is possible only by reading later critics' summaries of those decades.

**Jackson, Davina (ed. and curator). 1999. 40UP: Australian Architecture's Next Generation Sydney: Lend Lease. Exhibition production and curation, catalogue editor, essay.**

During the last few years of my term as editor of *Architecture Australia*, I curated a new exhibition using the well-known '40 under 40' format of highlighting forty emerging architectural practices whose principals were mostly younger than forty years. Produced with sponsorship from Australia's most prestigious property development corporation, the exhibition opened with a party, attended by more than seven hundred people, in the foyer of a triplex of new office towers in central Sydney. Ten square display towers, internally illuminated, each displayed four posters promoting the selected firms. Guests were given a 76-page catalogue, including my explanation texts on all exhibitors with two essays, by me and Professor Leon van Schaik (formerly of the Architecture Association School in London, who was then prominent in Australasia as the Dean of RMIT University's Faculty of the Built Environment).

My essay, 'Nostalgia and new agendas: Young architects on another cusp of history', compared emerging Australian architects in the 1990s with progressive European proto-modernists, notably Adolf Loos (1870–1933), imagining a new century in the 1890s, and concluded:

*As the early modernists defined a new architecture for our times, so must their successors soon develop more appropriate ways to shelter and comfort people living in the digital age – and to represent their aspirations and cultural conditions.*

*This exhibition celebrates forty Australian design offices which are progressing that agenda at different paces and on diverse trajectories of imagination (Jackson, 1999, 18).*

After its initial three week showing in Sydney, the *40UP* exhibition was presented in the foyer of the architecture school at the University of NSW, and at the Designex trade expo at the Melbourne Convention Centre. In 2000, the poster graphics were reprinted by German architects Aisslinger and Bracht. Their redesigned version of the exhibition was displayed at the Stilwerk design centres in Berlin and Hamburg, and was widely reported in German newspapers and magazines.

This *40UP* exhibition and catalogue heightened international interest in contemporary Australian architecture and design during the Sydney Olympics year, 2000, and celebrated a new wave of talents, who were building sophisticated and sometimes innovative modern designs, often of international quality. This exhibition marked a new level of maturity for the adolescent culture of architecture in Australia.

## **CATEGORY D: RESPONSIVE PUBLICATIONS**

**Sydney: Heritage Branch, New South Wales Department of Planning (now NSW Environment and Heritage). 2014. *Little House (Yoorami), 3 Riverview Road, Avalon Beach (Pittwater). Pittwater Heritage Inventory, State Heritage Inventory No. 2270480, 14 July, <http://portal.pittwater.nsw.gov.au/common/Output/DataworksAccess.aspx?id=Gq6JzzEvXp0%253d&ext=pdf> (accessed 19 April 2017).* Building heritage significance report, substantially relying on my research material (as interpreted by the Australian Institute of Architects).**

This report was prepared by a heritage officer at the former Pittwater (now Northern Beaches Council) using notes, based substantially on my research and publications, as supplied by the Australian Institute of Architects (NSW Chapter). The purpose of this report was to list on the NSW State government's Heritage Inventory one of Snelling's significant later residential works, the Arthur F. Little house at Clareville Beach, (I recently highlighted to both the council and the AIA various errors made with their interpretations of my information. At time of writing, those errors had not yet been corrected.)

**Sydney: Australian Institute of Architects (New South Wales Chapter). 2012. 'NSW Architects Biographical Information: Douglas Burrage Snelling A.R.I.B.A. A.R.A.I.A.'** *Biographical notes filed by professional institute.*

These biographical notes were compiled by heritage officers of the New South Wales chapter of the Australian Institute of Architects, relying substantially on information which I supplied in 2002. I recently gave the AIA various corrections and further information, to revise inaccuracies in this copy of their official record.

**Sydney: State Library of New South Wales. 2010. 'Davina Jackson's research on Douglas Snelling,' <http://acms.sl.nsw.gov.au/item/itemdetailpaged.aspx?itemid=982621> (accessed 10 March 2016).** *Public archive of eleven boxes of my research material.*

After completing my research on Douglas Snelling, I donated my research documents to the State Library of NSW, which now offers public access to eleven boxes of my records, including

two boxes of historically significant articles on Australasian modernist architecture and architects, printed and digital images of Snelling's designs, and articles about Snelling. This material represents another type of scholarly publication of my research on not only Snelling but the broader arena of South Pacific modern architecture and design.

**Clive Lucas Stapleton and Partners (Meg Quinlisk and Ian Stapleton). 2005. *Comparative Study of Houses Designed by Douglas Snelling*. Sydney: Woollahra Municipal Council. Heritage report (I was credited as expert consultant).**

This heritage report, commissioned by the Woollahra council, identified, for the first time, all of the buildings and interiors that Snelling designed for sites in Sydney's eastern suburbs. I provided my 'extensive' historical research to heritage architects Clive Lucas Stapleton and Partners and was cited and credited in their report.

**Note to Examiners:** This submission does not include various internationally published reviews of my books and exhibitions promoting Australian architects who became prominent after Snelling's death in 1985. Also I have not included two forthcoming publications related to my Snelling research: another article (Category C) which I wrote for the State Library of New South Wales members' magazine and a review of my Snelling book by Howard Tanner (Category D) for the *Journal of the Royal Australian Historical Society*. Both of these articles are due to publish in November 2017.

## 4. ANTIPODEAN REACTIONS

As mentioned in the Introduction, many Australian historians have been reluctant to accept Snelling as a significant mid-century architect. My research traced the origins of this perception to supporters of Seidler and Snelling's younger Wrightian rivals from the 1950s, especially Muller, Gruzman and Rickard. Also, Snelling was not mentioned in Dunphy's influential 1962 article announcing 'the Sydney School'.<sup>65</sup> Among the mid-career architects he identified for this group was my late father-in-law, Peter (R. N.) Johnson (1923–2003), who seems to have ignored Snelling while he was Dean of Architecture at the University of Sydney for thirty years from the early 1960s. One of his staff at the University of Sydney, Jennifer Taylor, also overlooked Snelling in her influential survey books on 1950s and 1960s architects. In 2013 Taylor confirmed to me that she had not consulted library copies of 1950s magazines which promoted Snelling,<sup>66</sup> but instead relied on interviews with Sydney architects who were fashionable after her arrival in Sydney in 1970 (when Snelling was beginning to close his practice). She especially supported the leading Australian Brutalist architects of the 1960s and 1970s, John Andrews (b. 1933)<sup>67</sup> and Colin Madigan (1921–2011). Another Sydney University architecture lecturer, Adrian Snodgrass (b. 1931), was a close associate of Muller's since the early 1950s – while Snelling's other Wrightian rivals, Rickard and Gruzman, taught architecture at the University of NSW. It appears that Snelling was not connected to any antipodean architecture schools after he gained his registration, through his 1949–1952 examinations by Professor Frederick Towndrow (1897–1977) at the University of Sydney.

Another barrier to recognition for Snelling among Australian historians has been extensive ignorance of, and prejudice against, Sydney's architectural culture by the architects and historians who became influential in Melbourne after the Second World War. Australia's most important architecture

<sup>65</sup> Dunphy, 1962, 'The growth ...', 67, 69, 70.

<sup>66</sup> Personal communications with Jennifer Taylor, 2013.

<sup>67</sup> Taylor and Andrews, 1982, *John Andrews*, 19

commentator during Snelling's heyday was Melburnian Robin Boyd (1919–1971), who dismissed Sydney architects with these claims from the 1968 epilogue to his 1952 book, *Australia's Home*:

*If this book up to now seems to have emphasized unduly the role of Melbourne, that is not only because of an author's bias. Such emphasis was inevitable in any writing about modern Australian architecture before 1960. Melbourne was Australia's cradle of twentieth century design. . . . When at last the modern architectural revolution came to Australia in 1934, all the excitement was confined to Melbourne. No other Australian city experienced anything remotely resembling the sheer excitement of the newness of the work ... there was nothing like it till after World War II in the rest of Australia ... Then quite suddenly, after a final fling at the Olympic Games in 1956, Melbourne's vitality subsided and the centre of architectural creativity swung to Sydney.*

*The Sydney School that developed strongly in the 1960s was ... unexcited by structural gymnastics; conservative, aesthetic and introverted.*<sup>68</sup>

Boyd's original book was published in the same year that Snelling was registered to practice as an architect, so did not mention him or any of his Sydney contemporaries apart from Seidler, who Boyd quoted speaking against Wright's architectural principles: 'Does not this [organic] architecture seem rather weak, subservient and not very proud of itself?'<sup>69</sup>

In his 1968 epilogue, Boyd wrongly implied that Walter Burley Griffin chose only to live in Melbourne (he and Marion also lived in Castlecrag, the North Shore Sydney bush suburb which they developed in the early 1920s, after planning the national capital, Canberra, in 1911-1912). Nor did Boyd mention the spectacular P&O-style (cruise ship-inspired, streamlined) white Sydney houses designed and built in Sydney during the 1930s by Melbourne-educated architect Arthur Baldwinson (1908–1969), or the late 1930s–early 1950s blocks of flats built by Emil Sodersten (1899–1961), and Aaron Bolot (1900–1989). He mentioned several Australian architecture and arts journals

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68 Robin Boyd, 1968 (1991 paperback edn of the updated 1952 volume), 'Epilogue 1968', *Australia's Home*, Melbourne: Melbourne University Press, 224-25.

69 Boyd's promotion of Seidler's dismissal of Wright seems ironic in view of his designs as a practising architect, especially as a director of Grounds Romberg and Boyd, Melbourne's most advanced (and Wrightian) architecture partnership during the 1950s and 1960s. Also Boyd later criticised Australian designers using glossy, high-tech, bright-coloured, modern furnishings that were imported from Italy and Scandinavia after the mid-1960s.

but not *Architecture and Arts*, the nation's most progressive (and least Melbourne-centric) journal published during the 1950s and early 1960s. Edited by another Melbourne architect, Kenneth McDonald, *A+A* often highlighted new buildings by Snelling and other Sydney architects, and bestowed its first two 'house of the year' awards to Snelling in 1956 and Peter Muller in 1957.

Boyd's views and omissions seem consistent with an ongoing perception by Melbourne architects that Sydney architects are intellectually lazy and artistically tame; presumably because they have tended not to follow (at least not promptly) the Melbourne culture's concern with what Boyd termed 'structural gymnastics' (especially daring cantilevers) and other aesthetically provocative gestures and colour schemes (see Jackson, 2001, 46–52, explained in Section 3, Category B, page 31). Often I encountered these prejudices when I promoted progressive Melbourne architects and academics in architecture and design magazines during the 1990s – and I witnessed much negativity about Melbourne architects from more conservative, but sometimes more craftsmanlike, practitioners and academics in Sydney and Queensland. These interstate rivalries still seem indelible, although many Australian architecture firms now operate internationally.

Some Australasian architectural historians have highlighted to their followers Boyd's frequent warnings against 'featurism',<sup>70</sup> perhaps explaining a widespread aversion among mainstream Australian architects to buildings expressing traditional Melanesian, Indonesian and Indo-Malayan roof forms and ornament.<sup>71</sup> They also seem to ignore the historical significance of the 'Polynesian pop' culture movement<sup>72</sup> that Snelling supported – perhaps because he was raised in Aotearoa (NZ), where the history of Polynesian canoe voyages is appreciated.

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70 Robin Boyd, 1960, *The Australian Ugliness*, Melbourne: F. W. Cheshire, 9–12.

71 This aversion does not seem to apply to exceptionally talented Western architects building in Asian countries, for example, England-born Sri Lankan architect Geoffrey Bawa (1919–2003).

72 Kirsten, 2003, *Book of Tiki*; Kirsten, 2007, *Tiki Modern*, Kirsten, 2014, *Polynesian Pop*



Also, many older Sydney academics, generally from middle class suburban backgrounds, continue to support Frampton's late-Marxist 'critical regionalism' concepts, which were first published in 1983,<sup>73</sup> only two years before Snelling's death. Although (or perhaps because) Snelling was born in class-conscious England to working class parents, he became a successful associate of capitalist clients in the antipodes. Two of his three wives were heiresses of prosperous entrepreneurs and his most devoted client, Sir Theo Kelly, was Australia's most powerful businessman from the mid 1950s to late 1960s.<sup>74</sup> Perhaps some reverse class-consciousness has been operating against Snelling (based on perceptions of his glamorous Sydney lifestyle and clientele rather than his humble origins) among Marx-influenced Australian scholars who were educated or became prominent from the 1960s to the 1990s.

Architect-historian Howard Tanner crystallised some of the main prejudices still held against Snelling:

*Not having undertaken the usual five years of architectural education, or training in a recognised practice, Snelling pursued the notoriously difficult course of becoming an architect through detailed examination. He succeeded ... but always remained outside the mainstream of the profession.*<sup>75</sup>

Snelling's marginalisation from 'mainstream' antipodean architecture seems worthy of deeper analysis (perhaps most successfully by a sociologist), with reference to three key books examining how and why architects are perceived to succeed or fail: Andrew Saint's *The Image of the Architect*, Timothy Brittain-Catlin's *Bleak Houses: Disappointment and Failure in Architecture*, and Garry Stevens' *The Favored Circle*.<sup>76</sup>

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73 Frampton, 1983, 'Towards a critical regionalism', 16–30

74 The heiresses were Nancy Springhall and Patricia Gale. Snelling's third wife, Marianne Sparre, is said to be related to the Swedish royal family.

75 Howard Tanner, draft article (personal communications), 19 June 2017.

76 Andrew Saint, 1983, *The Image of the Architect*, New Haven, CT: Yale University Press. Timothy Brittain-Catlin, 2014, *Bleak Houses: Disappointment and Failure in Architecture*, Cambridge, MA: The MIT Press. Garry Stevens, 2002, *The Favored Circle: The Social Foundations of Architectural Distinction*, Cambridge, MA: The MIT Press.

## **5. RESOLUTION OF THE RESEARCH AT THE UNIVERSITY OF KENT**

Support from Kent's School of Architecture for this research and publications seems essential to solidify my scholarship and academic credibility as a historian, and to gain recognition for Snelling as one of England's notable emigré architects and designers of the mid-twentieth century.

Because Snelling was born in Kent and I have strong past and present family connections to Kent, it seemed logical to propose this topic to this school – rather than to Goldsmiths College (University of London, where I have a visiting research fellowship with its computing department, but which does not have an architecture school. Kent is one of several English universities which recently began to offer the new, retrospective type of PhD by Published Works programme, which seems ideally framed to potentially recognise (*a posteriori*) my new book and various other kinds of publications from the Snelling research.

After I gained a UK Tier 1 (exceptional talent) work permit in 2013, upgraded to a UK residency permit in 2015, it has seemed generally desirable for me to align with academics in the United Kingdom and Europe to help improve my research skills and expand my knowledge of historical cultural links between Britain and its former dominions around the Pacific.

I am also impressed by the English system of examining postgraduate research via the *viva voce* method with one external and one internal examiner – this system, practised at Kent, allows PhD candidates to directly answer questions from examiners – running less risk of examiners forming perhaps inaccurate conclusions via a blind, remote, review process that excludes cross-checking.

After an interview at the Medway campus in late 2016, I was fortunate to be accepted for supervision by two expert Kent architecture academics: Dr Timothy Brittain-Catlin (lead), and Dr David Haney. Dr Brittain-Catlin is a luminous architectural historian and theorist, with education and teaching experience at three top English architecture schools (Cambridge, the Architectural Association and the Bartlett at University College London) before joining Kent, and he has published a book of sophisticated political analysis of architectural culture, with one of the world's most prestigious university publishers, the MIT Press.<sup>77</sup> His knowledge of architectural politics has proved highly compatible with my early training in political news reporting, and later experiences as an architecture editor, writer and wife of a politically prominent architect. Dr Haney was educated at three leading US schools (University of Arkansas, Yale and the University of Pennsylvania) before teaching in Berlin, where he wrote a scholarly monograph on German landscape architect Leberecht Migge, which was published by Routledge and won a book-of-the-year award from the US Society of Architectural Historians (SAH) in 2013.<sup>78</sup>

My supervision programme formally began on 12 January 2017 with emails and a two hour discussion with Dr Brittain-Catlin, at the British Library. We talked about a suitable methodology for me to write this 15,000-word essay explaining and analysing my publications for review by an independent examiner late this year. During these initial exchanges, I was strongly impressed by Dr Brittain-Catlin's logical suggestions for the essay structure, key points of analysis, and insights on potentially appropriate examiners. I also appreciated his instinctive, yet astute, observations of the politics that surrounded Snelling in Australasia's architectural-academic culture. It was evident that Dr Brittain-Catlin, Dr Haney and I are all authors experienced with the professional editing processes and standards of major

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<sup>77</sup> Timothy Brittain-Catlin, 2014, *Bleak Houses: Disappointment and Failure in Architecture*. Cambridge, MA: The MIT Press.

<sup>78</sup> David Haney, 2010, *When Modern was Green: Life and Work of Landscape Architect Leberecht Migge*. Abingdon, OX: Routledge.

international publishing companies (I have published books and book essays with Routledge, Thames and Hudson, Reed Elsevier and Phaidon). Dr Brittain-Catlin also shares my experience in writing about architecture and design for professional and consumer design and architecture magazines, newspapers and websites: he has a strong understanding of the broader cultural significance of my Impact Publications (Category C).

Dr Haney clarified that he would not take an active role in my supervision programme unless needed through a forced absence by Dr Brittain-Catlin, but that they would consult with each other regularly about the progress and standards of my essay. Also, the university requires its postgraduates to record online their own comments on their supervision sessions and teachers; I have submitted these reports regularly. Also I have visited the Canterbury campus several times and have copied relevant books from the Templeman Library.

Since our first meetings at the Medway campus and British Library, Dr Brittain-Catlin and I have held several skype video sessions and have exchanged emails about various practical issues in clearly writing and presenting (typographically) this essay. His advice has been straightforward, intelligent and pragmatic – and his cordial civility and gently ironic humour have made our conversations enjoyable. Also I appreciated watching (in Sydney) his articulate and polished lecture style in a YouTube video recorded at the University of Kent in March 2016.<sup>79</sup> His subject for that lecture (from his MIT Press book) was ‘Architects as failures and losers’; clearly a theme which has more than faint relevance to Snelling’s evaporated recognition in Australasia.

Drs Brittain-Catlin and Haney arranged for me to give a lecture on Snelling at the school’s seminar area on 10 May 2017 – a key requirement of all postgraduates. Attended by leaders of the

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<sup>79</sup> Timothy Brittain-Catlin, 2016, ‘Architects as failures and losers’, *Think Kent* lecture series, Canterbury, UK: University of Kent, uploaded 18 March, <https://www.youtube.com/watch?v=PwQB1I6eygQ> (accessed 17 March 2017).

Kent School of Architecture and fellow doctoral candidates, the lecture was introduced by Dr Haney and generated various questions and comments which seemed to illuminate and support my suggestion that Snelling's antipodean career represented a valuable contribution to Britain's history of advancing architecture and design in other countries.

During my program at Kent, I read more books to help me clarify the style and significance of my earlier research. From *Architectural Research Methods*, by Linda Groat and David Wang, I confirmed that my 'system of inquiry' or 'research paradigm' (especially for the Snelling book) is mostly what they identified as 'Quantitative' or 'Positivist/Post-Positivist' rather than 'Qualitative' or 'Emancipatory'. The main characteristics of the quantitative approach (which they claimed could be applied to architecture and other non-numerical humanities topics), are that the researcher observes the subject from a distance, and applies a deductive process to understand cause and effect, then cross-checks facts ('triangulation') with relevant sources of knowledge. With the qualitative and emancipatory methods, researchers interact with their subjects and form subjective and multiple understandings of realities via inductive processes. With emancipatory research, there is also a shared intent by researchers and subjects to equate an underprivileged group with mainstream culture.<sup>80</sup> From reading Teresa Stoppani's 2004 essay 'Unfinished business: The historical project after Manfredo Tafuri',<sup>81</sup> it seemed that followers of Tafuri and other postmodern theorists were mainly emphasising the second and third (subjective, interactive) systems of inquiry, perhaps explaining why Australian postmodernist academics do not appreciate my more reportorial style (obviously influenced by my newspaper training).

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<sup>80</sup> Linda Groat and David Wang, 2002, *Architectural Research Methods*, London: John Wiley and Sons, 28–33.

<sup>81</sup> Teresa Stoppani, 2004, 'Unfinished business: The historical project after Manfredo Tafuri', in Jane Rendell, Jonathan Hill, Murray Fraser and Mark Dorrian (eds.), 2007, *Critical Architecture*. Abingdon, OX: Routledge, 22–30.

## 6. SIGNIFICANCE OF THE RESEARCH

This section of the submission is intended to establish different angles of significance for my key publications on twentieth century antipodean architecture and design – and to introduce some potential linkages with my parallel work on global science and technology advances in the twenty-first century.

My fifteen-year project on Snelling now (belatedly) seems to have rescued international recognition of him as a notable Sydney architect and designer, whose multidisciplinary activities and achievements also are marginally relevant to the English, New Zealand, United States and New Caledonia histories of modernism.

All my Snelling research papers have been archived by the State Library of New South Wales, which also endorsed the Routledge book, and my douglas-snelling.com website has been archived as a ‘culturally significant online resource’ with the National Library of Australia’s PANDORA collection (which updates its records of this site annually). My slideshow on Snelling’s career has been presented to members of the Docomomo modernism preservation groups in Sydney and Honolulu, and my articles about Snelling have been published in key Australian and New Zealand design magazines and history journals. My research now has corrected almost all of the inaccurate and incomplete information that was earlier published about Snelling in books and library catalogue entries by other historians and organisations.

One of the State Library’s senior executives, Richard Neville, described my contribution of eleven boxes of my Snelling research material as ‘a fantastic resource’.

*Obviously Snelling was an influential architect and we see research collections like that, where people have done extensive research and put together all the documentation, as a solid foundation for future researchers.<sup>82</sup>*

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82 Richard Neville, personal communications, 1 June 2017.

One key strand of my Snelling research, compiling biographical notes and project lists for many other architects who practised in Sydney from 1945 to 1975 (see Jackson, 2005b, Section 3, Category C, page 41) has provided historians with a great deal of new information and clarity about this period of Sydney modernism. I have transferred most of my biographical notes to the University of NSW's *Design and Art Australia Online* (DAAO) database—improving its value to future scholars of architecture and design during those decades.

Also, my research on Snelling and many of his contemporaries has created a solid platform of knowledge from which I am now able to write authoritatively about other Sydney architects and designers who practised after Snelling. For example, I recently compiled and circulated the bibliography, project listing and career chronology of George Freedman, the New York and London-trained 'interior architect' who succeeded Snelling as a commercial design leader in Sydney from 1969 to the late 1990s (see Jackson, 2017c, Section 3, Category B, page 25).

To help interpret the significance of my publications, I read the recent English translation of Umberto Eco's 1977 manual for Italian university students: *How to Write a Thesis*. He emphasised the importance of research for personal intellectual training and development; advising that any postgraduate research project should be tackled like a 'treasure hunt' and 'if you write the thesis with gusto, you will be inspired to continue'; 'you want to chase all the tangential ideas that struck you but you eliminated for brevity, you want to read other books, and you want to write essays. This is the sign that the thesis has activated your intellectual metabolism'.<sup>83</sup> These insights summarise the personal significance of my research for all the publications submitted here.

Eco also emphasised the need for research to be useful to others:

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<sup>83</sup> Umberto Eco (Caterina Mongiat Farina and Geoff Farina, trans.), 1977 (2012 Eng. edn), *How to Write a Thesis*. Cambridge, MA: The MIT Press, 221.

*An article that presents a new finding on the behaviour of elementary particles of physics is useful. An article that presents a transcription of an unpublished letter by the Italian romantic poet Giacomo Leopardi, and that recounts the circumstances of its discovery, is useful. A work is scientific if, in addition to fulfilling the two conditions above, it advances the knowledge of the community and all future works on the topic will have to take it into consideration, at least in theory.*<sup>84</sup>

I suggest that my oeuvre of many publications on South Pacific modern architecture and design, notably the first comprehensive monograph on the life, work and achievements of Snelling, and the most comprehensive, comparative survey of Australian architecture built during the 1990s, satisfies all three of Eco's criteria for usefulness and what he defined as 'scientific' rigour in humanities scholarship. For example, a draft review of my Snelling book, written by Sydney architect-historian Howard Tanner for a forthcoming *Journal of the Royal Australian Historical Society*, concluded that it is 'undoubtedly an important and well-researched record of Snelling's career and achievements, and gives us a clear picture of aspirational Sydney in the period 1945–1970.'<sup>85</sup> The survey book *Australian Architecture Now* (see Jackson and Johnson, 2000a, Section 3, Category A, page 22) was distributed internationally and reprinted repeatedly for fifteen years and still has not been replaced by any later national review.

The publications submitted here were issued during the two transmillennial decades 1997–2017. They communicate much of my research and first-hand knowledge of twentieth century architecture and design in key cities of Australasia and the United States. During the same twenty years, I internationally studied and produced various other books, chapters, websites, exhibitions, seminars and major events which are separately significant in recording twenty-first century urban applications of internet-enabled electromagnetic media (based on pulses of visible and invisible light, including data). These outputs are listed on the publications page of my personal site (see

<sup>84</sup> Eco, 1977, *How to Write a Thesis*, 29.

<sup>85</sup> Howard Tanner, forthcoming (2017), 'Davina Jackson, Douglas Snelling: Pan-Pacific Modern Design and Architecture ...', draft text for *Journal of the Royal Australian Historical Society* (Book Review).



Jackson, 2016b, Section 3, Category C, page 36, and <http://www.davinajackson.com/publications>).

During my future cities investigations, I recognised some parallels between the origins of modern architecture (in response to the industrial revolution) and the emergence of this century's smart systems paradigm – which is epitomised by the vast ambition to use automated computational technologies to monitor and simulate the Earth's environmental conditions and behaviours. This movement, forecast and named 'Digital Earth' by Al Gore in his 1992 book *Earth in the Balance*,<sup>86</sup> is the subject of a major intergovernmental science programme established in 2005 (the same year as commercial 'virtual globe' Google Earth) and titled the Global Earth Observation System of Systems (GEOSS). It currently involves more than two hundred nations, global science groups and United Nations agencies.

With funding from the University of New South Wales, where I was NewSouth Global Associate Professor of Multi-Disciplinary Design from 2005 to 2007, then from NICTA and Austrade in 2007–2009, I researched and edited the world's first 'manifesto and snapshot report' of the Digital Earth-GEOSS movement. Titled *D\_City: Digital Earth // Virtual Nations // Data Cities*, this 172-page document has been online since 2012 (<http://www.dcitynetwork.net/manifesto>) and was print-sponsored by the Group on Earth Observations (the GEOSS secretariat in Geneva) for distribution to two international conferences of remote sensing/spatial scientists and urban government policymakers in 2013 and 2014. *D\_City* is my most substantial contribution to twenty-first century digital design culture, but other contributions (not submitted for examination) include exhibitions, festivals, websites, books and essays on related themes I labelled 'smart light cities', 'virtual nations', 'viral internationalism', 'Rebooting Spaceship Earth', 'astrospatial architecture' and 'data cities'. These future-focused science

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<sup>86</sup> Al Gore, 1992, *Earth in the Balance: Ecology and the Human Spirit*. Boston: Houghton Mifflin and London: Earthscan, 357-358.

communications have been recognised with an honorary Life Membership of the International Society for Digital Earth (a global group of remote sensing and spatial scientists, based at the Chinese Academy of Sciences in Beijing), Fellowship of the Royal Geographical Society, membership of the Australian Science Communicators group, and invitations to speak on digital cities themes at various international conferences.

When I was a journalist for design magazines in the 1980s and early 1990s, I realised that the most reliable sources of design innovation and forthcoming trends were Australia's most innovative architects – at that time especially some young and mid-career architects who were prominent in Melbourne's nightclub, restaurant and fashion scenes, and I promoted them and their most advanced academic leaders (see Jackson, 2001, page 31). When I edited *Architecture Australia* during the 1990s, I recognised that the most important phenomenon for built environment professionals was the emergence of computational drawing and modelling (CAD, now BIM) technologies, and I obtained prescient knowledge from world-leading professors in those fields – notably William J Mitchell (who coined the term 'smart cities' in the early 1990s), Peter Droege and Nicholas Negroponte from MIT – and CATIA-pioneering architects such as Greg Lynn and Winka Dubbeldam. Since I have been writing about urbanism, I have focused on today's leaders of geospatial (dynamic) simulation systems, including Professors Carlo Ratti at MIT, Michael Batty and Andrew Hudson-Smith at UCL's Centre for Advanced Spatial Analysis, Gerhard Schmidt and Armin Gruen at ETH-Z's Future Cities Lab, and Martino Pesaresi and colleagues at the European Commission's Joint Research Center (Ispra). As well as receiving support from key international academics, I have guided many Australian and international architects with ideas and connections to help evolve their visions and practices. My mentoring of young architects was recognised with a Vision Award from Australia's National Association of Women in Construction in 2000, and

culminated with my 2007–2012 role as the strategic partner for lighting design artist-engineer Mary-Anne Kyriakou in government-funded non-profit companies which produced the world's first three 'smart light' festivals (*Vivid* in Sydney, 2009, and *iLight Marina Bay* in Singapore, 2010 and 2012). These festivals stimulated my *SuperLux (Smart Light Cities)* book,<sup>87</sup> website, exhibition, videos, lectures and a recent seminar at the Technical University of Munich's Faculty of Architecture (all documented at <http://www.superlux.org>).

During my editing of *Architecture Australia*, I was recognised as one of Australia's most progressive architectural commentators, and it seemed crucial to also acquire a balancing knowledge of how Australian architecture evolved historically – by absorbing diverse international ideas and aesthetics. Earlier generations of Australian historians had published many books and reports on major colonial and early-twentieth century architects, up to the departure from Australia of Wright's former Chicago protégés, the Griffins, in 1935, and there had been various monographs on outstanding architects of the 1950s and 1960s. However it seemed that Sydney's design and architecture culture from the late 1930s to the mid-1950s was not well illuminated (apart from Seidler's earliest buildings). This was one reason why I accepted the request from Snelling's son, Christopher, to write a book about his father's unusual career. (Other reasons were that Snelling was born in Kent, where my husband's family lived and where my parents married, and that he was educated, like me, in New Zealand; also that his furniture, interiors and building designs seemed worthy of serious attention.)

British architect-critic Alan Colquhoun noted the importance of personal context in the evolution of any architectural writer. In his last interview, published by Dutch journal *OASE* in 2012 (the year of his death), Colquhoun explained his own experiences, which seem consistent with mine:

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<sup>87</sup> Davina Jackson, 2015, *SuperLux: Smart Light Art, Design and Architecture for Cities*. London: Thames and Hudson.

*The context of my work influenced my writings a great deal. At Princeton I had to teach history for the first time in my life, so I had to make myself into some kind of historian. My essays reflect this new interest. I was learning as I wrote, trying to formulate my ideas. ... I think my motivation for writing has usually been quite vague and unsystematic. I would wake up in the morning felling: 'This is an important idea. I must write it down before it disappears.' Rather like what one feels sometimes after a dream. On the other hand, retrospectively, there seems to be some consistency in my writing.<sup>88</sup>*

This reflection by Colquhoun resonates with me because it suggests that the oeuvres of writers may be considered more cohesive in hindsight than might be apparent during their most creative phases. American architect-communicator Richard Saul Wurman, founder of the TED conferences and author of more than eighty books on diverse topics, also encourages expansion of knowledge more than persistent specialisation. In a 2011 telephone conversation, Wurman said: 'All my books have been written just because I wanted to explore and explain new arenas I didn't know'.<sup>89</sup> In my case, researching Snelling gave me a lens through which to better understand the evolution of modernism from Wright's multidisciplinary innovations from his earliest 'house beautiful' inspirations through to today's satellite and sensor-enabled 'geodesign'<sup>90</sup> movement – which is the subject of my 2012-14 *D\_City* report and my proposed next book for London publisher Lund Humphries on 'data cities'.

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88 Tom Avermaete and Christoph Grafe, 2012, 'A conversation with Alan Colquhoun', OASE, August, 124–135, online <https://www.oasejournal.nl/en/Issues/87/AConversationWithAlanColquhoun#124> (accessed 5 July 2017).

89 Richard Saul Wurman, personal communications, ca. January 2010.

90 Geodesign is a term promoted since 2010 by Jack Dangermond, founder-owner of the Esri environmental modelling software company, and his former Harvard landscape professor, Carl Steinitz. Another term, 'neogeography' has been promoted by Andrew Hudson-Smith, a director of the UCL Bartlett Centre for Advanced Spatial Analysis.

## 7. POTENTIALS TO EXPAND THE RESEARCH

### **From Douglas Snelling to pan-Pacific multicultural modernism.**

In 1998, five years before I began my research on Snelling, I published my first book essay on South Pacific architecture, as a guest writer for Peter Zellner's fin-de-siècle survey monograph *Pacific Edge*<sup>91</sup> (see Jackson, 1998, explained in Section 3, Category B, page 33). Research for this essay ignited my later interest in clarifying Douglas Snelling's pan-Pacific career, and my last fifteen years of research on Snelling in turn has stimulated several recent years of international research on broader aspects of Pacific history. Since 2013, I have studied and scanned several hundred books and texts on Pacific history themes at public libraries and archives in London, Barcelona, New York, Los Angeles, Palm Springs (CA), Honolulu, Singapore, Suva, Auckland, Canberra and Sydney. This work has allowed me to compile an extensive digital archive (as well as my physical library) of books, texts and imagery about pan-Pacific sea voyaging, discoveries, mapping, migrations and material culture. Also I am researching the architecture and social styles of great hotels and resorts built around Pacific coasts since 1850 – especially the most significant 'tiki village' resorts.

Since publication of my Snelling book in December 2017, I have begun work on several more books that I hope will revitalise international interest in the romantic and dramatic heritage of Pacific hemisphere. There seems to be potential to update, correct, synthesise and expand many errors and absences of information across diverse domains of existing Pacific scholarship. As my research progresses, I will continue to publish online my chronologies and bibliographies, and I am still writing occasional posts for the Douglas Snelling blog.<sup>92</sup>

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91 Peter Zellner (ed.), 1997, *Pacific Edge: Contemporary Architecture On the Pacific Rim*. London: Thames and Hudson, 145–152.

92 Davina Jackson, 2017, 'Snelling welcomed by Hawai'i historians', *Douglas Snelling: Asia-Pacific's Missing Link to California Modernism*, 13 March, [http://douglas-snelling.com/snelling-welcomed-Hawai-i-historians/?doing\\_wp\\_cron=1490157501.1551339626312255859375](http://douglas-snelling.com/snelling-welcomed-Hawai-i-historians/?doing_wp_cron=1490157501.1551339626312255859375) (accessed 22 March 2017).

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### **Category A: Primary Original Works**

**Jackson, Davina. 2017a. *Douglas Snelling: Pan-Pacific Modern Design and Architecture*. London: Routledge. Peer-reviewed scholarly book, 90,000 words, 152 images, 450 bibliography entries.**  
—Three copies of this book are provided separately.

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### **Category A: Primary Original Works**

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*Cover of German edition is provided overleaf. Copies of the English edition supplied separately.*

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*Biographical notes, 670 words, for a national online database of Australian designers, managed by the University of NSW.*

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**SOUTH PACIFIC MODERN  
ARCHITECTURE AND DESIGN**

**Volume 2: Publications for Perusal**

Davina Jackson (M.Arch UNSW)

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ARCHITECTURE AND DESIGN**

**Volume 2: Publications  
for Perusal (not Examination)**

Davina Jackson (M.Arch UNSW)



## **PUBLICATIONS**

### **Category C: Impact Publications**

**Jackson, Davina. 2017b. 'Douglas Snelling: A glamorous NZ emigré designer-architect,' *NZ Legacy* (journal of the New Zealand History Federation), Vol. 29, No. 1, 5-9. Magazine article, 2500 words.**

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