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The Critic and the Car: Robin Boyd, Automobiles and Australian Architecture

Australian architect and critic Robin Boyd (1919-1971) loved and hated cars, and the architectural settings that went with them. He famously coined the phrase 'a humble of Holdens in native habitat' to accompany a Nigel Buesst photograph in his 1968 paperback edition of The Australian Ugliness (1960). He was a one-time owner of designer classics like the Studebaker Gran Turismo Hawk and the Citroen DS (Goddess). But at the same time, he despaired not only of two-tone colours and extravagant tail-fin designs, but also - and more importantly - much of the commercial architecture and signage that accompanied the irresistible embrace of post-World War II car culture in Australia. While he wrote witheringly about American-influenced visual pollution that was the result of this embrace, he did not reject its source. Instead, he proposed new architectural solutions for buildings like the motel, the petrol station and even the roadside fast-food outlet. In his house designs, cars were invariably accommodated not in garages but beneath all encompassing parasol roofs or hovering glazed boxes. This paper outlines the ambivalent relationship with cars maintained by one of Australia's most important tastemakers amidst the rise of post-war automobile culture. It shows that even while Boyd expressed disdain for what he perceived as popular culture's uncritical embrace of automobile culture, his personal fascination with cars and his public critique were in fact productive for the ongoing development of Australian architecture.

Introduction: Robin Boyd, the Architect and the Car

Between 1947 and his premature death in October 1971, Melbourne architect Robin Boyd (1919-1971) was Australia's most public commentator on architectural matters. Two of his books, *Australia's Home* (1952) and *The Australian Ugliness* (1960), became bestsellers and are still in print today.[1] Boyd was also a gifted architect, designing dozens of houses, as well as a series of institutional buildings and a handful of commercial commissions. He also loved cars. His biographer Geoffrey Serle remarked that:

> Since the Italian Futurist Manifesto of 1909 declared the racing car more beautiful than 'The Winged Victory of Samothrace', modern architects, delighting in industrial cleverness, were besotted with stylish automobiles.[2]

Boyd was no exception - designer cars were a minor passion.[3] But there were some cars that he did not like, and Boyd actively expressed that disdain in his writings. Yet, what has not been observed in the wealth of scholarship on Boyd is the importance of the car as a pivotal reference point for Boyd's views on Australian taste and on the Australian built environment. Car design for Boyd became a powerful metaphor through which to reflect upon and critique Australian design in its buildings and its urban environment. This paper outlines, for the first time, the ambivalent relationship between one of Australia's most important trendsetters amidst the rise of post-war automobile culture. It shows that even while Boyd expressed disdain for what he perceived as popular culture's uncritical embrace of automobile culture, his personal fascination with cars and his public critique were in fact productive for the ongoing development of Australian architecture.

Housing the Car

In 1946, when Robin Boyd, recently returned from war service, completed his first commissioned residence, a modern flat-roofed house for Howard Pettigrew House in Kew, the accommodation of the motorcar was an intrinsic element of the L-shaped composition.[4] Inspired by Frank Lloyd Wright's 1930s Usonian houses, where Wright argued that the garage could be eliminated[5] and the emphatic horizontal roof of the 'car port' was a key aspect of the house's pin wheeling plan,[6] it was clear that Boyd was, like so many architects of his generation, ready in the immediate postwar years to recast the public face of the modern house as a receptacle and showcase for the sleek lines of the motor car complemented by the abstract aesthetic lines of the

modern house. The roof of the house also became the roof of the motorcar: occupant and automobile were granted equal status. That same year, when his own house was completed in Riversdale Road, Camberwell, what was presented to the street, was an extension of the house's low-pitched gable roof: half of the gable-form was devoted to a pergola, the other half to a car port housing the Boyds' Standard 8. The conventional garage had been brought to the front of the house, replaced and made an architectural virtue. It was also a demonstration of convenience. Ownership of the car was proudly displayed.

In Boyd's subsequent houses through the 1950s and 1960s, this strategy of doing away with the conventional freestanding garage down the side and in the back yard was almost always followed. While cars were frequently accommodated beneath the house due to its aerial form or a sloping site,[7] most of Boyd's roofs for his houses, whether grand or small, were often consciously designed to cover all, and include the car as a natural, expected and integral part of the house's design.[8]

The combined image of house and car echoed the trope of the early twentieth century's modernist obsession with cars and architecture, most famously exemplified by the image of Le Corbusier's Voisin contrasted with the cubist lines of Le Corbusier's Villa Stein at Garches (1929). The placement of the car against the architecture was deliberate: the analogy straightforward. Both car and house were projected to present similar ideals of combined progressive aesthetics and mechanical perfection. For Le Corbusier:

> All motors cars have the same essential arrangements. But, by reason of the unceasing competition between the innumerable firms who make them, every maker has found himself obliged to get to the top of this competition and, over and above the standard of practical realization, to prosecute the search for a perfection and a harmony beyond the mere practical side, a manifestation not only of perfection and harmony, but of beauty.[9]

The house was a machine for living in (a *machine-a-habiter*),[10] the car was a machine for modern movement. It was a theme that fascinated architects for decades, even the reason for English New Brutalist architects Alison and Peter Smithson, in a moment of deliberate critical echo, to have Peter Smithson's 1962 photograph of their weekend house at Upper Lawn, Wiltshire, England (1959-62)

given special historical parallel with Le Corbusier with their Citroen DS Goddess parked out the front.[11] But this time, the aesthetic connection between house and car was far less clear. The Smithsons deliberately made the point of contrast: the French car as sophisticated artful machine and designer object; the house as a mélange of existing as-found stone wall, old and new openings with new building form grafted onto it. They were making a deliberate point: that there was no direct relationship between house and car.

Mark Strizic's 1960 street-view photograph of Boyd's second house for his family at 290 Walsh Street, South Yarra (1958-59) has the same message.[12] Boyd's Citroen Goddess noses into the left-hand side of Strizic's photograph. The visual focus is neither the car nor the house so much as the sculptural beauty of the massive cypress pine between the house and the footpath, and the dainty striped canvas canopy over the entrance stair-bridge leaning to the front door. House and car read as comfortable opposites rather than as mutual reinforcement: a theme repeated, ironically, perhaps in Boyd's 'house'-like gable-roof carports for his display homes designed for the Appletree Hill housing estate at Glen Waverley (1965).[13]

Writing About the Car

In writing about Australian architecture, Boyd occasionally reflected on the influence of the motorcar on the shape and character of the Australian suburb. In his best-known book of the 1950s, *Australia's Home* (1952), Boyd acknowledged the appearance of the garage in Australia as early as 1915:

> Inside, high and excitable, lived the new car. Last year it had been housed in the stable, or had been given a makeshift shelter of weatherboards or iron. From now on, its port would become increasingly important as a feature of the house. It would edge nearer, as the kitchen had, until in the thirties, most houses would incorporate a garage under an extension of the main roof.[14]

Boyd did not illustrate what he meant here, but examples in 1930s Melbourne abounded, where period revival houses, be they Georgian Revival or his reviled Spanish Mission, grand or humble, would invariable house cars, antipathetic to the house's stylistic origins.[15] Even Boyd's idol, Harold Desbrowe-Annear, designed some of the most elegantly historically styled porte cocheres to adorn houses for his wealthy clientele.[16] Significantly, Boyd acknowledged the persistent and ongoing

spatial influence that owning a car would have on the morphology of everyday Australian suburbia:

> The car had the effect of spacing houses a little further apart. Before 1910, suburban builders customarily made as much as possible of the width of the lot by taking the house to within five or six feet of either side fence. Now, everyone, with or without a car, began to insist on room for a drive past one side of the building.[17]

And Boyd would also admit that many of the new garages of the 1930s didn't even have cars in them, storing instead children's toys and gardening equipment.[18]

If these comments in *Australia's Home* were astute observations of the effect of the car on Australian suburb, Boyd's views on cars themselves were sharpened by his first visit to the United States in 1956, a year long stint at Massachusetts Institute of Technology as a visiting professor. With light teaching duties, Boyd made the most of his time looking at buildings, meeting architects and reflecting on what he saw. As he and his wife Patricia drove south from Boston in early 1957, they saw "motels, motels, motels".[19] In Los Angeles, they saw tract houses with names like 'The Darling' and 'The Tinkerbell'.[20] They visited Disneyland and its 'Bathroom of the Future'. Boyd looked at parking lots, multi-storey and pigeonhole parking structures, shopping centres and doughnut bars and all this observation was done largely through driving. Cars were a Boyd preoccupation in his first six months (as they would be for British architectural historian Reyner Banham in the 1960s). In Los Angeles, Boyd enjoyed driving a '56 Ford with power-assisted cigar lighter. In Boston he was to remark:

> Every architect drives a Studebaker. It and the Thunderbird, and a few imported, are the only good-looking cars on the road. But, vile as it looks, I love and drive the automatic Ford. O to 60m.p.h. in 10 seconds![21]

In October 1956 Boyd made drawings in one of his letters of the "wings"[22] of the new 'De Soto' from Chrysler, the car which would be lampooned in drawn form a year later in 1958 by Osbert Lancaster in his rendition of the 'Coca-Colonial style' in *Here, Of All Places: a brief and much-too-frivolous view of human habitation inside and out in word and picture – from Stonehenge to Manhattan* (1958).[23] It would be Lancaster's drawing style that Boyd would emulate in his drawings of Holdens in *The*

Australian Ugliness in 1960. Boyd's intuitions about America were again seen, read and then drawn through British eyes.

In May 1957, just two months before Boyd departed from the United States, *The Architectural Review* published the special issue 'Machine-Made America',[24] with its dual focus on the curtain wall and the biographies of forty contemporary American architects that would later form the basis of Ian McCallum's *Architecture USA* (1959).[25] John McHale's 'Marginalia' in the same issue, featured a smorgasbord of American design and consumer culture, including images of the Eames House, Fuller's aluminium-clad geodesic dome in Honolulu, the Hammerli MJ 452 rifle, the rear end of the 'Flight Sweep Year' Chrysler '57, and significantly, the dramatic tailfin of the '57 De Soto, which Boyd had described and drawn in one of his letters.[26] For Boyd, America was, as for British commentators Reyner Banham [27] and Ian McCallum, an intriguing mix of technological and artistic sophistication and pop culture that verged on the kitsch and the grotesque. For an outsider, the phenomenon of America offered untold opportunities for self-reflection as a thinker and designer and - in the form of a bitingly critical appraisal by comparison - on the state of Australia – and cars were frequently the means by which he framed his criticism.

As Robin and Patricia travelled, they experienced the country's wealth, its commercial glamour and its shabby squalor in equal amount. Nothing was exempt from Boyd's magpie eye. Ordinary things became extraordinary or useful reminders that Australia was faring better or worse. He took it all in and much would return in public lectures, newspaper and journal articles over the next five years as biting satire and critique following themes like Australia's 'Cadillac cult' and its pursuit of a 'Statler-Hilton culture'. [28] Cars and hotels were the benchmarks of Boyd's critique.

Significantly, the target of this critique in Boyd's later writing when he returned was not the United States but Australia. His withering article with its famous title "Austerica: A State of Confused Culture Among Australians" was published in *The Age* on 21 September 1957, just weeks after his return. As Geoffrey Serle noted, Boyd's blistering attack on an Australian tendency to uncritically swallow the American dream – but cheaply – offended John Buchan and others of the Australian-American Association.[29] In the same article, Boyd cited American planners as not attempting to combat the "subtopia" of all-pervading suburbia, but instead working on ways to improve it. Boyd's use of the word 'subtopia' is a direct take from British

urban critic Ian Nairn, who coined and defined 'Subtopia' in *The Architectural Review* in 1955 as "the world of universal low-density mess."[30]

Boyd's reflections on his American experiences found their collective form in his 1960 book, *The Australian Ugliness*. There, again, cars and especially Australian car design, formed the fundamental analogy for critiquing Australian visual culture. In 1960, Boyd's prime target was the recently released Australian-designed two-toned ("light pink with plum feature panel"[31]) and winged Holden Special. Boyd used not only the car but also its name 'Special' to make his argument for the Australian habit of the parsimonious aping of American design. In Boyd's frontispiece to Part I, a hapless couple (possibly even a self sendup of him and Patricia) stand in front of a two-tone Holden Special, which sits in front of a faux period style home and two high rise buildings, one of which has a billboard on its roof, announcing 'Special'.[32] (Figure 1)

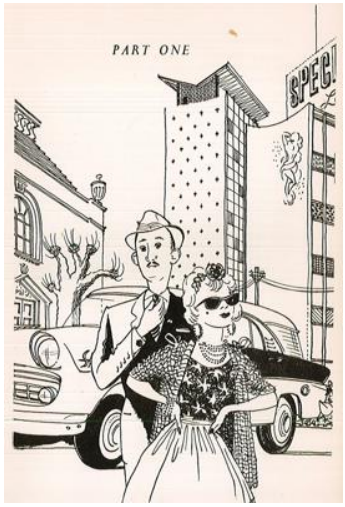

Figure 1. Frontispiece to Part I of Robin Boyd, *The Australian Ugliness* (1960). Source: Robin Boyd, *The Australian Ugliness* (Carlton, Vic: F.W. Cheshire, 1960), 5.

The next full page drawing by Boyd include an aerial view of a vast factory with its diminutive office building having 'X-TRA' written on its roof and 'The Home of Special' emblazoned above its front doors that themselves are flanked by two tone glazed spandrel panels.[33] The next has an urban street scene with every sign, (and there are many) be it illuminated or on the sides of buildings, displaying the word 'Special'.[34] While one of Boyd's best known of these satirical images is Boyd's couple, having parked their Holden Special are depicted arriving at a two-tone skillion-roof (tail fin-like) 'Special Motel'[35]: the Holden Special had become Australian architecture! (Figure 2) Boyd even wrote directly about the Holden:

> Perhaps the Holden, General Motors' Australian car, advertised as 'Australia's Own Car", is the best example of Australia's happy acceptance of second-hand Americana. With sales higher than all other makes put together, its body styling keeps straight on the track of its richer American cousins at a measured distance of two models behind, while it indulges the ravenous appetite for multi-coloured effects and disdains labour-saving mechanical innovations such as power braking or steering. 'We're not ready for automatic transmission yet in this country,' explained one car salesman in an Ivy League suit when the 1960s model Holden arrived on an expectant market with its old gear lever intact. 'General Motors are still selling coloured beads to the natives,' remarked one non-buyer. His was a minority report.[36]

Figure 2. Frontispiece to Part II of Robin Boyd, *The Australian Ugliness* (1960). Source: Robin Boyd, *The Australian Ugliness* (Carlton, Vic: F.W. Cheshire, 1960), 53.

In Boyd's introduction to his 1968 reprinting of his phenomenally successful diatribe, he admitted that he owed the Holden "a conciliatory word, since the 1967 model is so immeasurably improved from the awkward thing that was the current model in 1960".[37] But Boyd was not prepared to concede completely. His book's subsequent covers emphasised the roadside view: David Wire's 1971 cover was a collage of cars right side up and upside down amidst a riot of signage, while the cover of the 1972 Pelican edition had a sign announcing 'cars' above a pair of cracked spectacles making analogy with a cracked windscreen.[38] The 1960s paperback versions of *The Australian Ugliness* included black and white photographs by Nigel Buesst, with captions like "A humble of Holdens in native habitat", "Two moods of Austerica: proud and presumptuous", the latter an image of 'Las Vegas Motors' and another

titled “The Featuremarket”, a Coles New World supermarket car park with advertising bunting proclaiming ‘Barganza sellout’ .[39] His 1967 comments didn’t stop there. Boyd went on:

> Yet, that thing was such an unspeakably crude example of cynical (or perhaps ignorant) commercial design that I think there is historical justification for not revising the rather harsh opinions of it written at the time. Even now it is not necessary to alter the observation that General Motors, in conformity with the best practices of Austericanism, always cunningly continues to keep their colonial model two years behind Detroit’s fashion lead. No blame attaches to General Motors for this. They are not in the business to elevate Australian taste or her cultural independence. No-one in his right mind could expect a popular Australian car at the point of sale to be anything but a pale copy of Detroit style, unadventurous and unoriginal even when of better design.[40]

Boyd’s criticism of Australian car design is scornful, almost overblown. But this is deliberate, challenging local design culture not to meekly or badly follow international trends. As an architect, embedded within a professional setting, such direct criticism of his own fellow practitioners – architects - would have been seen as untoward. But of the design of an everyday item such as the car, Boyd can use this metaphor to full effect. He continues:

> On the other hand, there is every reason to expect that soon after it [the new Holden] reaches the street, it will be adorned with a remarkable collection of entirely Australian accessories, including plastic draft reflectors, bobbles or a fringe round the rear window, football striped cushions on the back shelf, red reflecting sticky-tape on the bumper bar, and a variety of comical yellow transfers on the windows, including one showing a curvaceous Abo lass above the caption ‘Genuine Australian Body’.[41]

Putting Boyd’s dangerously near offensive humour to one side – a champion of indigenous people, Boyd’s satirical humour also highlights the time of his writing in 1967 – the year that the Australian Constitution was amended to allow indigenous Australians to be counted for the first time in the Commonwealth Census. Boyd is also, perhaps too subtly, indicating the Australian habit to over-decorate, to cloak and

camouflage in its built environment and interior design. The car has provided the most compelling metaphor for how Australians treat their built environment.

Designing for the Car

At the same time, Boyd was designing a series of buildings that accommodated, even allowed for Australians' increasing use of the motor car and its inevitable influence on the changing face of Australian postwar culture and the Australian built environment. Each of these buildings was deliberately aimed at improving the aesthetic taste of the roadside's visual environment. His Black Dolphin Motel at Merimbula, N.S.W. (1958-60), with its peeled log columns, exposed brick panels and tasteful signage and interior décor and associated indigenous landscaping by Gordon Ford, for example, designed for owner David Yencken, was one of the first motels to step outside conventional notions of what a motel was expected to look like. It has to be remembered, however, that at the same time, other Australian architects were making similar new aesthetic contributions to the nation's roadside architecture such as Enrico Taglietti's Town House Motel in Canberra (1961), Bruce Rickard's Cobb & Co. Drive-in Restaurant in Tempe, New South Wales (1962), and Peter Muller's two drive-in theatres at Bulleen (1963) and Wantirna (1967) in outer suburban Melbourne.[42] What set Boyd apart from these examples, however, was his writing and long engagement with the issue of cars and architecture.

The John Batman (formerly the Capital) Motor Inn, Queens Road (1962-64) was the reworking of a Bernard Evans design but with a new ground level, interior and curving roof delineated as a giant sign. Nine years later on the same street, Boyd's six storey President Motor Inn, Queens Road, Albert Park (1967) employed a three-storey concrete base structure to carry bedroom floors above the "Sunset Room" [43], a restaurant and convention rooms contained within an independent structure, a generously glazed rectangular sliver with its own roof that sat well clear of the bedrooms above.[44] The result was like a giant tori-gate. This was *architecture parlante* in a street rapidly being depleted of its 19th century mansions.

A much celebrated piece of Boyd's road architecture – his answer to U.S.A.'s so-called 'Googie' architecture - was the Fishbowl Takeaway Food Restaurant, Toorak Road, South Yarra (1970-71) with its bright blue Fuller-inspired geometric sphere with no other function than to sign this early fast-food outlet, planned to be one of a series of such buildings spread across the suburbs, bringing new meaning to fish and chips in Melbourne. Another of Boyd's last commissions, the 1970 image revision of

Golden Fleece service stations involved new colour schemes, signage and prototype designs for service stations. Boyd's major change was an all-encompassing roof that covered the cars at the petrol bowsers, the garages and restaurant. The roof, a series of fibreglass parasols floating three feet above the enclosed sections of the building, was the dominant visual element and it could grow to any shape by units added anywhere.[45] The geometric rationale embodied Buckminster Fuller's ideas of space frames and space-enclosing repetitive modules. This technique was anti-urban, revolutionary and based in technology. Yet, the parasol's jaunty zigzag could easily have been described as featurism. It was another instance of a giant and distinctive sign.[46]

Boyd also included the car as a key determining element in one of his few visions of a city of the future. In 1965, he prepared drawings for Melbourne 2000, Development Proposals for the City of Melbourne, at the behest of the Royal Automobile Club of Victoria (R.A.C.V.) as part of their response to the 1964 City of Melbourne Planning Scheme. Boyd's ideas and his extraordinary high-rise view of Melbourne were based upon his study of the natural basin topography of Melbourne's central city that lent itself ideally to long term split level development of roads and buildings. The central city's retail area was virtually at the bottom of a basin, the rims of which were roughly on the circumference of a circle broken at its southern edge by the Yarra River. By developing tiered roads and buildings, it was claimed that Melbourne could have ample and accessible parking for shoppers and business people, and swiftly flowing traffic and pedestrian movement. The proposal involved fixing levels to a common reference point for each major city block so that all new buildings would be on the same basis with respect to the provision of lower floor levels, thus enabling car parks to cover several levels of entire city blocks.[47] Here was one of Boyd's most polemical statements of urban reform, a blend of Bel Geddes's Tomorrowland and Japanese Metabolism, yet oddly retaining the city's cathedrals.

Robin Boyd and His Cars

Throughout his career, which ended abruptly in 1971 at the age of 52, Boyd also took an interest in the look of the cars that he owned. He never bought a Holden but he did own a series of cars, which like his writing, goes a long way to describing the unusual and special relationship that he, Australia's spokesman for matters architectural, would have with cars and the built environment. The proud owner, postwar of a Standard 8, Boyd would also own two Citroen DS (Goddess), one powder blue, the other silver – Harry Seidler also owned one, it was the classic

architect's car – two Studebaker Hawks (without fins), then finally a "flashy" white hardtop Dodge Phoenix, which to Boyd's chagrin, given that he'd bought it to cheer himself up, had unreliable air-conditioning.[48] Of the Dodge, Boyd was to say that it was "just a great lump of an American car, but love it for the ease of handling & [sic] comfort".[49] All were designer objects - the choice of the Studebaker, possibly influenced by his architectural partner, Frederick Romberg who owned one from the early 1950s – which points to the importance of aesthetics to Boyd. While his writings display ambivalence to the local product, it is ironic that in all other aspects he would champion patronage of Australian design – but not Australian cars, and not even to the point of ownership.

Perhaps what frustrated Boyd most was every Australians' pride in car ownership. For him, that pride didn't seem to extend to Australian pride in visual culture and the environment. In John Button's edited volume, *Look Here! Considering the Australian Environment,* published in 1968 and accompanied by numerous Kurt Veld photographs that focused on cars and a car-ridden and car-affected urban environment, Boyd, in his contribution, was to bemoan:

> Often we Australians do have this pride in our cars, but we don't have it in our cities… How can we transfer a little of this pride from our cars to the public environment? The trouble is that in this fascinating transitional period of Australian development no-one has an uncomplicated love for this country.[50]

Boyd had, in his words, "a burning sort of love-impatience" for Australian design. Cars – as things often held most dear by everyday Australians, like their houses – were again the target. For him, there was, amongst others, a possible solution:

> We can realise that 'Made in Australia', important as it may be, is not necessarily the most patriotic claim a product can make. 'Designed and made in Australia' would be more to the point. When Australians start to appreciate and develop the creative side of Australian design the worst of the ugliness – the negative, destructive, uncivilised, uncouth side of it – will begin to fade away.[51]

Nearly fifty years on, Boyd might be scratching his head. The quality of our urban environment has, arguably, improved beyond his comprehension. And Australian car

design is informing the rest of the world[52] – the trouble is that we're just not making the cars here anymore.

[1] Robin Boyd, *Australia's Home* (Carlton, Vic.: Melbourne University Press, 1952) and *The Australian Ugliness* (Melbourne: Cheshire, 1960).
[2] Geoffrey Serle, *Robin Boyd: a life* (Carlton, Vic.: Miegunyah Press, 1995), 330.
[3] Though not a fatal passion, as was the case with his father, painter Penleigh Boyd, who, as the result of overturning his American-designed and manufactured Hudson on the Princes Highway beyond Warragul, died of horrific injuries in 1923. See Marjorie J. Tipping, 'Boyd, Theodore Penleigh (1890–1923)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, http://adb.anu.edu.au/biography/boyd-theodore-penleigh-5609/text8993, published first in hardcopy 1979, accessed online 8 August 2016.
[4] The Pettigrew House, Kew, Victoria (1946) was designed by Robin Boyd and Kevin Pethebridge, and was first published in Robin Boyd, *Victorian Modern* (Melbourne: Victorian Architectural Students Society, 1947), 59.
[5] See Frank Lloyd Wright, *The Natural House* (New York: Horizon Press, 1954), 73. Wright was to say, "Now what can be eliminated?... A garage is no longer necessary as cars are made. A carport will do, with liberal over-head shelter and walls on two sides. Detroit still has the livery-stable mind. It believes that the car is a horse and must be stabled."
[6] An example of Wright's 'car port' ideal is the first Herbert Jacobs House, Westmoreland, near Madison, Wisconsin, U.S.A., 1937.
[7] Boyd-designed houses, which accommodated cars at a lower level because of their aerial form or convenient sloping site conditions included the Marriott House, Flinders, Victoria (1953); Richardson House, Toorak, Victoria (1953-54); Foy House, Beaumaris, Victoria (1953-56); Walkley House, Adelaide, South Australia (1955-56); Boyd House, South Yarra, Victoria (1958-59); Verge House, Red Hill, Australian Capital Territory (1963-64); and Moore House, Wheeler's Hill, Victoria (1965-66).
[8] For example, Boyd's Myer House, Davey's Bay, Mt. Eliza, Victoria (1956-57); Clemson House, Kew, Victoria (1956-57); Fler House (project house design), 1958; Baker House, Bacchus Marsh, Victoria (1965) and McClune House, Frankston South, Victoria (1965). All contain the car beneath an all-encompassing roof.
[9] Le Corbusier, *Towards a New Architecture* (London: The Architectural Press, 1927 [English translation by Frederick Etchells of the 1923 edition]), 127-28.
[10] The phrase, '*Une maison est une machine-a-habiter*' (A house is a machine for living in), was coined in Le Corbusier's seminal modernist text, *Vers une architecture* (Towards an Architecture) (1923).
[11] Fig.3, Upper Lawn, Wiltshire, 1959-62. Photograph by Peter Smithson, 1962, in Richard Padovan, 'Seven Small Thoughts on the Architects' Writings', in Helena Webster (ed.), *Modernism without Rhetoric: Essays on the work of Alison and Peter Smithson* (London: Academy Editions, 1997), 194.
[12] Street view of 290 Walsh Street, South Yarra, Victoria (architect: Robin Boyd), photograph by Mark Strizic. Source: *Transition*, 38 (1992): 216.
[13] Black and white photograph (State Library Victoria, Image H2001.40/278), Appletree Hill Estate, Glen Waverley, Victoria (1965) (architects: Romberg & Boyd) and colour photograph (1966), Appletree Hill Estate, Glen Waverley, Victoria (1965)
(National Library of Australia, http://trove.nla.gov.au/version/12353350). Photographs by Wolfgang Sievers.
[14] Boyd, *Australia's Home*, 74.
[15] For example, the modern Georgian J.B. Shackell House, Toorak (1938) designed by Bates, Smart & McCutcheon and the Spanish Mission house, Beauview Estate Ivanhoe (1937) offered by speculative homebuilder, A.V. Jennings.

[16] For example, Harold Desbrowe-Annear's porte-cochere addition to the mansion 'Airlie', Domain Road, South Yarra, Victoria (1924) and the porte-cochere to 'Cloyne', 611 Toorak Road, Toorak, Victoria (1926-29).
[17] Boyd, *Australia's Home*, 75.
[18] Boyd, *Australia's Home*, 91.
[19] Letter, Robin Boyd to Gromboyd, 3 April 1957. Gromboyd Letters, Romberg and Boyd Collection, R.M.I.T. Design Archives.
[20] Letter, Robin Boyd to Gromboyd, 30 August 1956. Gromboyd Letters, Romberg and Boyd Collection, R.M.I.T. Design Archives.
[21] Letter, Robin Boyd to Frederick Romberg, 17 September 1956. Gromboyd Letters, Romberg and Boyd Collection, R.M.I.T. Design Archives.
[22] Letter, Robin Boyd to Frederick Romberg, 16 October 1956. Gromboyd Letters, Romberg and Boyd Collection, R.M.I.T. Design Archives.
[23] Osbert Lancaster, *Here, Of All Places: a brief and much-too-frivolous view of human habitation inside and out in word and picture – from Stonehenge to Manhattan* (Boston: Houghton Mifflin, 1958).
[24] 'Machine-Made America', special issue of *The Architectural Review*, 121: 724 (May 1957).
[25] Ian McCallum, *Architecture USA* (London: The Architectural Press, 1959).
[26] Letter, Robin Boyd to Frederick Romberg, 16 October 1956. Gromboyd Letters, Romberg and Boyd Collection, R.M.I.T. Design Archives.
[27] See for example, Banham's emerging obsession with automobile styling in Reyner Banham, 'Machine Aesthetic', *The Architectural Review*, 117: 700 (April 1955): 225-28 and 'Vehicles of Desire', *Art* (1 September 1956), 5.
[28] On his return, Boyd gave lectures at the Royal Victorian Institute of Architects, the National Trust of Australia (Victoria) and at the School of Architecture at the University of Melbourne. At a lecture at the Constitutional Club on 11 November 1957, he spoke of Australia's 'Cadillac cult', its obsession with all things American.
[29] Serle, *Robin Boyd: a life*, 172.
[30] Ian Nairn, 'Outrage', *The Architectural Review* (June 1955, special issue): 363.
[31] Boyd, *The Australian Ugliness*, 31.
[32] Boyd, *The Australian Ugliness*, 5.
[33] Boyd, *The Australian Ugliness*, 30.
[34] Boyd, *The Australian Ugliness*, 36.
[35] Boyd, *The Australian Ugliness*, 53.
[36] Boyd, *The Australian Ugliness*, 66.
[37] Boyd, *The Australian Ugliness*, 17-18.
[38] Boyd, *The Australian Ugliness* (1971 printing), front cover design by David Wire.
[39] Boyd, *The Australian Ugliness* (1971 printing), photographs by Nigel Buesst, un-numbered plates.
[40] Boyd, *The Australian Ugliness* (1971 printing), 18.
[41] Boyd, *The Australian Ugliness* (1971 printing), 18.
[42] For example, Enrico Taglietti's Noah's Restaurant, Town House Motel, Canberra, Australian Capital Territory (1961), Bruce Rickard's Cobb & Co. Drive-in Restaurant, Tempe, New South Wales (1962); and a series of drive-in cinemas and associated buildings for Hoyts at Bulleen, Victoria (1963) and Wantirna, Victoria (1967) designed by Peter Muller. For an early note on drive-in cinemas, see 'The 'New Look' in Cinemas', *Civic Development: A Review of News and Opinions*, 24 (December 1955). Another example of roadside architecture of the 1950s was the drive-in bank. See 'Drive-in Bank Design Marks New Step', *Constructional Review* (March 1957): 22.
[43]The Sunset Room, a large licensed restaurant measuring 80 by 30 feet, faced the setting sun across Albert Park through a wall of grey tinted glass. The sunset theme was depicted in two mural paintings of a setting sun symbol on opposite walls and in vivid red and orange accents in the lighting. The ceiling was woven plywood.
[44] The reason was functional, physical and acoustic separation of the "bright and sometimes noisy" restaurant from the quiet residential section above.
[45]In describing the project, notation on the drawings stated that the office had "previously used this device of a raised parasol in several buildings". The aim was that "since the fibreglass roof will be such a dominating element, there should be no attempt by the structures below to compete visually". The diamond shaped semi-translucent fibreglass

modules were to glow with a dim pearly white light by day and be flood-lit at night from concealed sources below. The parasol was comprised of two standard shapes, each a diamond, folded down from the centre - one longitudinally and one laterally and curved so that the valleys were arched upwards. Drawing Notations, Golden Fleece presentation panels, undated. Golden Fleece Files, Grounds Romberg and Boyd Collection, Manuscripts Collection, State Library of Victoria. The office had employed the parasol concept previously but mainly in houses like the Clemson House, Kew, Victoria (1959); Holford House, Ivanhoe, Victoria (1956) and its boldest use at 'Pelican', Davey's Bay, Victoria (1957).

[46] It would appear not by accident that when Robin Boyd was one of the assessors (with Brian Lewis and Harry Seidler) for the Melbourne Civic Square Ideas Competition (1969) first prize was to awarded Harry Leong for his urban design that comprised a huge parasol or 'umbrella', a metal space frame with a translucent roof.

[47] Together with split level traffic arteries, elevated pedestrian ways could be established for Melbourne's little streets such as Little Collins and Little Bourke Streets between Queen and Russell Streets. Melbourne already had multi-level precedents for Boyd to take his cue from, such as the Southern Cross Hotel (1962); Gas & Fuel Buildings (1962-64), Myers Walkway bridge (1961), the National Mutual Centre (1965, nearing completion); and the Victoria Cultural Centre (under construction). Overseas examples cited included similar developments in Stockholm, Philadelphia, Toronto, Baltimore, and Minneapolis.

[48] Information supplied by Neil Clerehan (13 July 2016). This list of cars owned by Boyd was confirmed in Serle, *Robin Boyd*, 330.

[49] Serle, *Robin Boyd*, 330.

[50] Robin Boyd, 'The Nineteen-sixties in Focus', in *Look Here! Considering the Australian Environment*, ed. John Button (Melbourne: F.W. Cheshire, 1968), 41.

[51] Boyd, 'The Nineteen-sixties in Focus', 45.

[52] For example, the influence and importance of Australian designers such as Mike Simcoe (G.M.), Max Wolff (Lincoln), Peter Arcadipane (Beijing Auto), Richard Ferlazzo (G.M. Australia), Todd Willing (Ford Asia-Pacific) and Nick Hogios (Toyota Australia). See Michael Stahl, 'Designing the Future', *Wheels* (28 August 2015), http://www.wheelsmag.com.au/features/1508/designing-the-future/; Toby Hagon, 'Hungry like the Wolff', *Drive* (10 February 2012), http://www.drive.com.au/motor-news/hungry-like-the-wolff-20120208-1rjx4.html; Stephen Ottley, 'Australian car designers rock Motown at American International Auto Show', *Drive* (13 January 2015), http://www.drive.com.au/motor-news/australian-car-designers-rock-motown-at-north-american-international-auto-show-20150113-12n9kg.html.