

Queensland architecture: journal articles

Watson, D. (2021). [*Outside studding: Was Queensland architecture changed on 3 August 1865.*](#) *Queensland History Journal*, 24(9), 811–826.

Abstract: In 1974, I was fortunate to be employed by the National Trust of Queensland for a study of the Queensland house. My claim to this position was slight - a recent purchase of an unusual house. Not relevant to my obtaining the job but of future use was an awareness of Post Office Directories, the nineteenth century predecessor of twentieth century telephone directories, and of titles searching. Two conclusions of this study were inter-related: the crucial role played by architects in what was previously considered a vernacular building tradition, and in particular, Richard George Suter (1827-1894) who was found to be responsible for outside studding - the popular Queensland practice of exposing externally, the frames of timber buildings. For more than 20 years, my explanation of outside studding was accepted. Then in 2004, a completely convincing instance of outside studding came to light which predated by some months the earliest instance on which my explanation was based. This discovery was made by Margaret Strelow, Mayor of Rockhampton. Because key aspects of the theory are still relevant, I will outline it as background to understanding her discovery.

Sterken, S., Daunt L.M. (2021). [*Tempered Modernism: Karl Langer's architecture for the Lutheran Church in Queensland.*](#) *Fabrications: the journal of the Society of Architectural Historians, Australia and New Zealand*, 31(3), 398-426.

Abstract: The Austrian émigré architect Karl Langer (1903–1969) was a major figure in the Queensland architecture scene after WWII. Among his work were two churches and one chapel for the Lutheran Church – St John's in Bundaberg (1960), St John's in Ipswich (1961) and St Peter's College Chapel in Indooroopilly (1968). This paper sketches how a particular transfer of ideas and forms, across time and continents, informed these designs. Throughout his career, Langer endeavoured to combine the classicist principles he inherited from working with Peter Behrens, with his lifelong fascination for the civic culture of the ancient Greeks and contemporary international modernism. The harsh climate, poor economic situation and construction industry constraints in post-war Australia necessarily tempered Langer's formal or intellectual intentions, though. This forced him to balance his personal ambitions and the agency of the Lutheran Church – seeking to foster its self-image as a progressive, outward-looking faith – against the scarcity of means and materials. Yet, as his church designs show, Langer managed to overcome these constraints thanks to a particular sensitivity to the spirit of place. This capacity gave his ecclesiastic designs a conceptual richness which made them stand out against the straightforwardness of most church architecture in post-war Queensland.

Burke, H., Kerkhove, R., Wallis, L.A., Keys, C., Barker, B. (2020). [*Nervous nation: fear, conflict and narratives of fortified domestic architecture on the Queensland frontier.*](#) *Aboriginal History*, 2020(44), 21-57.

Abstract: The frontier of nineteenth- and twentieth-century Australia was a place in which colonists routinely lived in fear of retaliation by the Aboriginal peoples whose traditional lands they had forcibly dispossessed. It has been suggested this concern manifested itself in domestic architecture, in both active and passive defensive strategies designed to afford protection against various forms of potential attack. Yet there remains a lack of substantive research to support such assertions. In this article, we present an analysis of accounts drawn from a range of sources of 97 domestic structures across Queensland with claims for defensive features. Although suggesting that fortified domestic structures were more common than previously envisaged, our review indicates that defensive features were usually minimal - holes in walls and barrable doors, windows or other ports of entry - reflecting the often expedient nature of the structures themselves. First-hand accounts of these buildings are rare, although not entirely absent, with most written accounts being reminiscences told in hindsight by later descendants, resulting in both distortions and myth-building. Accounts of fortified domestic structures peak in the decades following Federation and through both World Wars as the newly minted Australian nation explicitly engaged in nation-building and constructing the 'glorious pioneer' narrative.

Musgrave, E.A. (2019). [*'Hot' and 'Cool': perceptions of subtropical Modernism in post-war Queensland.*](#) *Fabrications: the journal of the Society of Architectural Historians, Australia and New Zealand*, 2017, 27(2), 200-230.

Abstract: In 1960s Queensland, scientifically validated principles for climate design provided a convenient evidential basis for justifying modern architecture. The two constructs, modernism and climate responsive design, became conflated in the haste to isolate a distinctive architectural identity for Queensland. A suppression of complexities has seen climate zone boundaries collapse into state boundaries and the architecture of tropical and subtropical zones illustrated with work predominantly located in the populous southeast corner. Climate, whilst defined very loosely, is usually addressed empirically in explanations about design processes and outcomes with little consideration given to the variety of ways that climate might inform a culture of architecture. Together with the frequency and range of situations labelled “sub-tropical,” these issues challenge the usefulness of climate as a critical tool for assessing the development of Queensland architecture. This paper evaluates the significance of climate to the consolidation of modern architecture in Queensland and tests the veracity of claims for a subtropical modernism there. It uses the writing and built work of renowned Brisbane architect, artist, essayist, correspondent, John Dalton (1927–2007), as a reference point for revealing tensions in local approaches to climate responsiveness and regional design. Dalton was conscious of the possibilities for a distinctively Queensland culture of modern architecture and his built work demonstrates the development of a set of private theories and practices that defy the reduction favoured by discourse, between modernist and regionalist thinking.

Rigney, V., & Gollings, J. (2018). [*Permanent impermanence. Architecture Australia*](#), 107(1), 108–113.

Abstract: A portrait of the inherently transient character of the Gold Coast, this recent suite of photographs by John Gollings documents and celebrates a nimble architecture that responds to the “very human desire for spontaneity and joy.

McGillick, P. (2018). [*Cross-cultural practice. Architecture Australia*](#), 107(1), 66–67, 69.

Abstract: As a high-end tourist destination, the Gold Coast is itself a kind of internationalist enclave in Australia. Paul McGillick speaks to several architectural practices, based on the Gold Coast and active offshore, about their experiences.

Volz, K. (2017). [*Claiming domestic space: Queensland's interwar women architects and their labour saving devices. Lilith*](#), (23), 105–117.

Abstract: The interwar period was a significant era for the entry of women into the profession of architecture. This emergence of women architects coincided with an increasing number of public discussions that considered how domestic architecture could be improved to enhance the efficiency of domestic work. Numerous commentators in Australian newspapers and journals proposed that the only way to achieve optimal conditions in housing was to encourage more women to become architects. It was argued that women were naturally skilled at domestic work and therefore understood these work processes better than male architects. This article argues that Queensland was progressive in its acceptance of women into the profession of architecture. Through a desire for a better standard of housing in a hot and humid climate, women created their own niche within the male dominated profession of architecture in which to improve the built environment. This was architecture by women that sought to improve the day-to-day lives of Queensland women through the employment of labour-saving devices.

Keys, C., Steele, W. (2017). [*Valuing 'under the house': women's knowledge and the architectural history of the stumped Queensland house. Fabrications: the journal of the Society of Architectural Historians, Australia and New Zealand*](#), 27(1), 100-119.

Abstract: This paper offers a gendered reading of the uses of “under the house” in the raised Queensland house – a house form which has been understood as an expression of vernacular architecture. Architectural writers have emphasised material and climatic narratives when seeking to understand the practice of elevating living areas up off the ground on timber stumps. By contrast, we highlight the value women placed on the everyday use of interstitial housing space under the Queensland house “between the stumps” and beneath the floorboards. In particular we emphasise the socio-cultural importance women placed on these informal housing spaces for domestic activities including washing and drying clothes. Drawing on Australian textual records including a 1944 survey of Queensland “housewives,” we re-consider women’s occupation and valuing of “under the house” and the implications of this as a rereading of Queensland’s “vernacular” architecture.

Daunt, L.M., Gildersleeve, J. (2016). [*Brisbane church architecture of the 1960s: creating modern, climatic and regional responses to liturgical change.*](#) *Queensland review*, 2016, 23(2), 224-245.

Abstract: The twentieth century was a time of massive upheaval in the intellectual, theological and architectural spheres of society. Two world wars, massive post-war population growth and a building boom coincided with the Second Vatican Council and the liturgical movement within the Christian churches, and encountered the modern movement in architecture. This prompted a demand for a re-evaluation of church building design. In Brisbane, new approaches to church building design emerged in the 1960s, with widely divergent results. The architects, denominations and church parishes within the city — although all sought to address liturgical change and emphasise the active participation of the congregation in the services — held different opinions on how the quintessential church characteristics, immanence and transcendence, could be adapted to modern times. Analysing three exemplary Christian churches in Brisbane, this article demonstrates how in each of these designs their architects sought to evoke immanence and transcendence in a decisively new and modern manner, seeking inspiration from progressive ideas in Europe, Britain and America while striving to create buildings suited to the climate of South-East Queensland. Liturgical change, modern architecture and regional climate considerations provided compounding opportunities to rethink church design from first principles.

Stead, N., Hill, T., & MacArthur, J. (2012). [*State of origin: the promotion of a Queensland architectural style comes with complications.*](#) *Architecture Australia*, 101(4), 71–75.

[One of the authors is Timothy Hill & the article includes photographs of SLQ]

Naylor, S. (2010). [*The ethos of 'the Queenslander': a journey into the art of building in north Queensland.*](#) *Etropic*, 2010(9).

Abstract: In 1753 the Jesuit priest Marc-Antonie Laugier's published *Essai sur l'architecture* (Essays on Architecture)[1] a small philosophical text where he introduced the fundamentals of authentic architecture. Laugier recognised the gap between that which the natural world provides and the additional needs and features we must embrace to produce usable shelter. The general principles of architecture can be understood through the story of the 'rustic hut', suggesting that from our primal needs we have developed systems to create buildings. Our buildings are significant as they show an authentic account of who we are, how we see ourselves and how others see us. Buildings take the form of the clothes we wrap our families, pets and possessions within; they speak of culture, environment, history, struggles, triumphs and tragedies. Our domestic architecture in North Queensland is a living history of our relationships to materials, design, skills, technology, attitudes to houses and homes, rules and regulations, development, aesthetics, marketing and innovation.