

Biographical Chronology:
Text by Philip Drew

This Biographical Chronology juxtaposes Seidler's life and work against significant architectural developments around the world. The chronology is divided into two horizontal bands: above the black time line is the international framework and influences; below this, Seidler's life and work are illustrated. (His recollections and comments are shown in italics.)



Walter Gropius



Marcel Breuer



Josef Albers

Despite widespread economic chaos, a wave of Utopian optimism arose in Europe after the First World War which produced what has come to be known as the 'heroic' period of Modern architecture. **Walter Gropius** (Seidler's first great mentor) founded the **Bauhaus** in Weimar. This became a leading focus for the visual arts in Central Europe. Its aim was to bridge the gulf between the craftsman and the artist and thereby unite the useful and the 'fine' arts. Many young artists were appointed to teach at the

Bauhaus in the early 1920s, notably Johannes Itten, Paul Klee, Wassily Kandinsky, Laszlo Moholy-Nagy, including the architect Adolf Meyer. The Dutch De Stijl group, especially Theo van Doesburg, had an influence on the Bauhaus.

The Bauhaus moved to Dessau in 1925; there, Gropius designed and built its now famous building. Five former students were appointed to teach; they included **Marcel Breuer** and **Josef Albers** (two further mentors of Seidler). Under

Marcel Breuer's direction, the Bauhaus workshops produced the first tubular steel lightweight chairs which have become classics of 20th-century design. Light fittings, woven fabrics and new industrialised products were developed for interiors; typography was revolutionised. The contribution of the Bauhaus is evident throughout the Western world to the present day.



Le Corbusier: Garches



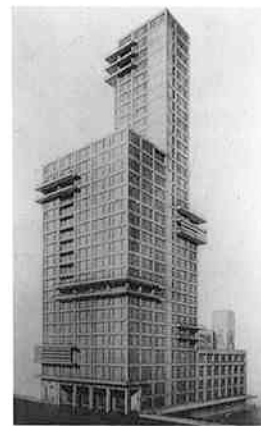
Brinkmann & Van der Vlugt: Van Nelle Factory



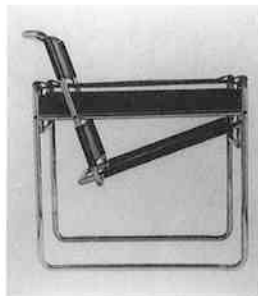
Gropius: Bauhaus



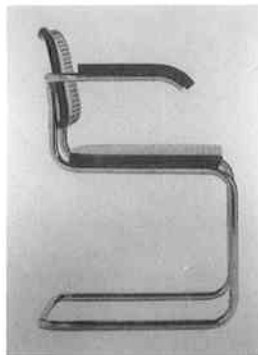
Gropius: Siemensstadt



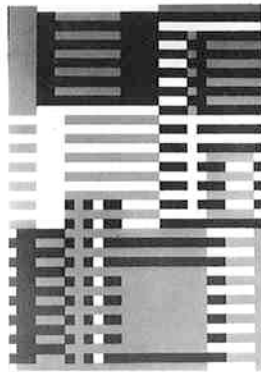
Gropius: Chicago Tribune Tower



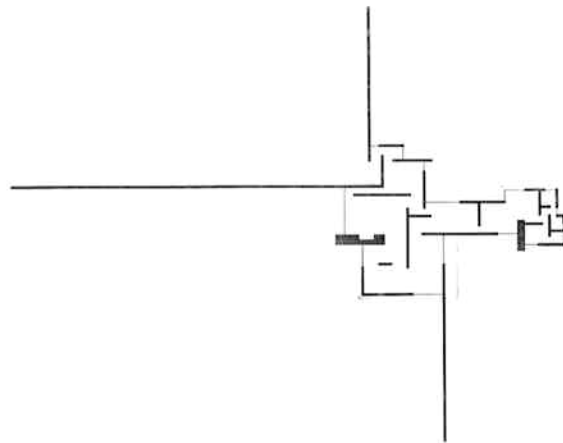
Breuer: Wassily chair



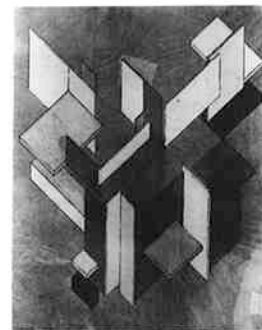
Breuer: Cesca chair



Albers: Scintillation



Mies van der Rohe: Brick country house



Theo van Doesburg

1920-1929

Harry Seidler was born the second son in a middle-class Viennese family. The family lived at first in an apartment on the corner of Grundlgasse, Vienna IX. His upbringing was strict, with rigorous training in ancient Greek and Latin at the 'Wasagymnasium' classical high school.



Born 25 June 1923, Vienna



Mies van der Rohe was the last director of the Bauhaus before the Nazis closed it in 1933. His Barcelona Pavilion subsequently became an icon in the history of architecture, as have the early houses of Le Corbusier, his Villa Savoye at Poissy, Villa Stein at Garches and Villa La Roche in Paris (now the Foundation Corbusier). His visionary schemes of 'Ville Radieuse' and the plan for Algiers had immense influence. Breuer went on to build in Switzerland, and developed laminated timber furniture for Isokon



Bauhaus closed by Nazis

in England, where he exhibited his vision of a city centre.

All over Europe there was response with daring new buildings – in Holland the Van Nelle factory, in Stuttgart, a celebrated housing development built under the guidance of Mies van der Rohe (Weissenhof Siedlung) and a great many other public housing schemes by Gropius such as Siemensstadt in Berlin and other cities in Germany.



Le Corbusier: Algiers



Le Corbusier: Student dormitory



Breuer: Civic Centre



Frank Lloyd Wright: Falling Water



Gropius House, Lincoln



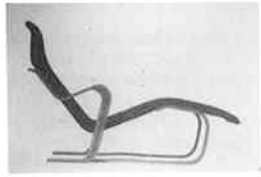
Le Corbusier: Poissy



Maillart: Thur Bridge



Breuer: Dordrecht Apartments



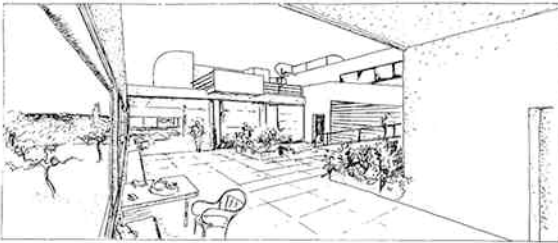
Breuer: Isokon recliner



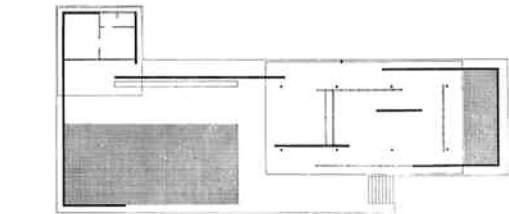
Hagerty House, Cohasset



Breuer House, Lincoln



Le Corbusier: Poissy



Mies van der Rohe: Barcelona Pavilion

'... In the mid-1930s, I recall seeing a film which made a deep impression on me. It showed dramatic visions of the world of tomorrow – soaring huge spaces in clear-cut machine-made structures. Its imagery haunted me for a long time and stimulated my interest in building ...'



Moholy-Nagy: sets for V. Korda's film Things to Come



1930-1939

Family holidays were spent skiing in Austria alternated by summer vacations in Italy.

Vienna offered a wide range of activities for a boy growing up, from cycling in the woods that surrounded the city, to the city itself with its theatres and restaurants. Seidler took his bicycle, pictured, with him to England.



In Mariaszell



Wasagymnasium



In Venice

Parallel developments took place in engineering, with bridges by the Swiss, **Maillart**, and the Italian, **Nervi**. With the onset of the Second World War and the emigration of Gropius, Breuer, Mies van der Rohe and Albers to the USA, Modern architecture and design became established in America. Very little was built, however, other than in Brazil, which developed its own form of Modern architecture especially exemplified in the work of Oscar Niemeyer.

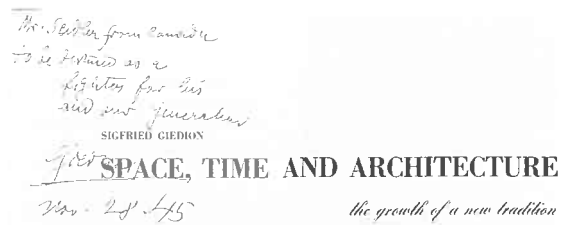


Breuer: Chamberlain Cottage

Bauhaus teaching was continued in the USA by Albers at Black Mountain College and by Moholy-Nagy at the New Bauhaus in Chicago.



Nervi: Hangar at Orbetello



Sigfried Giedion, who acted as the spokesman for the Modern movement and lectured Harry Seidler at Harvard, signed the frontispiece of Seidler's copy of *Space, Time and Architecture*.

1945
Germany surrenders.



Niemeyer: Ministry of Education



Niemeyer: Casino



Niemeyer: Pampulha Yacht Club



Niemeyer: Restaurant

1940–1945

Six months after the Nazi occupation of Austria in 1938, Seidler escaped to **England**, attended a polytechnic school at Cambridge and lived in the home of Lady MacAlister, who taught him to speak English.

Soon after the Second World War began in May 1940, Seidler, along with other aliens born in enemy countries, was **interned**, initially in England and the Isle of Man, prior to transportation to Canada on board the prison ship *S.S. Ettrick*.

It was traumatic for a 17- to 18-year old, brought to a new continent and kept behind barbed wire. Seidler spent his time studying with fellow inmate architects and historians. His reactions are vividly presented

in a diary he kept in German. An edited translation in English was later published. (*The Diaries of Harry Seidler, May 1940–Oct. 1941*, edited by Janis Wilton, Allen & Unwin, 1986.)

He was released 'on parole' in October 1941 to continue his studies at the **University of Manitoba**. It was renowned for its excellent school of architecture under design professor John Russell. The high level of structural engineering subjects taught in the school of civil engineering proved of considerable value to Seidler in later years. He graduated in 1944.

Winning a scholarship to **Harvard's** Graduate School of Design, Seidler attended **Walter Gropius' Master Class** in 1945–46. Among his contemporaries were I.M. Pei, Ulrich Frazen, Henry Cobb, Don Olsen, John Parkin, Paul Rudolph and Edward L. Barnes.

'... Gropius instilled in us students the firm belief that we are to bring about vital changes to the physical environment – to better the man-made world.'

He never took a pencil in his hand "to show you how", but by questioning broad aspects of the problem to be solved, he made students dissatisfied with everything around them including their own work. He demanded consequential thinking – a three-sided simultaneous design process which brings into happy marriage considerations of social use, aesthetics and technology. He had no patience with inadequate one-sided thinking ...'



In Cambridge



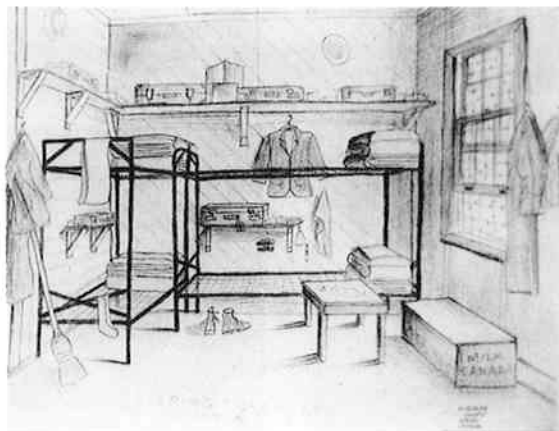
At 'Barrmore' with Lady MacAlister



Interned



Watchtower, Camp 'L' Quebec



Sleeping hut, Camp 'L' Quebec



At University of Manitoba



Graduation 1944



Gropius Master Class (Harvard, G.S.D. 1946)



The earlier powerful influence in the USA was the work of **Frank Lloyd Wright** who, since the turn of the century, had produced some of the country's most distinguished domestic 'organic' architecture, culminating in his breathtaking design of the Kaufmann House at Bear Run, Pennsylvania (Falling Water). **Neutra**, the Viennese-born Californian architect, built a house for the same family in Palm Springs.



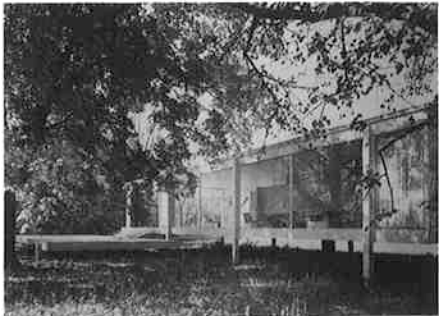
Neutra: Kaufmann House, Palm Springs

'... I remember, in 1947, a prestigious event at the Museum of Modern Art – the Mies van der Rohe exhibition. It was a dramatic display of architecture with ceiling-height photographs and full-scale steel and brick details built on the floor.

Frank Lloyd Wright was at the opening, complete with cape and cane. I heard him say to a companion that this was the work of one of his more talented disciples! ...'



Mies van der Rohe and Philip Johnson



Mies van der Rohe: Farnsworth House

1946–1947

On graduation in 1946, at Gropius' suggestion, Seidler attended Josef Albers' Design Course at Black Mountain College, N.C.

'... I found out more about visual perception at Black Mountain than at any architecture school. We learned by tangible experience why we prefer certain images to others: it is because our eyes respond differently from those of people at other times in history ...'

Albers made us think through spatial-visual problems posed verbally and only then did he encourage us actually to test our answers physically (only to find out we were usually wrong!). He taught us to think spatially around and through objects by setting puzzling tasks. His method of teaching was tantalising because he made his students participate in exploring phenomena of vision ...'



Seidler's parents and brother leaving USA for Australia, 1946

Marcel Breuer had earlier befriended Seidler at Harvard and when he established an office in **New York**, he asked Seidler to be his first assistant. Seidler worked on Breuer's own house at New Canaan, Robinson House at Williamstown, Geller House on Long Island, Thompson House at Ligonier, etc.

'... I became intimately involved with his methodology of approach. Each building design had as its theme a single strong idea. Plans were always

basically direct in organisation and resulted in related sculptural masses. Detailing was consequential and universally applicable. It was continually refined and carried forward from one project to the next ...'

During his spare time Seidler worked on projects for friends, such as the Pickard House in Toronto: an addition of a sunroom and terrace.



Studio Building, Black Mountain College



Albers teaching



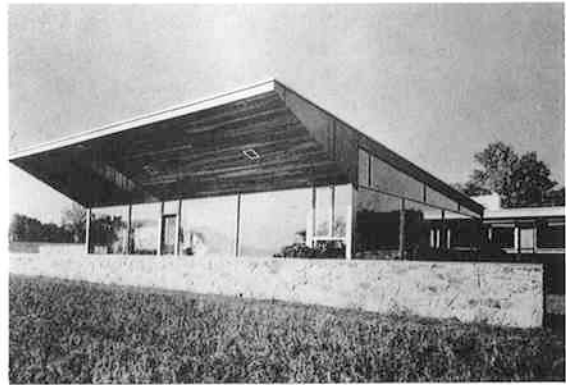
Breuer: Geller House



Breuer House, New Canaan



Breuer & Seidler on site



Breuer: Robinson House



Breuer: Robinson House



Breuer: Fischer House



Seidler: Pickard addition



Albers' class



Seidler, Varda and students



Breuer: Robinson House



Seidler Studio Apartment
222 Riverside Drive
New York



Rudolph: Florida House

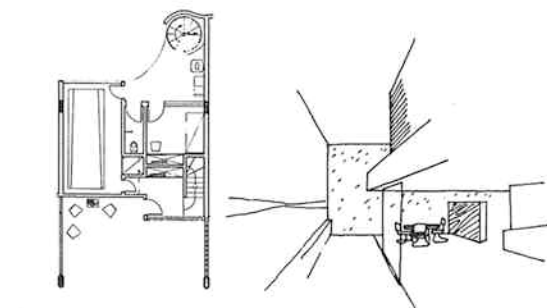
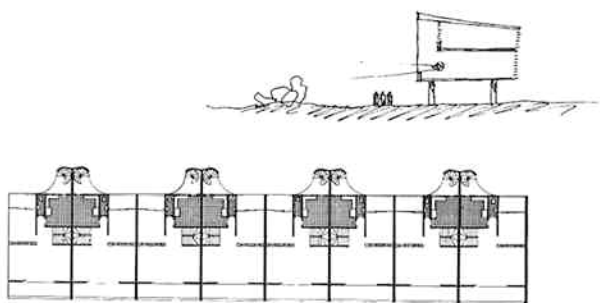
1948

The excitement generated by the new architecture of Brazil brought Seidler to Rio de Janeiro; there he associated with Oscar Niemeyer and worked on housing for the Aeronautical Training Centre at San José dos Campos.

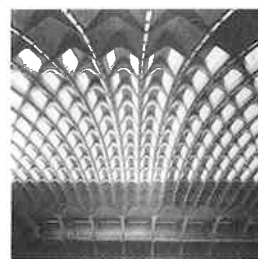
'... The exuberant sculptural forms of Brazilian buildings were new to me and I remember Gropius referring to Niemeyer as architecture's "Paradiesvogel" (bird of paradise). Structures were of tough concrete, very different technically from the lightweight timber used in the USA. I learned about sun protection in a warm climate. The experience there came back to me in my work, years later ...'



Dupré, Seidler, Niemeyer, Fernandez in São Paulo



Niemeyer: San José dos Campos Housing



Nervi: Exhibition Hall, Turin



Studio-Apartment
Point Piper



The remodelled bottom floor of a waterfront building at 4 Wolseley Crescent, Point Piper, Sydney. Seidler's studio and living quarters, 1948-60. Seidler used it as his office until his marriage in 1958, and his domicile until 1960.

Seidler's family moved to Australia in 1946. They urged him to leave New York and join them in Sydney. For a long while he showed little interest until his mother wrote:

'We want you to come not just as a visitor, but to accept a commission to design us a house.'

The thought of bringing his own ideas to reality was compelling and after working in Brazil he came to Sydney.

'... Even though I found the sea of red brick and tile suburbia oppressive, the expanse of Sydney Harbour was a delight and surprise. With its warm climate, clear blue skies, beaches and palm trees, it seemed like a place for holidays.

Just as most of the Breuer Houses in Connecticut were built on large tracts of land, in the search for a site, I chose a virgin area of bushland. It was secluded from development and

Rose Seidler House
Turramurra



see p. 34



Photographer brother Marcell, builder Bret Lake and Seidler on site



Sir John Sulman Medal
RAIA 1951



Niemeyer: Tremaine House



Breuer House, New Canaan



Breuer: Exhibition House, MOMA Garden

The Snowy Mountains Scheme is begun. It signals Australia's plans for expanding and developing its industrial and manufacturing capacity.

1949

likely to remain so, being at the edge of a valley of public reserve, Ku-ring-gai Chase.

Although official obstacles made themselves felt almost immediately, support came from local architects who were experiencing the same problems. I found Sydney Ancher, Arthur Baldwinson and Douglas Snelling, who were kindred spirits, ready to exchange views and information. Ancher suggested a builder, Bret Lake, and soon work was

started on my parents' house. Periods of inactivity caused by the shortage of building materials were usual.

When completed, the house caused quite a stir; sightseers and press reports abounded. On weekends, people swarmed around the house, sometimes four deep, looking through the glass walls! . . .



Commissions to design houses regularly brought about confrontation with local councils on matters of design, which often ended in litigation.

' . . . Much public attention was drawn to arguments and court cases about the design of unconventional houses. The legal precedent quoted often was the case brought by the architect, Sydney Ancher, against Warringah Shire Council who refused a permit for a flat-roofed house.

The judgment handed down by Justice Sugerman in March 1948 ruled in favour of the architect's design. After expert evidence, he considered en-

1950

couragement for progressive architecture to be in the national interest, which in his view must be put before the parochial interest of the local community.

In spite of this, Councils continued to object to designs of Modern houses, which resulted in me having to fight in court to have my designs declared innocent! . . .

Rose House
Turramurra



see p. 42

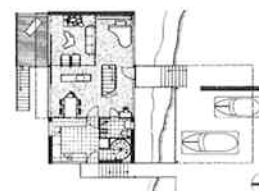
Marcus Seidler House
Turramurra



see p. 46



Waks House 1
Northbridge



Dr. Fink House
Newport



COUNCIL WON'T PASS MODERNISTIC ROOF

THE slope of a roof as designed by an architect, is

preventing a Sydney man from building his home.

He is neurologist Dr. S. Fink, whose architect, Mr. Harry Seidler, has not been able to have his plans approved by Warringah Shire Council.

Mr. Seidler, who graduated in architecture at Harvard University, and worked for some years in New York, said yesterday:

"I have been offered to give three building committees a lecture, illustrated with slides, to show them what modern design really is."

"They haven't refused to listen to me, but one staff member said: 'I don't want to see it.'"

Insult to architects

When Mr. Seidler submitted his plans for the Fink's proposed house at Newport, the building inspector said the design would be approved if the roof was changed.

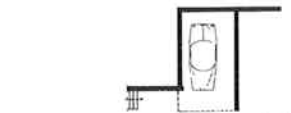
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Bowden House
Canberra



COUNCIL YIELDS OVER HOME

Sydney architect Harry Seidler has won a three-month fight with Warringah Shire Council for a permit to build a modern-style home at Newport.

The Council has just written to Mr. Seidler stating that plans for the house probably would be approved.

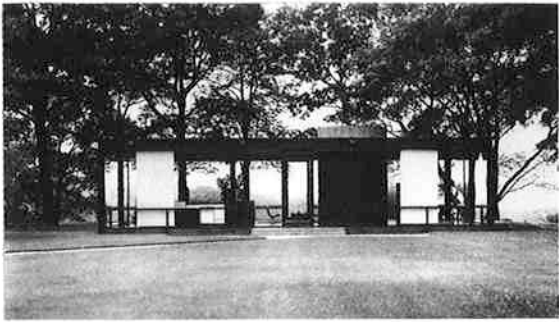
Mr. Seidler said yesterday that his floor, rectangular in plan, had saved the 1000-sq-ft house with its 1000-sq-ft of glass and with a modern interior to the room.

In February he had submitted to Warringah Shire Council plans for a 1000-sq-ft house at modern design. He is seated at Queen's Parade, left.

The roof was about 100 ft. pitched slightly towards the rear, so that rainwater would run to a central pipe and then down into the house drainage system.

Control, building, inspection and material of the roof must be approved by the shire, and the house in line with other development in the shire.

Mr. Seidler is one of the modern school of architects who believe that a house should be more than a comfortable shelter.



Johnson House, New Canaan



Breuer: Vassar College Dormitory

Seidler settled into Sydney with ease. The local profession was eager to learn about his American experiences and helped him with builders. This was the decade of the glass box as epitomised by Philip Johnson's house at New Canaan, Connecticut, 1949.

'... After the first year in Sydney, quite a number of people wanted me to design houses for them. They were average people, at first, mostly Europeans, German and Austrian migrants who had experienced Modern buildings before. Then there were Australians seeking something other than the traditional brick house. They responded to the idea of houses designed to be more open to the outdoors, the warm climate, and to reflect an informal life-

style. What wonderful people, I thought, and how different from the very few clients Breuer had in New York who were wealthy and wanted Modern houses mainly for elitist-visual reasons.

But here they had one thing in common: severe cost restraints. The houses had to be straightforward in concept, simple and economic to build. The building industry was starting up slowly after a period of inactivity during the war.

It was difficult to find competent builders, who were prepared to state a firm construction price and a number of owners decided to become builders themselves. They employed tradesmen and labour of their own choice, a procedure that complicated and intensified my work and limited control ...'

The search for a standard house flexible enough in its planning to be easily adapted to different sites led Seidler to design the Universal House.

'... The challenge put to me often was the design of a "universal" house for the average family, able to be built for minimal cost on any site.

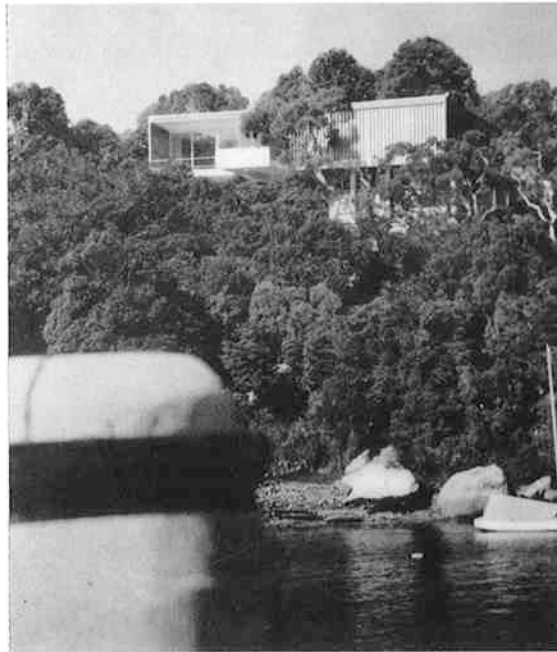
The response was a three-bedroom, 100 m² house, with courtyards, screen walls and garage varyingly arranged so that the living area was always private and faced north regardless of the site's orientation ...'

T. Meller House Castlecrag

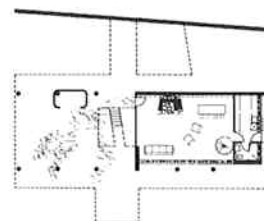
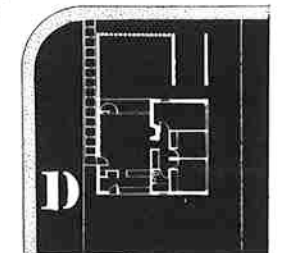
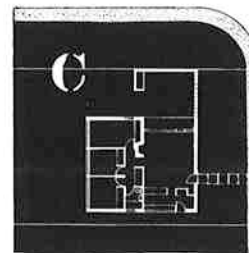
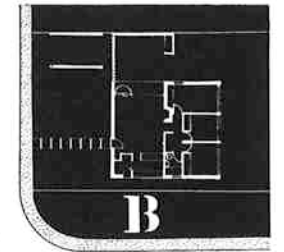
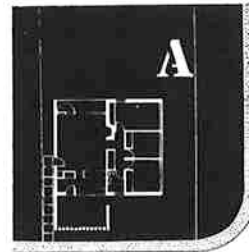


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Lowe House Mosman (Demolished 1989)



Universal House (Project)



THE SUNDAY HERALD, MARCH 18, 1951

BATTLE OVER A PLAN — The House AND



THE MAN



MR. H. SEIDLER

Council "Butchers, Grocers" ARCHITECT MAY FIGHT BAN ON HOME PLAN

The architect, Mr. H. Seidler, of Wolseley Crescent, Point Piper, has been in Sydney just over a year.

He said: "The building inspector of Willoughby Council rang me up and asked me to come out personally and explain my blueprints because he didn't understand them."

"Yet, on his advice, a bunch of butchers, grocers, and so on, tell me, a qualified architect, that my ideas of a home have no aesthetic value."

The council had objected to the plans on the grounds of "design, materials, and location of the proposed building site. It is also considered that to approve of the same would not be in the public interest."

"Unless the council reverse their decision, I intend to take legal action against them."

"Homes built to the specifications of my plan stretch from one side of the United States to the other."

"Already, I have built four homes around Sydney, more or less on the same pattern as the one which Willoughby Council have objected to."

"But even then I had to spend hours with two other council representatives explaining my plans."

SUN AND SHADE

The house to which the council has objected would be a solid structure of timber, glass and brick, with steep windows shaded to let in the sun in winter and keep the rooms in shade in summer.

"There are no tiles and only half the bricks would be needed as in a normal brick house on the same lot."

Modernistic House Ban Overruled

The Minister for Housing, Mr. Clive Evatt, has overruled Willoughby Council's decision disallowing a Canadian architect, Mr. Harry Seidler, from erecting a modernistic house at The Bulwark, Castlecrag.

This follows a story published in "The Sunday Herald" on March 26.

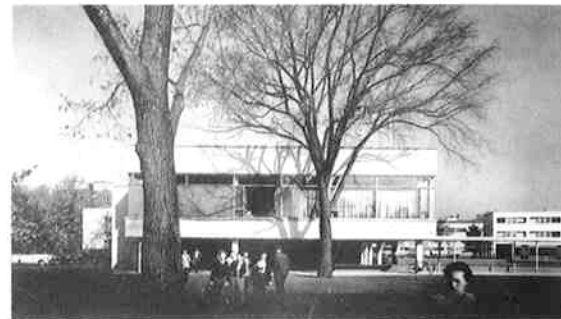
The architect approached the Minister, who decided to sponsor the dwelling as a "demonstration" home.

In a letter of approval, Mr. Evatt said that Mr. Seidler was taking one step towards releasing architecture in New South Wales from shackles that bind it at the moment.

The house will have three levels, connected by inside ramps. There will be a full-height glass wall in every room.



Frank Lloyd Wright: Johnson Wax Administration Building



Gropius with T.A.C.: Harvard Graduate Centre

1951

'... I welcomed the imposition of economy on the design of houses – I felt that it is only by making progressive design available to people of average means, that Modern design would become universally accepted. To achieve reality, buildability, meant employing direct and minimal means, which also seemed in line with the zeal instilled in us by Gropius, to help build a better world for everyone ...'



Already by 1950 Seidler was involved in larger projects:

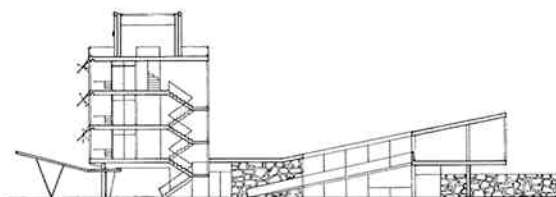
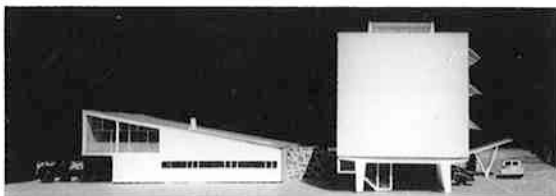
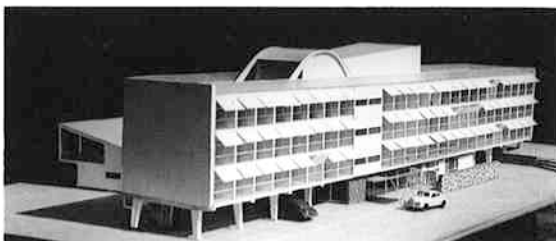
'... My many attempts at designing large projects here did not materialise beyond the scale model stage ...'

Rose Seidler House receives the Sir John Sulman Medal from the RAA. This is the first of many such design awards.

Tuck House
Gordon



Sydney University Student
Hostel Camperdown (Project)



DEADLOCK ON HOSTEL

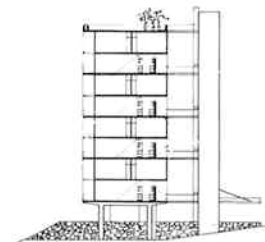
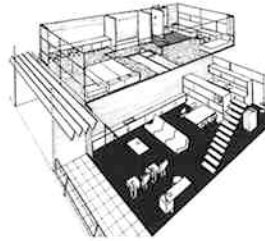
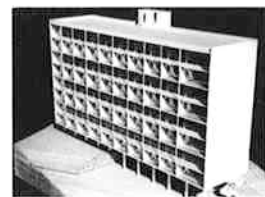
Minister Powerless

Plans for the construction of the, by now, almost legendary S.E.C. hostel have again come to a deadlock in the three-cornered game between the S.E.C., the Minister for Housing (Mr. Chas. Ewart), and the City Council.



Model constructed by S.E.C. architect Harry Seidler of his proposed student hostel. Reports this week indicate that the hostel looks like being right out of existence.

Ithaca Gardens Apartments 1
Elizabeth Bay (Project)



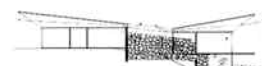
Williamson House
Mosman



see p. 50



Rubensohn House
Quirindi (Project)



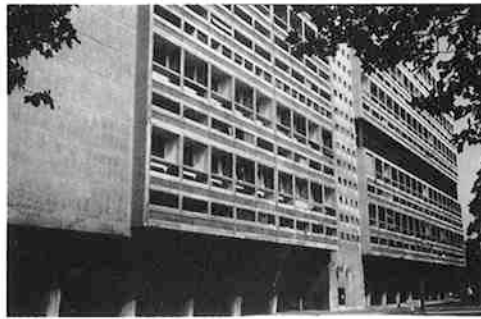
REMARKABLE HOUSE AT THE SPIT

A remarkable house which Sydney's John Sulman medallist Harry Seidler is building near The Spit is so arresting in appearance that the builder has erected a warning notice to keep sightseers away.

Mr. Seidler has designed the house so that the owner can garage his car on his roof—in two dome-shaped alofts, that look like Eskimo igloos. Local residents describe it as the "strangest house in Sydney." Builders and architects say its construction is revolutionary.

PRECISE EDGE
Mr. Seidler said yesterday: "We had to get exceptional strength and lightness to fix the house to such an extremely steep slope—it runs away at an angle of more than 45 degrees down to the sea rocks below."

To achieve this double aim he used what structural engineers know as the flat-slab principle, that is, a flat slab of reinforced concrete, built without beams and supported by columns. Engineers say it is the first time that this principle has been adapted to domestic architecture in Australia. To put the idea into effect Mr. Seidler obtained the co-operation of Mr. P. O. Miller, consulting civil engineer, who produced and tested for him a special concrete of high-compression strength, strong enough to support a weight of 2,000lb to the square inch, compared with 2,000lb for ordinary concrete.



Le Corbusier: Unité, Marseilles



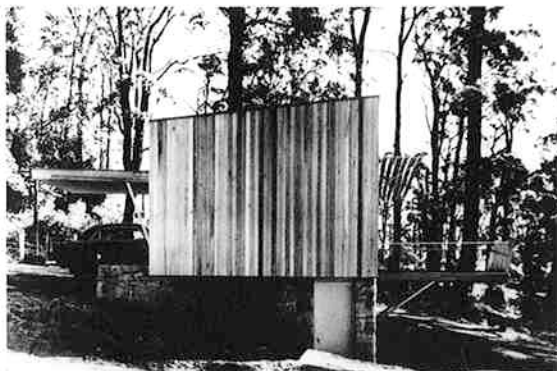
1952



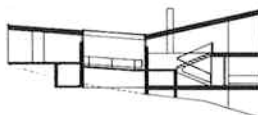
This was the decade of the small house. Seidler was kept busy with many small low-cost and a few larger commissions. It was a far cry from America with its wealthy patronage of architecture. By this time Seidler was enjoying wide recognition, socially as well as professionally.

'... At that time, Breuer was receiving larger commissions other than houses. In 1948, he had tried to discourage me from coming to Australia and in 1952 he wrote to me asking if I would return to the USA and open an office for him in California, to work on a big project. It was a great temptation, but finally there was really no choice, because I had so much work and houses in construction, that I decided to stay...'

Sussman House
Kurrajong Heights



Thurlow House
Blakehurst



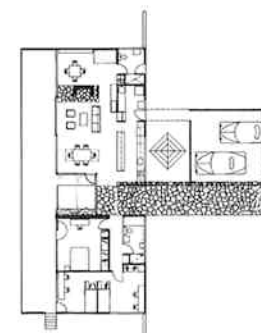
Hutter House
Turramurra



see p. 52

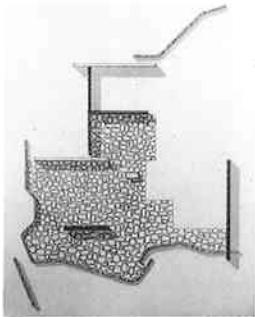


Landau House Whale Beach
(Demolished 1989)



Barnes House
Lane Cove (Project)





Breuer: Neumann House space



Breuer: Clarke House

1953

Seidler stayed in the public eye with a series of controversial court cases on behalf of architectural innovation.

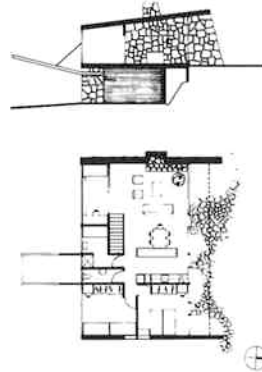
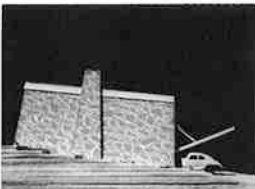
'... One of the most protracted and bitter fights was with Kuring-gai Council who refused to permit a house with walls of glass rather than masonry. The absurdity of their argument became clear when they capitulated after five months, at the threshold of the court. But the little house was never built – the clients could not wait and bought a house elsewhere ...'

The depressed state of the post-war Australian economy lasted well into the 1950s until revived by the Korean War. The Korean War ended in July 1953. Basic materials in building which were previously in short supply except for essential works began to become more widely available.

Waterman House
Palm Beach



Bluhdorn House
Roseville (Project)



The Sydney Morning Herald, Sat., March 22, 1953 9

Another K.O. By Young Fighter

HARRY SEIDLER, the son of a Viennese shirt-maker, reinforced his claim to be one of the most positive forces in Australian architecture the other day when, in face of his crusading zeal, Kuring-gai Council threw in the towel and approved one of his home designs rather than fight out the issue in court.

Seidler, now barely 30, had designed a house of advanced contemporary style to be built in Abingdon Road, Roseville, with front and rear walls consisting almost entirely of glass and masonry.

The council threw out the plan on the grounds that—

● The area was a "back area," where walls had to be of brick, stone or concrete.

● The appearance of the house would be out of keeping with other buildings in the locality.

● A house of such a design would be contrary to public interest.

MOST architects, when faced with a situation of this kind, leave the client to decide whether to take the municipality's view lying down or to risk the delay and expense of court action.

But not young Harry Seidler. He took the council to court at his own expense, so that he might publicly justify his professional competence and the right of an architect and client to build to an individual viewpoint.

A few days before the scheduled date of the hearing the council capitulated and passed the plan.

Now the council must pay not only the legal costs it incurred first when it had rung under the law, but Seidler's as a result of Seidler's blow.

The total probably will be four years he has been here he moved this work to abolish council has shaken more councils to control of building design? Councils or others who may seek to thwart him should re-constructing roads and playgrounds. Australian architects would be expected that, for all his youth, he is highly qualified in his profession as a professional man.

This was an unusually blunt lead with their chief in bonds of statement for Seidler to make, with Seidler.

As a rule he is a soft-spoken and courteous young man.

His gentleness of manner probably misleads municipal councillors—when he appears before them to defend one of his house plans—into the belief that here is a nervous young upstart who can easily be brushed aside.

The crisp curly black hair, the soft brown eyes, look so boyish and unassuming.

Only when they reject his plan do they realize that they have aroused all the lightning fury of a mother who believes her young are about to be, say, thrown under the third engineer's steam roller.

It's a very different Seidler who bounds from his corner, fighting mad.

For this personable young bachelor does not practice architecture merely to make money.

Although, after a few uphill years, he is probably doing well enough (over \$100,000).

His fervour is that of a crusader. He has struck at the men who have made of Sydney which, with its other similar to ours, the arrangement of the unequalled in curb, and undulating divisions of by overlooking ponds of quality, clothed in magnificent trees, was for people.

He took the council to court at his own expense, so that he might publicly justify his professional competence and the right of an architect and client to build to an individual viewpoint.

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What are these fights all about?

Fundamentally, Seidler's fight is for freedom of expression. He readily concedes the right of some municipal or other authority to lay down minimum requirements to ensure that structures are safe and not injurious to health.

But he rejects their right to dictate the building materials to be used or to make and attempt to enforce, rules of thumb, judgments on aesthetic values.

To Seidler, fresh from beyond the seas, it was unthinkable that structures should be found guilty or not guilty by juries of municipal councillors who, with few exceptions, knew nothing about the subject.

Seidler's crusading zeal is reinforced by logic and freedom.

Australia is the only country where any claim to a share in Western civilisation, where the power of the State is so unthinkingly believed.

In Great Britain, where the local government set-up is similar to ours, the arrangement of the unequalled in curb, and undulating divisions of by overlooking ponds of quality, clothed in magnificent trees, was for people.

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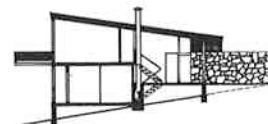


SEIDLER
Tigerish, 1953

Currie House
Newport

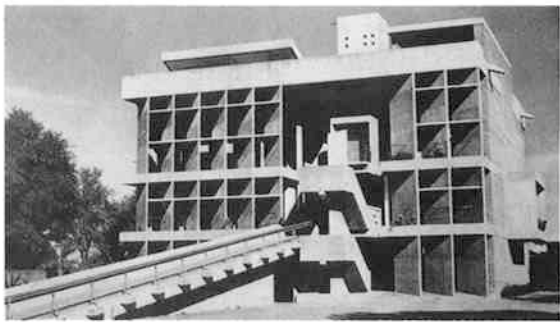


Lessing House
Pymble





London County Council: Roehampton



Le Corbusier: Millowners Building, Ahmedabad

1954

At Seidler's suggestion Walter Gropius was invited to visit Sydney.

'... I suggested to the Institute of Architects that they should invite Walter Gropius for their 1954 convention. He gave illustrated lectures which were a great success and his public comments, rejecting Councils' aesthetic control, were most topical. Gropius and his wife, Ise, loved Sydney, especially the beaches. My mother and I entertained them in her Turramurra house - speaking German and serving "Belegte Brötchen" ...'



PROF. OPPOSES RESTRICTIONS

Local governing bodies should not tell architects the kind of houses they should build, Professor Walter Gropius said last night.

Professor Gropius, one of the world's most famous architects, arrived in Sydney from America yesterday by Pan-American Clipper.

Mr. Seidler smiled when a reporter asked Professor Gropius whether councils should direct architects on house design.

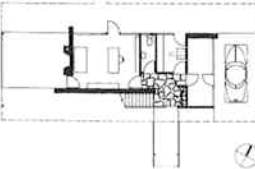
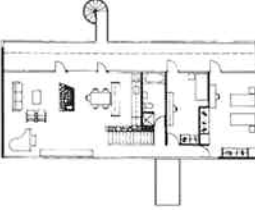
Several suburban councils have opposed Mr. Seidler's radical designs.

Professor Gropius answered: "I do not believe that design and problems of art can be governed by governments at all."

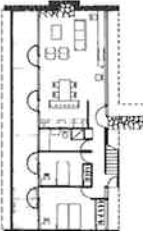
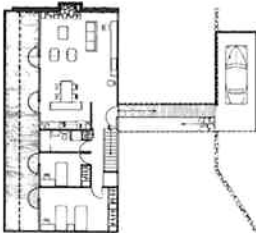
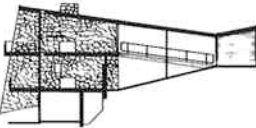
"All I have seen along that line has been a failure. The best they can do is hinder something ugly being built."

"Art and good architecture are creative. Governments and committees cannot create—they can only regulate."

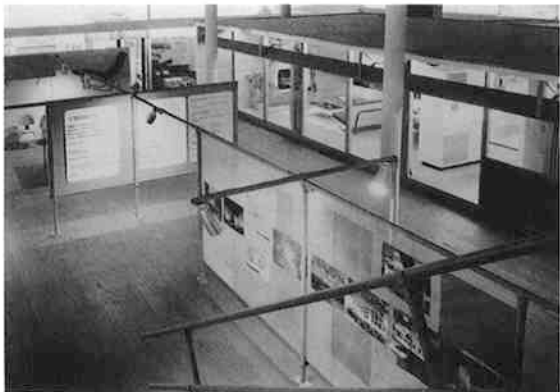
Piper House
Ryde



Klausner Duplex
Hunters Hill



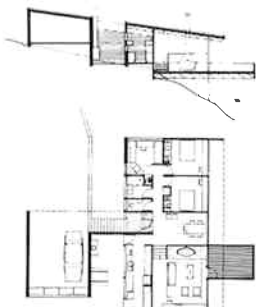
RAIA Convention Exhibition
& Model House Sydney



Modern architects continue to see the industrialisation of building as the key to satisfying the community's requirement for mass housing. Seidler designed the Exhibition House for the Sydney Town Hall. This sought to demonstrate the general idea of an industrialised house made of standard components as advocated by Walter Gropius in his General Panel System.



Newton House
Palm Beach (Project)



Horwitz Office Building
Sydney





Mies van der Rohe: Crown Hall I.I.T.



Le Corbusier: Ronchamp

Ronchamp introduced a new plasticity of form, a voluptuous element and a scenographic management of natural light.

'... Gropius, who admired Le Corbusier, always said that it would take one or two generations to fully understand and absorb his inventive work. After seeing Ronchamp in 1955, I visited Gropius and spoke enthusiastically about my impressions of it. He responded with great doubts about the validity of such highly sculptural expression in architecture ...'

Television broadcasting begins and the Olympic Games are held in Melbourne.

1955



The international public was mesmerised by Modern architecture. In Australia architecture was topical.

'... After long urging by the Horwitz publishing group, to make photographs of my houses architecture was topical. After long urging by the Horwitz publishing group, to make photographs of my houses available to them for a book, I agreed. The early photographs were all taken by my brother Marcell, who had been a professional photographer, but due to his other activities he

suggested that Max Dupain provide the latest images. Soon afterwards I built an office building for the publishers; my first. After the book appeared I felt the need to see work being done in other parts of the world. It was the first of almost yearly circumnavigations of the world since then, sometimes to work with consultants, but always to explore the newest as well as the treasurehouse of historic monuments through the ages ...'



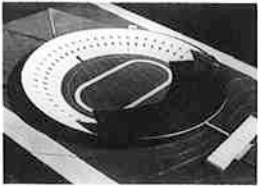
Harry Seidler met Le Corbusier at Chandigarh.

'... He was generous with his time and showed us the Secretariat building in construction – a human chain of mostly women was carrying buckets of concrete up the ramps.

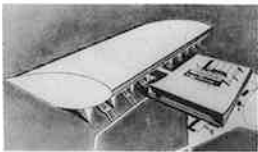
The few completed Capital buildings were wonderful sculpturally and inventive, given the limited means ...'



Olympic Stadium
Melbourne (Competition)



Olympic Swimming Pool
Melbourne (Competition)



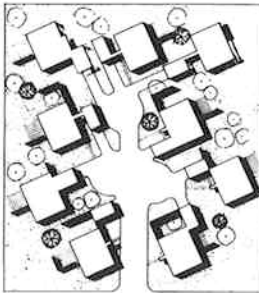
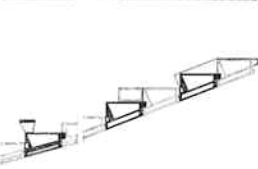
Group Housing
Kurnell



Amenities and Workshop
Building Banksmeadow



Breakspear House
Clontarf



Council Objects To Design Of Clontarf House

Manly Council has issued a stop-work order against a house designed by Mr. Harry Seidler and being built in Peronne Avenue, Clontarf.

The chief building inspection Delay

He said his design complies with these conditions.

Mr. Seidler said the council was informed on May 6 that the roof had been affixed and the building was ready for inspection.

He said that no inspection was made until June 8 and, because of the delay, the owner had spent a considerable amount since the building was ready for inspection.

Had the council conducted its inspection when advised, the present contentious matters could have been settled at that stage.

Suburban councils have been fighting a battle against contemporary building for many years," said Mr. Seidler.

"The reason why the development of home building in Australia is so far behind many other countries is that progress is stifled by local government legislation and the policies of intervention practised by many councils."

Mr. Seidler said the ordinance which governed the building of suburban houses was framed in 1929 and had been only slightly amended since.

It was, he said, a relic of the past and was out of date. It was, he said, a relic of the past and was out of date. It was, he said, a relic of the past and was out of date.

The council claimed that the house was not in conformity with the plan and specifications approved by it.

The council alleged that the ceiling heights of two bedrooms were less than the height approved.

The council alleged that the ceiling area of the living room was less than the ceiling area of the living room.

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SEIDLER WINS IN CLASH WITH COUNCIL

A prosecution launched by Manly Council against Harry Seidler, well-known Sydney architect, failed in Manly Court yesterday.

In his address at the conclusion of the evidence, Mr. L. G. Gorman said that it was unprecedented for an architect to be charged with the offence of aiding and abetting the commission of an offence against the Local Government Act.

Provided what the architect did was done honestly, he would not be guilty of any offence.

"Thickness Of A Piece Of Cloth"

Mr. Gorman said that in this case the council had sought to convict Seidler of a criminal offence on the basis of the thickness of a piece of cloth two feet high and the moving of a set of steps a few inches.

Dismissing both charges, Mr. Dash awarded Seidler 21 guineas professional costs and 12 guineas witness' expenses.

Mr. Seidler submitted that the council was a public body and had launched the proceedings bona fide in the public interest, and it should therefore not be ordered to pay costs.

The proceedings against an offence had arisen out of negligence in submitting plans.

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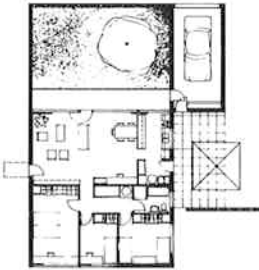
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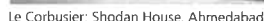
The proceedings against an offence had arisen out of negligence in submitting plans.

The proceedings against an offence had arisen out of negligence in submitting plans.

ARCHITECT ACCUSED OVER NEW HOUSE

A well-known Sydney architect, Harry Seidler, regarded as a leading authority on contemporary architecture, was said in Manly Court yesterday to have written to Manly Council about "characteristic antagonism against modern architecture" shown by local authorities.





Best Opera House design

OPERA HOUSE (above), with its shell-like roof off, showing the new auditorium placed side by side and the old theater below. **HELICOPTER VIEW** (top) showing the position of the shell-like roof, and (below) an exterior staircase, under the roof.

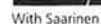
1957

'... One of the smallest houses built was for a signwriter. He was a man of acute visual sense who was determined that he just had to have a Modern house. The result is this 80 m², three-bedroom house which was built for the lowest cost ever, of £2,000! ...'

Jørn Utzon of Denmark wins the competition for the design of the Sydney Opera House. Saarinen rescued Utzon's design from the pile of rejected drawings. '... Saarinen came to Sydney as one of the judges for the Opera House – he arrived late and insisted on going through the pile of drawings the other judges had eliminated. He pulled out Utzon's design and spent the rest of the week persuading the others that this was IT ...'

Seidler commends Sydney Opera House jury.

"I Am Quite Staggered."
Mr Harry Seidler, the Sydney architect who collaborated in one of the designs: "The winning design is poetic. It is a piece of poetry. It is magnificent. I am quite staggered by it. The jury should be commended for having the courage to award the prize to it."



'... after the judging, we gave him a party for young local architects at my parents' house. It pleased him to see his "womb" chair there. He showed slides of his latest work – the General Motors Centre in Detroit ...'

Heyden House
Miranda



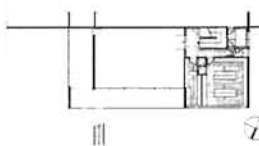
J. Meller House
Double Bay



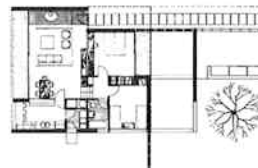
Sydney Opera House
Sydney (Competition)



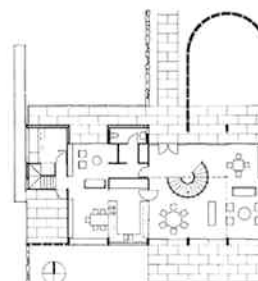
Bowling Club
Canberra



Glass House
Chatswood



Tyree House
Clifton Gardens (Project)



Sydney Opera House
International Competition
'honourable mention' 1957



Breuer: UNESCO



Mies van der Rohe: Seagram



Le Corbusier: Chandigarh



Applying the Gropius' team approach to Australian urban design problems – McMahon's Point, A new vision for Sydney. Seidler looked to the future.



The McMahons Point team

The office moved from the Point Piper studio to Caltex House at 167 Kent Street where Dusseldorp had his offices.

J. Bland House

J. Bland House
Coogee (Demolished 1988)



Basser House

Basser Hon
Cammeray



Moloney House

Moloney House
Kangaroo Point



McMahons Point Development

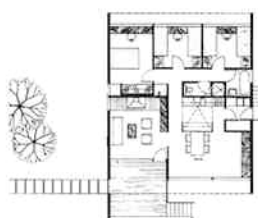
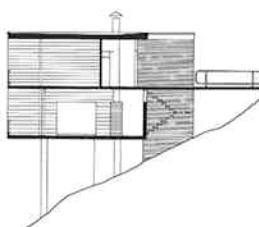
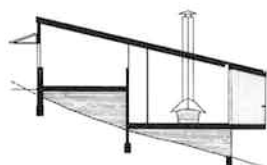
McMahon's Point Dev
North Sydney (Project)



see p. 70

Hogbin House

Hogbi
Avalon

[illegible]

McMahon's Pt. a residential area

The Minister for Local Government (Mr. Renshaw) yesterday said he had decided to rezone as residential McMahon's Point, North Sydney.

[illegible]



Candela: Restaurant, Mexico



Frank Lloyd Wright: Guggenheim Museum

1958

On 15 December 1958 Seidler married Penelope Evatt on her 20th birthday. Next to her is her uncle, Dr H.V. Evatt, and her father, Clive, behind.

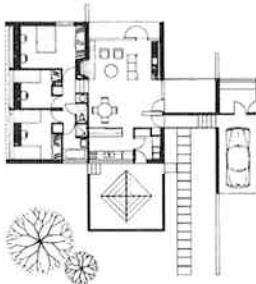


'... When I married Penelope we went to Japan for our honeymoon, staying at the original Imperial Hotel built by Frank Lloyd Wright. It had incomparable public spaces. Post-war reconstruction had not yet fully started in Japan – we met Maekawa and saw his and Tange's early work in Takamatsu. Seeing the Katsura summer palace and its garden was memorable. We were some of the first visitors to Red China – in Hong Kong harbour people still lived in boats ...'

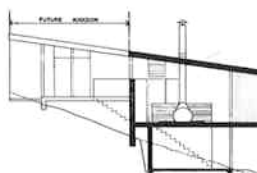
Kalowski House
Dover Heights



Exley House
Warrawee



Luursema House
Castlecrag



Talmudical College
Bondi



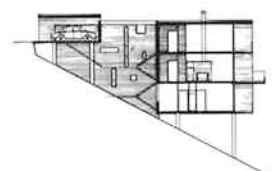
Blues Point Tower Apartments
North Sydney



see p. 72



Waks House 2
Northbridge



Frank Lloyd Wright's death on 9 April 1959 was followed by Le Corbusier's death six years later on 27 August 1965. These departures signalled a new phase in Modern architecture, a changing of the baton. A younger generation was waiting in the wings. The New Brutalism which arose in Europe was a serious attempt to reform Modernism.

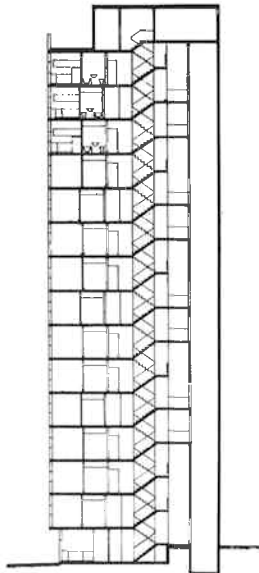


Le Corbusier: La Tourette



Breuer: St John's Abbey, Minnesota

City Council Apartments
Camperdown (Competition)

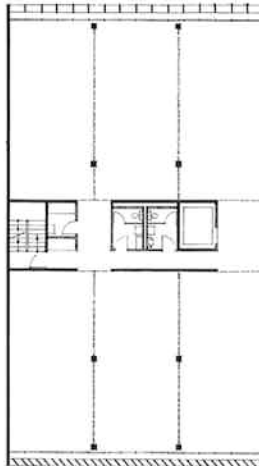
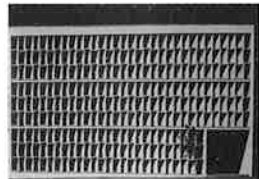


Paspaley House
Darwin

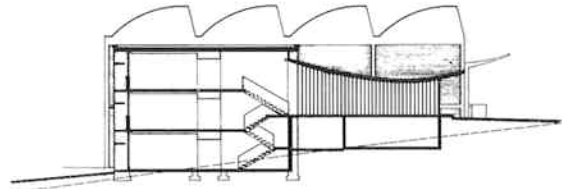


Architecture and Arts Award
1962

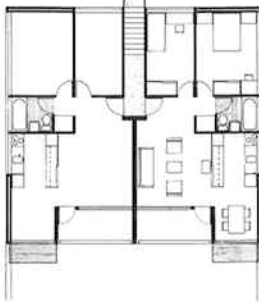
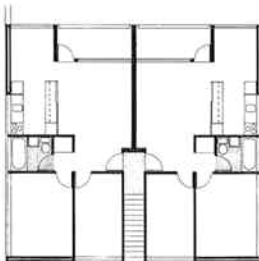
Printers Union Building
Sydney

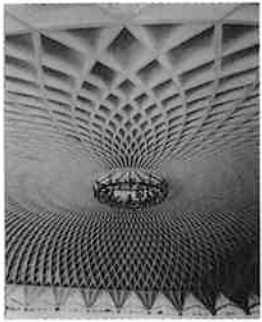


CIBA Admin. & Warehouse Building
Lane Cove

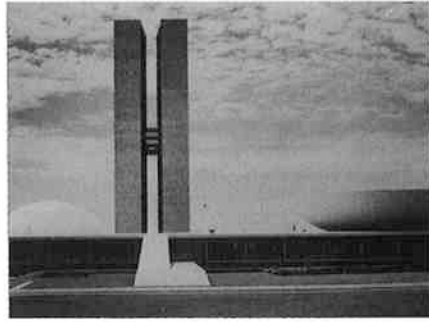


Apartments
Avalon





Nervi: Palazzetto dello Sport



Niemeyer: Brasilia



Breuer: Flaine

1960

After initially being impressed by the intellectual brilliance of Philip Johnson, Seidler was later to become increasingly disenchanted by him.

'... While working with Pei, I met many old friends from my student days and Philip Johnson, who had built some very elegant buildings including the Seagram Tower with Mies van der Rohe. He was most hospitable and generous to us, entertaining us in his New Canaan glass house. However, the admiration I felt for him then has waned in recent years, since he espoused Post-Modernism as an acceptable direction for architecture to take ...'

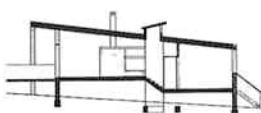


After completing the first multi-storey building for G.J. Dusseldorp's organisation, he asked Seidler to work on an ambitious city centre development – Australia Square. Dusseldorp admired the New York developer Zeckendorf whose architect I.M. Pei was Seidler's former classmate at Harvard. He arranged for Seidler and Pei to collaborate on the first proposal. It was later abandoned, requiring more site area than Dusseldorp owned.

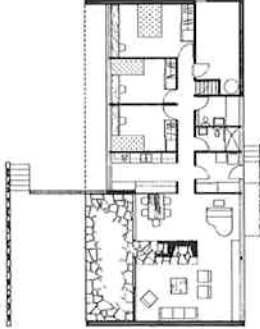
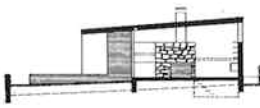
Silvers Building Ultimo



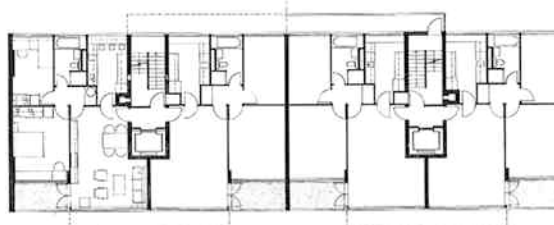
Grimson & Rose Exhibition House Pennant Hills



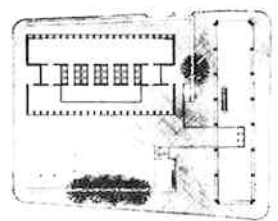
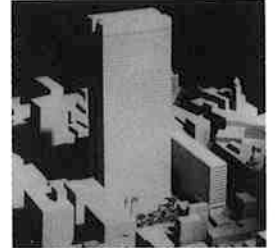
Long House Wahroonga



Ithaca Gardens Apartments 2 Elizabeth Bay



Australia Square 1 Sydney (with I.M. Pei, Project)





Saارين: TWA Terminal



Saارين: Dulles Airport

1961

First real recession since World War Two. Menzies came close to losing the federal election.

Australia Square passed through many vicissitudes before it became a reality.

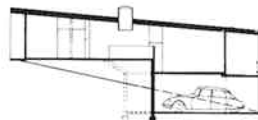
In the same year Seidler moved his office to Lend Lease House at 47 Macquarie Street, Sydney.

In the early 1960s medium and high-density housing replaced the single dwelling as the design focus.

Lend Lease House Offices Sydney



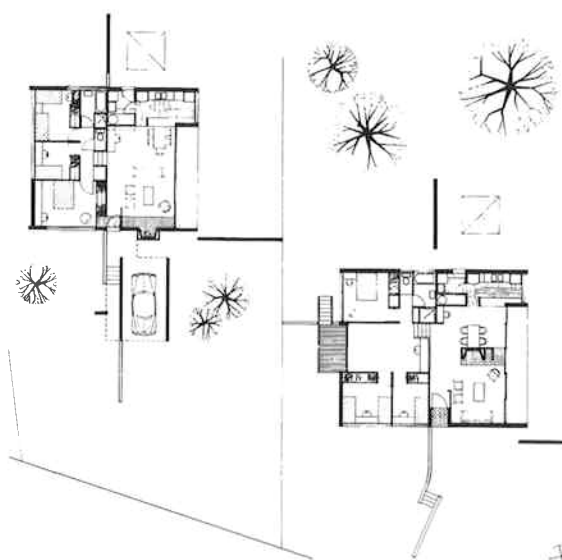
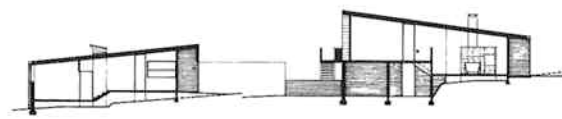
Weinreich House Vaucluse



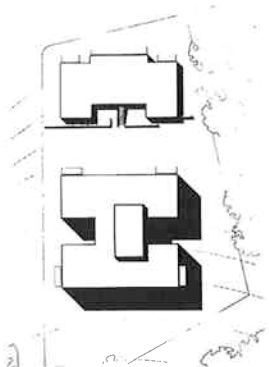
Wood House Penrith



Two Exhibition Houses Carlingford

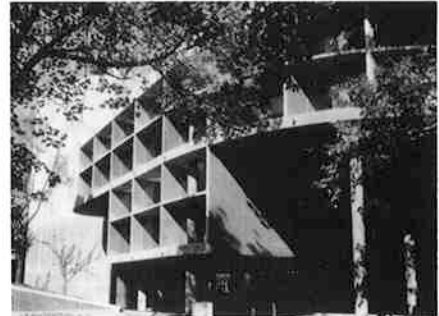


City Council Apartments Paddington





Ellwood: Rosen House



Le Corbusier: Carpenter Centre, Harvard

1962

This year marks the beginning of Harry Seidler's CBD high rise when his career takes off with the design of Australia Square.

Australia Square was a source of controversy when it was first proposed as a 600 ft 58-storey tower. To many people it represented the beginning of the Manhattanisation of Sydney.

Harry Seidler visits Nervi's office in Rome. This was to have a lasting effect on his subsequent development with Nervi acting as his consultant and adviser for some of the architect's most innovative structures.



Australia Square 2 Sydney



see p. 112

SYDNEY, TUESDAY, DECEMBER 5, 1961 Urgent Talks In Council On Skyscraper Plan

The Sydney City Council planning and improvement committee yesterday decided that the council should meet council officers as soon as possible to discuss the building of a 600ft-high tower building in the heart of the city.

The tower is part of the Australia Square project, which will cost more than £12 million.

Details Of Project

On the George Street side there would be the 600ft building, a 58-storey circular tower.

On the other side of the plaza facing Pitt Street, would be a 156ft-high rectangular office block.

Below the site there would be three floors for car parking building about 600 cars.

At ground level there would be an open plaza extending over the whole site, and enabling pedestrians to walk between George and Pitt Streets.

Arrangements For Finance

Mr. Elworthy said Lend Lease Corporation had made arrangements for a group of overseas merchant bankers, who were partners in the project, to supply the finance.

The project would be built in five stages over five or six years. The Pitt Street building would be the first stage.

£12m PLAN REJECTED

PLANS for Sydney's spectacular £12 million Australia Square project have been rejected by the Building Heights Committee.

The plans included a 58-storey, 600-foot cylindrical office building, and another of 15-storeys.



Sydney's proposed Australia Square project. The Sun, Feb. 2, 1962.

DAILY TELEGRAPH FEBRUARY 20, 1962

SUPPORT BY COUNCIL FOR SQUARE

The City Council yesterday unanimously approved in principle the £12-million, 58-storey Australia Square project.

The council referred the project to the Chief Secretary (Mr. Kelly), who will give the views of the Height of Buildings Committee.

The City Council urged the Height of Buildings Committee, Mr. Kelly and the Local Government (Mr. Hall) to find a compromise on planning details, in principle final approval.

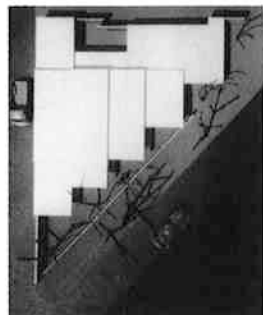
The project provides for a 156ft, 35-storey circular tower on George Street, flanked by a 15-storey building on Pitt Street.

The Council's decision followed a decision in February 12 by its planning committee to approve the project in principle.

View given

The Height of Buildings Committee gave its view at the Council's request. The chairman (Mr. A. G.)

Welfare Centre for the Aged Alexandria



Ski Lodge Thredbo



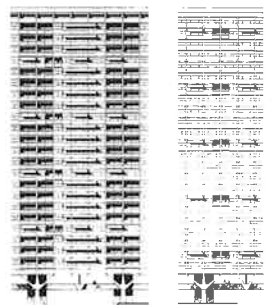
see p. 56



Victoria Tower Apartments Potts Point



Sydney Cove Redevelopment 'The Rocks' Sydney (Comp'n)



Sir John Sulman Medal
RAIA 1967

Civic Design Award
RAIA 1967

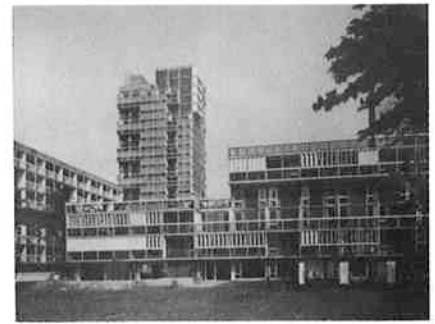
Wilkinson Award
RAIA 1965



Nervi: Palace of Labour, Turin



Nervi: Burgo Paper Mill, Mantua



Sert: Harvard Student Housing

1963

'... I had met Nervi in Paris on the Unesco site in 1955. When he accepted my invitation to act as structural consultant on Australia Square, I spent some weeks in his Rome office. It was a great education, learning to understand the clear underlying logic and his way of expressing nature's forces beautifully.

It all became tangible when seeing his projects in construction: the Olympic structures, the

paper factory in Mantua, the Turin exhibition building and the Pope's audience hall in the Vatican ...'



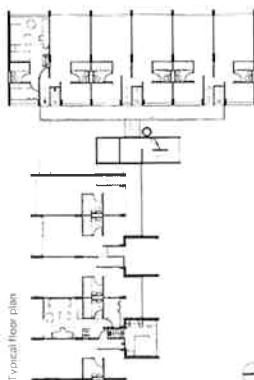
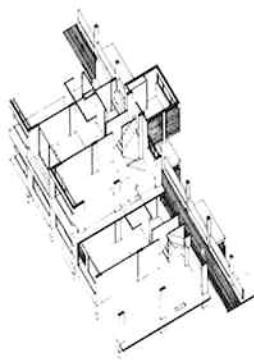
Harry Seidler re-establishes contact with his early mentors, Gropius, Breuer and Albers, on one of his many visits to New York.



Diamond Bay Apartments
Dover Heights



Ercildoune Apartments
Elizabeth Bay



Muller House
Port Hacking



see p. 54



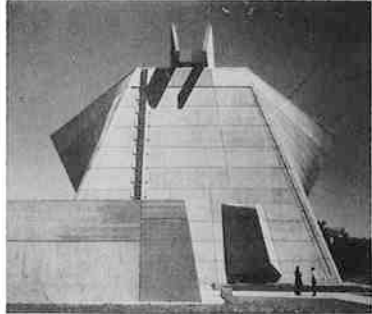
Monahan House
Castlecrag



Wilkinson Award
RAIA 1966



Breuer: Whitney Museum



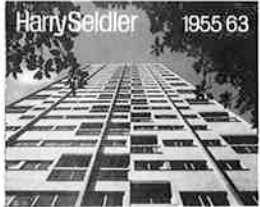
Breuer: Muskegan Church



Tange: Olympic Arenas

1964

Seidler discovers family life with the birth of his son Timothy
Evatt Seidler



The first tri-lingual publication introduced Seidler to an international audience.

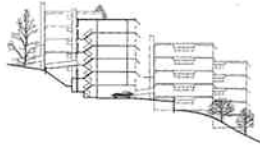
Apartments Rushcutters Bay



see p. 74



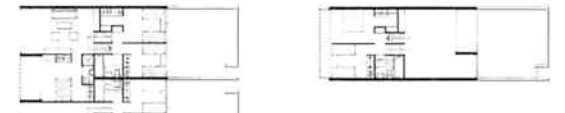
Apartments Earlwood



Eros House Offices Canberra



Campbell Group Housing Canberra



Garran Group Housing Canberra



see p. 78





Breuer: Koerfer House



Kahn: Salk Institute



Aalto: Otaniemi University

1965

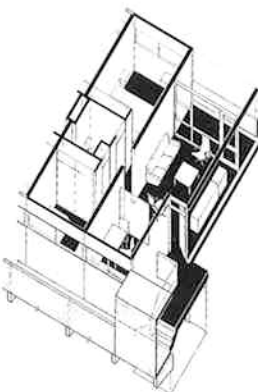
... The search for a sculptor to do a work for Australia Square came to an end at Saché in the Loire Valley—at Calder's delightful old farm house. I showed him slides of the project and he was keen to do a stabile. His studio was a charmingly messy place ...



NSW Housing Commission
Apartments Rosebery



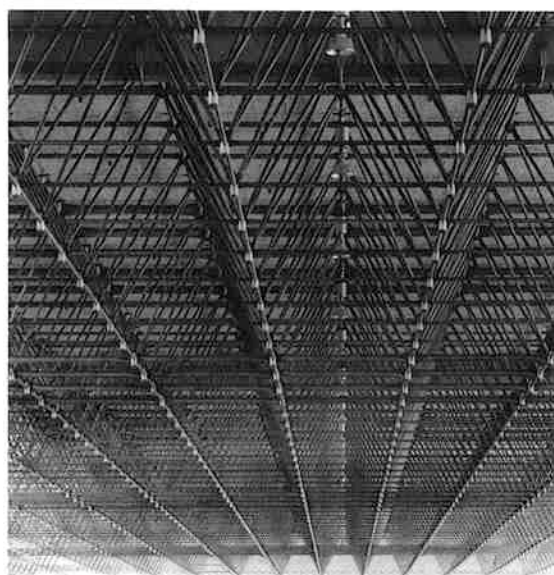
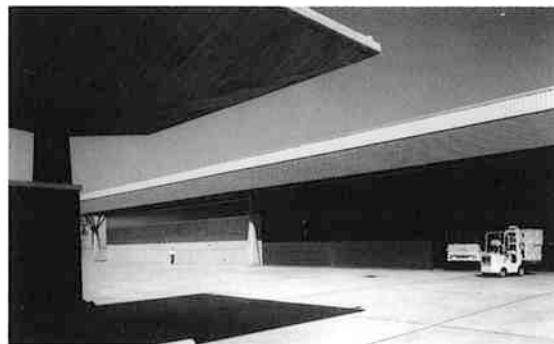
see p. 76



Apartments
Double Bay



NSW Government Stores
Alexandria



Horwitz Sloop



'... Tapiola is planning in our century at its best, its vision and implementation due to one man – a banker: Dr Heikki Von Hertzen.

The fact that different architects can create unity and yet diversity is proven there. Their designs are all built following Aarne Ervi's winning competition town plan.

The rest of the world should learn from this ...'



Ervi, Tapiola



Tange: Yamanashi Centre

1966–1967

Prime Minister Sir Robert Menzies retires. The Australian economy slows in 1966–67. The Sydney Opera House crisis brought together many segments of the Sydney artistic community in a common cause and focused world concern over the future of the monument. Students, architects, academics and many others protested at the NSW Government's precipitate acceptance of Utzon's resignation outside the gates of the Bennelong Point construction site.

Harry Seidler visited the Utzons at Copenhagen. This was after Jørn Utzon's resignation from the Sydney Opera House project.

Honorary Fellow AIA (Hon FAIA) 1966

Harry & Penelope Seidler House Killara



see p. 60



Wilkinson Award RAIA 1967



Mr. J. H. HINGHAM, director of the Art Gallery of New South Wales, was in a hot battle to address the crowd at the Opera House site yesterday. With him today is Sydney architect Mr. Henry Seidler.

1000 marchers call for Utzon

Nearly 1000 people marched from the Opera House to Parliament House today in protest over the resignation of Mr. Jørn Utzon.



JOERN UTZON

The only indictment during the demonstration came when a woman walked a placard from a building union representative and a hat with a developed hat police broke it up.

Some of Australia's most influential architects are looking that the Institute tell the Government no number one take over from Mr. Utzon until he can be replaced. He will get every thing done in his lifetime.

A leading architect said today the Government could find itself in an awkward position.

Meet fees

He said the Government could not have to meet Mr. Utzon's fee demands before any other individual member could take over from him.

"This is a strict rule to protect members who were sacked or who resigned," he said.

About 40 leading architects headed by Mr. Harry Seidler, are urging the Institute to ensure that Mr. Utzon is not replaced by any panel.



THE AUSTRALIAN, SYDNEY, MARCH 12, 1966

Utzon asks time to think again

For once he is not the architect Jørn Utzon, but a husband of a wife who has asked him to think again and to return to the project.

Mr. Harry Seidler, following from the Sydney Opera House, said he would be happy to see Mr. Utzon back at the project.

Four at a time.

TUESDAY MARCH 15, 1966

Utzon scapegoat move planned, says architect

A leading Sydney architect yesterday accused the NSW Government of making a scapegoat out of the architect Jørn Utzon.

Mr. Harry Seidler, following from the Sydney Opera House, said he would be happy to see Mr. Utzon back at the project.

Four at a time.

DAILY MIRROR, MONDAY, MARCH 14, 1966

'DELIBERATE CAMPAIGN' TO OUST UTZON

A deliberate campaign had been planned to shift Jørn Utzon from the Opera House project, Mr. Harry Seidler said today.

He was addressing a protest meeting in the Town Hall.

Mr. Seidler, a Sydney architect, said he understood the campaign had been planned with the aid of publicity experts.

More than 1000 people were present at the meeting.

The meeting was organised by the "Utzon in Charge Committee" to rally support for retaining Mr. Utzon as architect with full powers.

The Minister for Public Works, Mr. Davis Hughes, has given Mr. Utzon until tomorrow to agree to Government terms.

Mr. Seidler said the public had not been given the facts about the conflict between client, consultant and architect in the Opera House project.

In addition, the Government had accused the architect of being a scapegoat.

Mr. Seidler said that the public was entitled to know what was going on.

He said that the public was entitled to know what was going on.

Arlington Apartments Edgecliff



see p. 80



The Sydney Morning Herald, Tues., March 15, 1966

ARCHITECTS AT WAR

YOUNG REBELS LEAD FIGHT TO KEEP UTZON IN CHARGE

NEVER BEFORE have Sydney's architects been so bitterly divided as they are over the Utzon affair.

It is inevitable that rumours must flow from those in ignorance of what is being done," said the president of the N.S.W. Chapter of the Royal Australian Institute of Architects, Mr. Ron Gilling, in a report received by all members of the Chapter yesterday.

"Some of the rumours can be forgiven, but others have been so damaging to the character of the members that they are unforgivable."

On March 3, a disputation of 15 young architects met Mr. Gilling at the Chapter House. As a result of this meeting Harry Seidler was added to the select committee. Max Colburn was also added later in the week.

Protest march

Then came the protest march to Parliament House



SEIDLER

on March 3. The chapter would have nothing to do with it. Harry Seidler was dropped from the select committee for addressing the marchers at Bennelong Point, and Milo Dunphy was suspended from the post of public relations chairman for having taken part in the march. Both, however, were later reinstated.

Mr. Gilling reacted to the Government's announcement of Utzon's resignation, not by calling either a special general meeting of the

Chapter or a meeting of the 13 member council, but by appointing a select committee of seven architects to help to establish some satisfactory method of completing the building.

Last Wednesday the chapter council held its first meeting since the uproar began. At the suggestion of two members of the younger group, seven of the councillors went down to Bennelong Point that evening to meet Utzon and inspect some of his final sketch plans. The party consisted of Gilling, Morline, Mortlock, Collard, Gilling, Dunphy and Nigel Ashton (chairman of the State Planning Authority).

The conversation in Utzon's office went on until 11 p.m. Mr. Gilling was so impressed by what he saw and heard that he telephoned the Minister for Public Works, Mr. Davis Hughes, and then, accompanied by Byles Mortlock, went up to see the Minister at Parliament House. They stayed until 1.30 a.m. Mr. Gilling told Mr. Hughes that in his opinion

Utzon was competent and that no one else should be allowed to finish the Opera House. He reported that, however, that the Minister was unmoved.

Seidler takes lead

Mr. Seidler, whose group entry in the Opera House competition was one of 13 commended by the judges, is in effect leading the fight outside the chapter to keep Utzon in charge.

Although he had not been particularly close to Utzon in the past, he is now one of Utzon's two main confidants. The other is Peter Miller, a structural engineer and president of the Architectural Society, a rather exclusive group sometimes referred to as the "Ton Thirty" of the architectural profession in Sydney.

Seidler and Miller obtained legal advice for Utzon (his advice, incidentally, included the opinion that Utzon has not yet legally resigned) and they have been drafting letters for him at his office



Pei: Everson Museum, Syracuse



Candela: Olympic Stadium, Mexico



Breuer: Stillman House



Breuer: IBM Research Centre, France

1968

International and Australian recognition attended the completion of Australia Square.

Pan Pacific Architectural Citation
AIA 1968

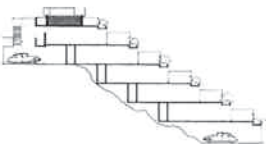


1969

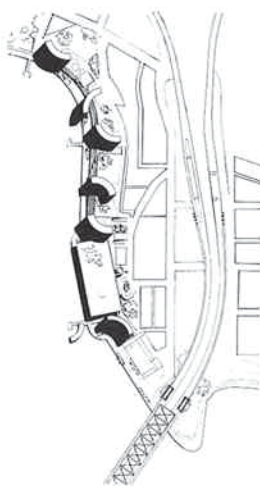
Artist Christo proposed to wrap Australia Square Tower, then in a project called *Wrapped Coast – One Million Square Feet, Little Bay, Sydney, Australia*, wrapped Little Bay, south of the city, with fabric.



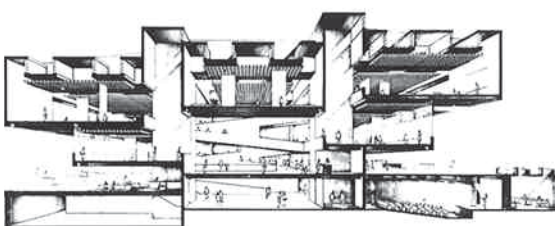
Ling Apartments
Elizabeth Bay



International Trade Centre
Milsons Point (Project)



National Art Gallery
Canberra (Competition)



Campbelltown Planning
Campbelltown



Condominium Apartments
Acapulco Mexico



see p. 82





Gropius: Gropiusstadt

Mies van der Rohe dies 17 August 1969.



Nervi Bridge, Verona



S.Q.M.: Hancock Tower

1970

Gropius dies 5 July 1969. Some years before his death, he left this 'testament' to his students:

'For whatever profession, your inner devotion to the tasks you have set yourself must be so deep that you can never be deflected from your aim. However often the thread may be torn out of your hands, you must develop enough patience to wind it up again and again. Act as if you were going to live

forever and cast your plans way ahead. By this I mean that you must feel responsible without time limitation, and the consideration whether you may or may not be around to see the results should never enter your thoughts. If your contribution has been vital, there will always be somebody to pick up where you left off, and that will be your claim to immortality.'

During the 1960s Sydney led the Western world in providing architect-designed modern houses for average families through merchant builders such as Pettit Sevitt. No similar product was available elsewhere. Local pulp 'fashion' magazines which promoted neo-historic-style houses instead ended this.

26 September 1969, Seidler office moved to 7 Ridge Street, North Sydney, a centre for creative activity.

Mass demonstrations against Australian participation in the Vietnam War.

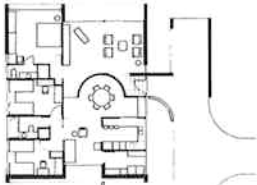
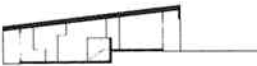
City Centre Planning Sydney (Project)



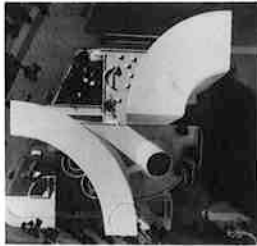
Memorial to Martyrs Rookwood



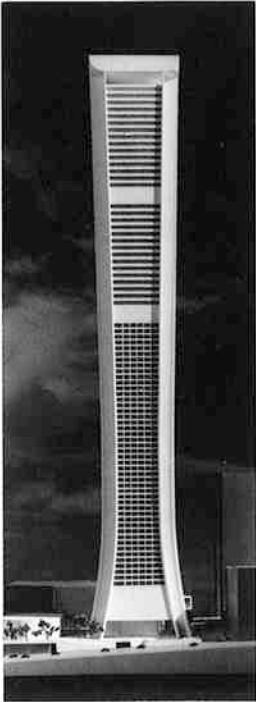
Pettit & Sevitt Exhibition House Westleigh



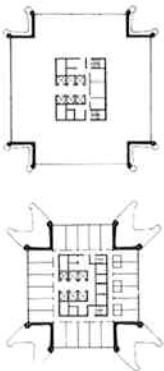
Chevron Development Melbourne (Project)



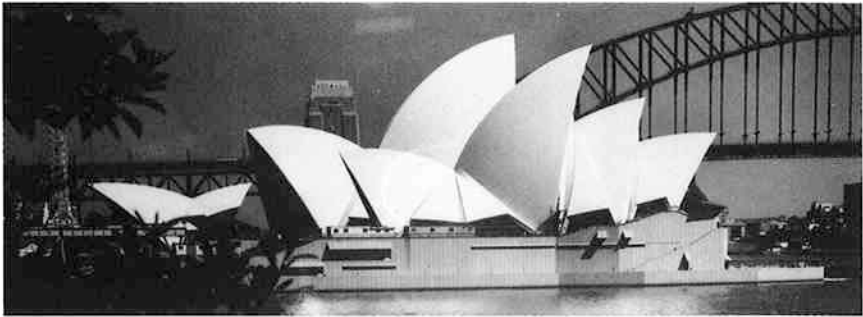
Hotel & Office Tower Sydney (Project)



Resort Hotel Fitzroy Is., Qld (Project)



The Sydney Opera House demonstrated that architecture was both a functional art and sculpture meant to be seen in the round, from every side and from above. The prominence of the building fabric in the city made it an influence on local architects well before its completion in 1973.



Utzon: Sydney Opera House

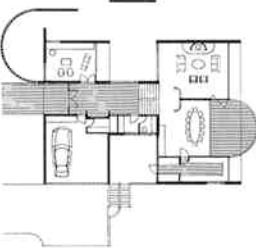
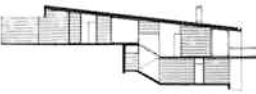
1971

Life Fellow
RAIA (LFRAIA) 1970



Perry and Seidler in Rome with bronze 'Double Knot'

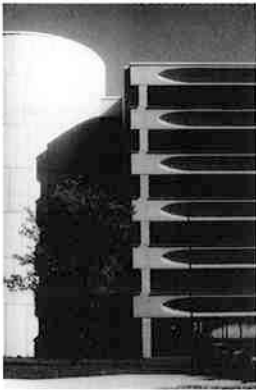
Renault House
Castle Cove



Trade Group Offices
Canberra



see p. 126



Ten Eyck Development
Albany, NY (Project)



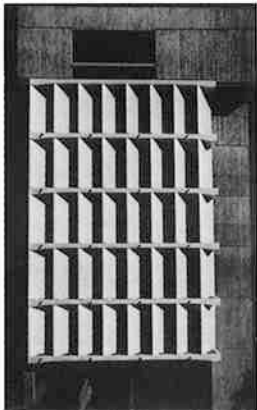
RAIA Exhibition Pavilion
Hyde Park, Sydney



see p. 124



Harry Seidler Offices
Milsons Point



see p. 322



MLC Centre
Sydney



see p. 140



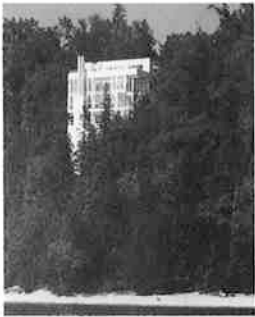
Merit Award
RAIA 1974

Sir John Sulman Medal
RAIA 1981

Merit Award
RAIA 1979

Civic Design Award
RAIA 1981

Sir John Sulman Medal
RAIA 1983



Meler: Douglas House



Kahn: Kimbell Museum

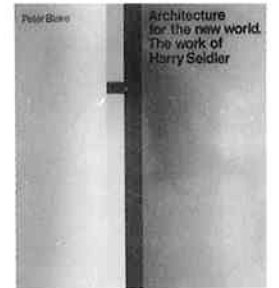
Public recognition: Seidler is made an Officer, Order of the British Empire (OBE).



With brother Marcell at investiture



Seidler meets Breuer and Blake in New York. Blake subsequently wrote the text of *Architecture for the New World* on Seidler, published 1973.



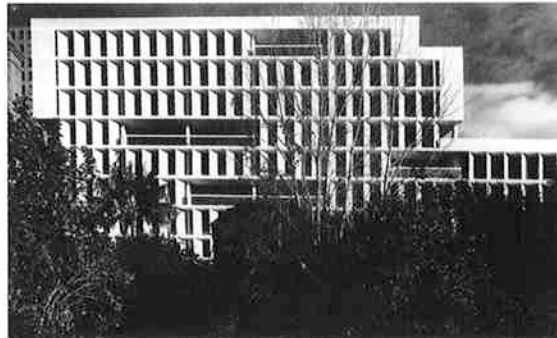
Gissing House
Wahroonga



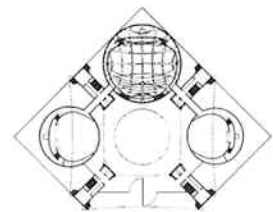
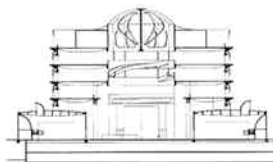
see p. 68



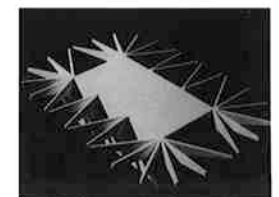
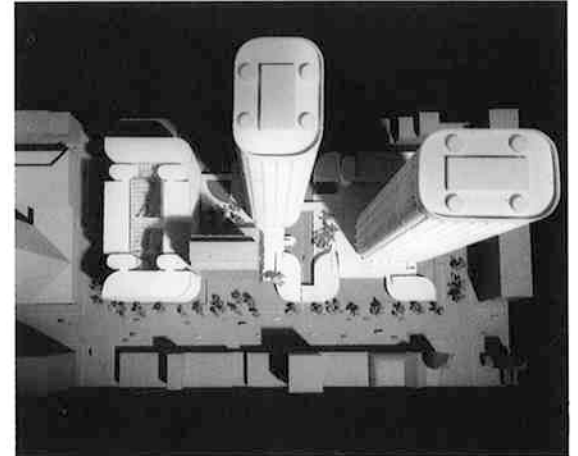
McLaren Street Offices
North Sydney



High Court of Australia
Canberra (Competition)



CRA Development 1
Melbourne (Project)



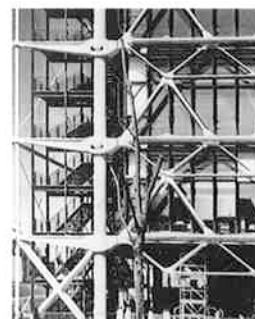


S.O.M.: Sears Tower

Patrick White is awarded the Nobel Prize for literature. The Queen opens the Sydney Opera House.



Rudolph: Bass House



Piano & Rogers: Pompidou Centre



1973-1974

The Australian Labor Party wins a federal election after being out of office since 1949. Gough Whitlam, who showed great interest in the arts, becomes Prime Minister.

10 March 1973. Office moved to 2 Glen Street, Milsons Point, North Sydney, in a specially designed building by Seidler.

The Australian Embassy showcased Seidler's architecture on a site that called for the greatest urban sensitivity. It came through with flying colours and recognition from the French.



Team lunch in the Breuer office at 48 Rue Chapon, Paris 2

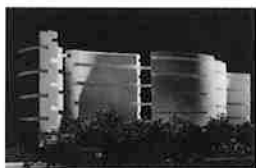
1975



With Breuer

A constitutional crisis occurs when the Senate defers its decision on two Appropriation Bills. The Governor-General, Sir John Kerr, dismissed the Whitlam Government and appointed Malcolm Fraser as a caretaker Prime Minister until elections could be held. The Australian economy was hit by recession in 1974-75. Seidler's practice was affected in 1976 and staff numbers fell from around 14 to six or seven and thereafter gradually increased to 20 in 1981.

Bushey Park Housing
Singapore (Project)



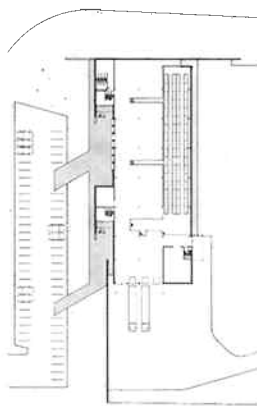
The Australian Embassy
Paris



see p. 154



Torin Co. Factory Penrith
(Design: Marcel Breuer)



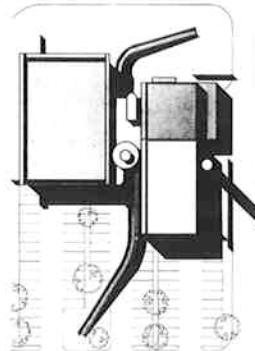
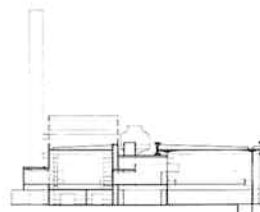
Tuggeranong Offices
Canberra (Project)



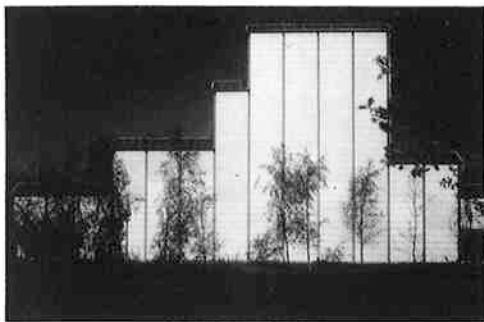
see p. 134



Tuggeranong Energy Plant
Canberra (Project)



see p. 134



Utzon: Bagsvaerd Church



Erikson: Anthropological Museum



Meier: Atheneum

1976

Letter from Mrs Walter Gropius to Harry Seidler after she attended his illustrated lecture at the Graduate School of Design at Harvard, during his term as Visiting Critic in Design.

[illegible][illegible]

1977

During the Fall Semester of 1976–77 Seidler taught at Harvard's Graduate School of Design; followed a year later by periods spent at the University of British Columbia and the University of Virginia. In 1980 he was the Inaugural Visiting Professor at the University of New South Wales.



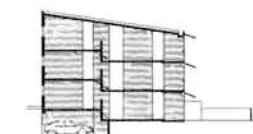
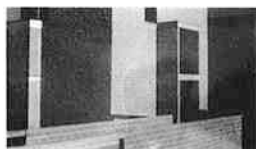
... I have rarely seen architecture and sculpture interact so successfully as the retrospective Calder show in Breuer's Whitney Museum ...

1978

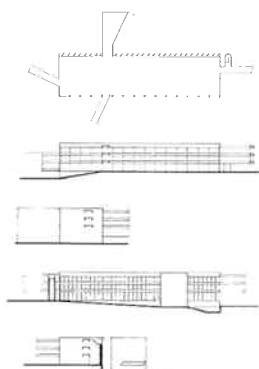
Fairfield Municipal Library
Fairfield



see p. 172



Baranduda Town Centre
Albury-Wodonga (Project)



Council Offices
North Sydney

Apartments Broadbeach



see p. 176



Ringwood Cultural Centre
Melbourne

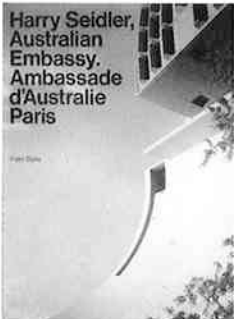


Pei: National Gallery



Foster: Hong Kong Bank

1979

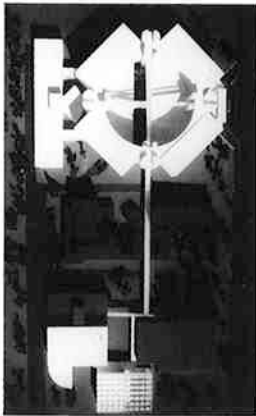


The former Governor-General of Australia, Sir John Kerr, is proposed as Australian Ambassador to Unesco in Paris. Seidler protests publicly at Kerr's plan to replace the furnishings with antique furniture. The appointment falls through and the integrity of the interiors is saved.

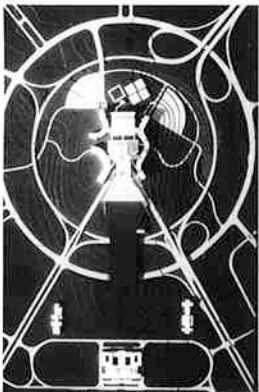


Fellow Australian Academy of Technological Sciences (FTS) 1979

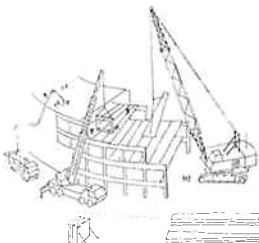
State College of Victoria
Rusden (Project)



Australian Parliament House
Canberra (Competition)

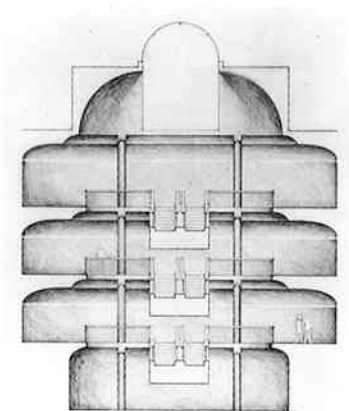


see p. 192



Prizewinner 1980

Mid-City Shopping Centre
Sydney



Hillside Housing
Kooralbyn



see p. 180



Hong Kong-Shanghai Bank
Hong Kong (Competition)

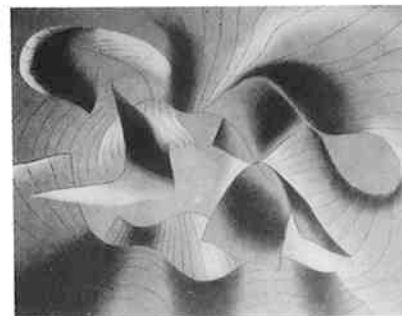


see p. 204

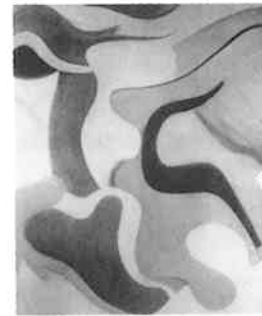
Honourable Mention
RAIA Qld 1982



Tange: Bologna Development



Bayer: Convolutions



De Kooning: Painting

1980



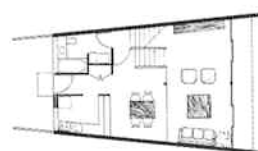
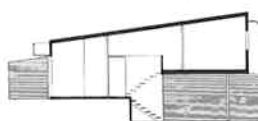
L. Bassor House
Castle Cove



see p. 226



McGregor Townhouses
Canberra



Simple and sensuous: in the 1980s Seidler switched to curvilinear themes, 'S' profiles and discovered the subtle complex geometrical schemes inspired by such diverse influences as De Kooning, Stella, Herbert Bayer and Baroque architecture.

Navy Weapons Workshop
Garden Island, Sydney



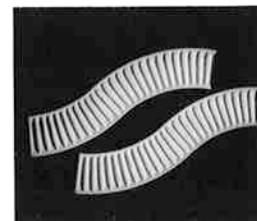
see p. 194



Offices & Apartments
Kuala Lumpur, Malaysia (Project)



see p. 202



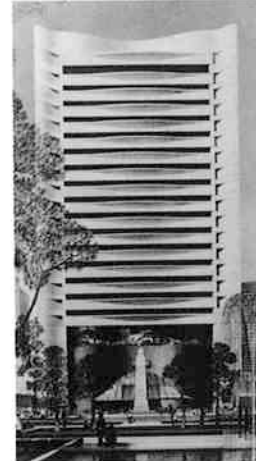
1981

Marcel Breuer dies on 2 July 1981. Seidler attended a simple memorial gathering held at the Whitney Museum in New York held on 21 September and contributes an obituary for the *AIA Journal*, August 1981.

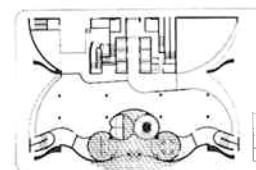
'... The one overwhelming recollection about Lajko is the warmth and lack of pretention he exuded. One had a feeling of well-being, of comfort with him – just as one had in his houses.'

To us students at Harvard in the 1940s he was the taste maker with his exquisite visual understatements – that were at once lyrically romantic but also disarmingly simple solutions to planning and building.

Hong Kong Club & Offices
Hong Kong



see p. 206

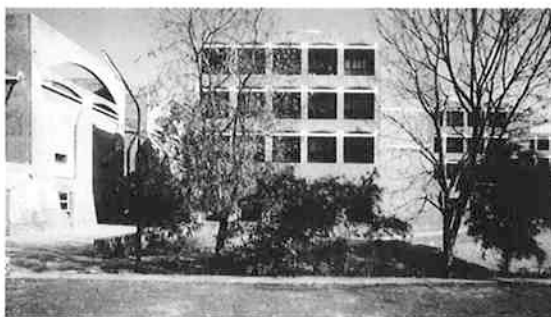


Merson House
Palm Beach



see p. 230





Kahn: Institute of Management, Ahmedabad

1982

But the world takes a long time to distinguish between works of art and shallow visual thrills. Just as it took half a century for his furniture to be universally re-discovered, so it may take as long again for the inherent genius in his architecture to be fully understood and rediscovered . . .



'... Stella sent black-and-white, three-dimensional scale models of his painting/wall sculptures for the Grosvenor Place entrance hall. I asked him whether the final works will also be black-and-white – he answered "there might be a bit of colour". Little did we suspect what he had in mind – works with brilliantly vibrant colouring which gave life to the granite-clad lobby! ...'

Bland House
Rose Bay



see p. 232



Waverley Civic Centre
Melbourne



see p. 218



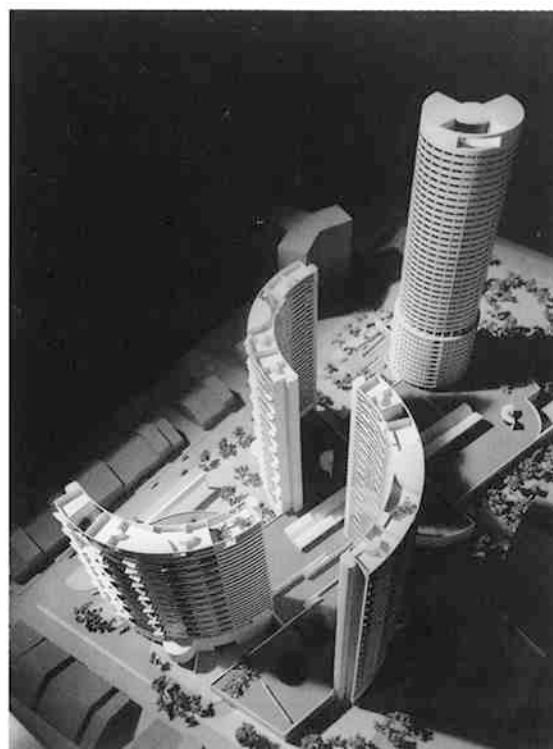
Grosvenor Place
Sydney



see p. 240



New World Development
Singapore (Project)



Yarralumla Group Houses
Canberra



see p. 188



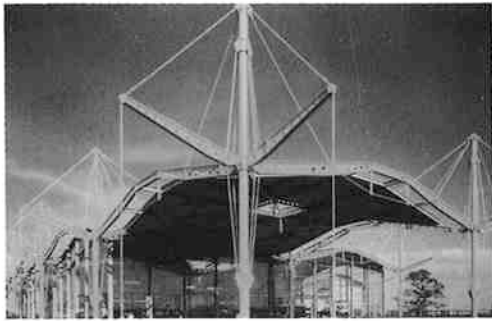
Merit Award
RAIA 1984

Merit Award
RAIA 1985

Lustig & Moar
National Architecture Prize 1989

Sir John Sulman Medal
RAIA 1991

Merit Award
RAIA 1985



Foster: Renault Factory



Meier: Atlanta Museum

1983

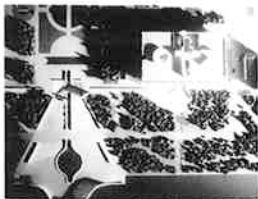


Seidler cutting the traditional piglet at the structural completion ceremony, Hong Kong Club

Seidler family gathered together: Timothy, Penelope, Harry and Polly.



National Archives
Canberra (Competition)



Hannes House
Camberay



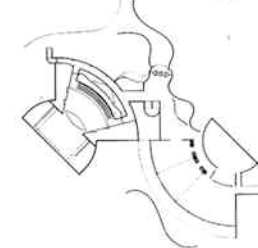
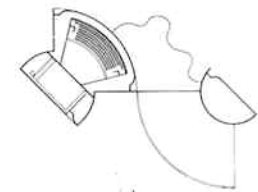
see p. 234



Margaret St Offices
Brisbane



Frankston Cultural Centre
Melbourne (Project)



Riverside Development
Stage 1 Brisbane



see p. 258



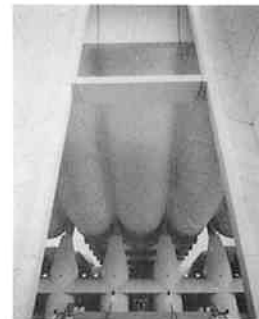
Merit Award
RAIA 1985

Robin Dods Triennial
RAIA Medal 1989

National Award
RAIA (Sir Zelman Cowen Award)
1987



Niemeyer: Le Havre Development



Utzon: Kuwait Parliament

1984



In 1984 Seidler becomes the first Australian to be elected a Member of the Académie d'Architecture, Paris.

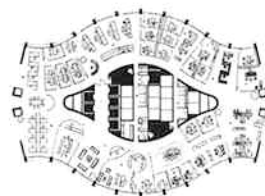
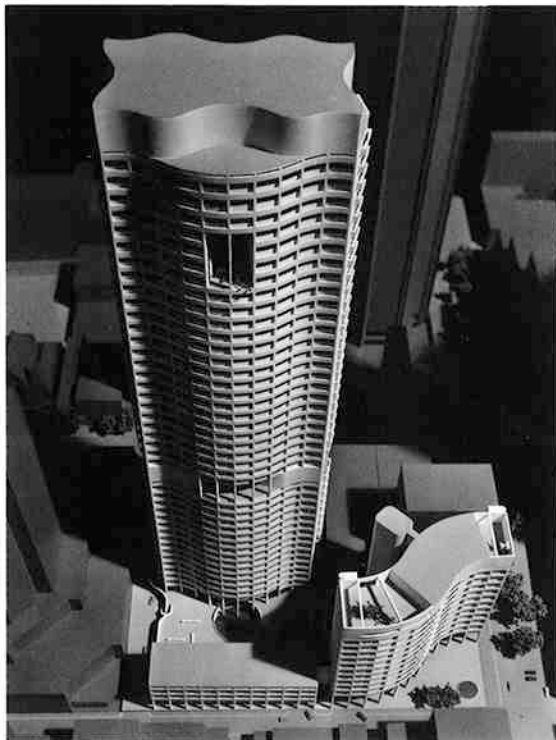


With Claude Engle at lighting test, Hong Kong Club

Jacoby was used by the Seidler office many times, the Australian Embassy, Paris, being the first:

'... I met Helmut Jacoby in Germany, who is without doubt one of the world's great architectural delineators. Hours are spent with him discussing and describing every material used, its special quality, so that he can represent it life-like with his inimitable artistry. His drawings both emphasise abstract design qualities, but are also uncannily realistic when finally compared to the completed building ...'

CRA Development 2 Melbourne (Project)



Circular Quay East Development Sydney (Project)



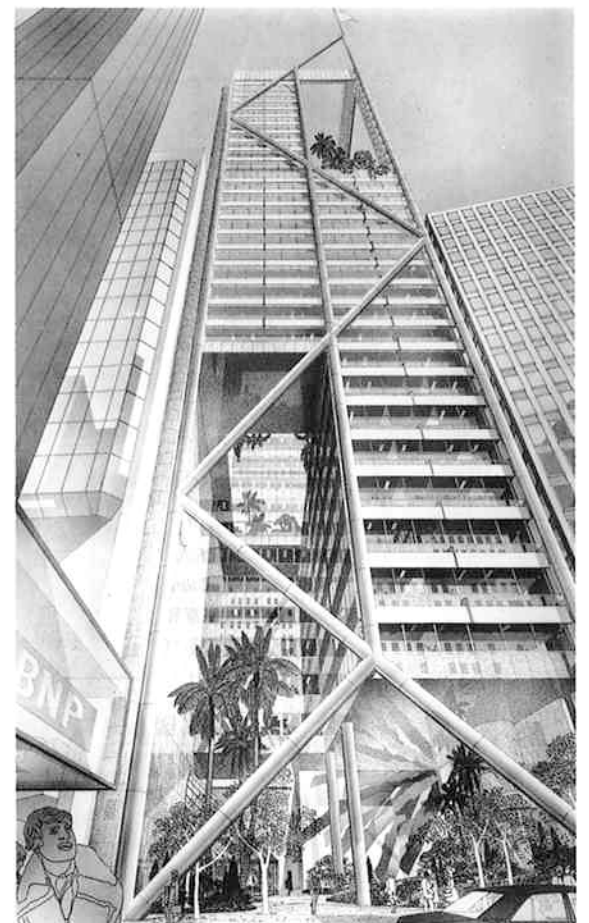
Hilton Hotel Brisbane



see p. 278



Capita Centre Sydney

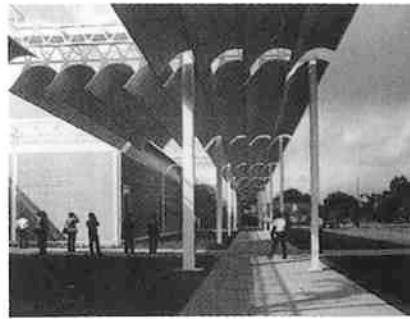


see p. 282

Merit Award
RAIA 1991



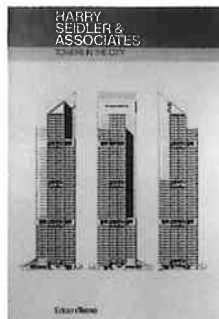
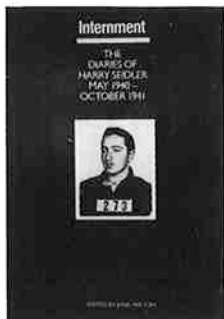
Rogers: Lloyds



Piano: The Menil Collection

... Harry Seidler, Breuer's long-time assistant and now the doyen of Australian architecture, has just launched an attack on Graves of quite out of the ordinary bitterness. His submission to the New York Landmark Commission's hearing on the Graves' scheme last month called Post-Modernism architectural AIDS – showing exceptional tastelessness. He described Graves' design as 'an act of vandalism', and an 'obscene offence which will bring upon its perpetrators

1985



1986

1986 was a peak period for the Seidler office with five major projects under construction by the middle of 1986. By conventional standards Seidler's office was always small. In the 1950s it consisted of Seidler by himself and possibly one assistant; in the 1960s it grew to six and consisted of upwards of 10 to 12 at Ridge Street. By July 1981 it had grown to 20, it increased to 39 people by 1986 and expanded to a maximum of 42 in 1987. It went down to 15 at the

end of 1991 with the loss of Darling Park. These figures indicate a highly efficient and productive office. A strong commitment and loyalty to Modernism explains the low staff turnover.



Sydney Morning Herald, 29 November 1985
Cartoon following the controversy with City Council's initial disapproval of the S-shaped Shell Building.

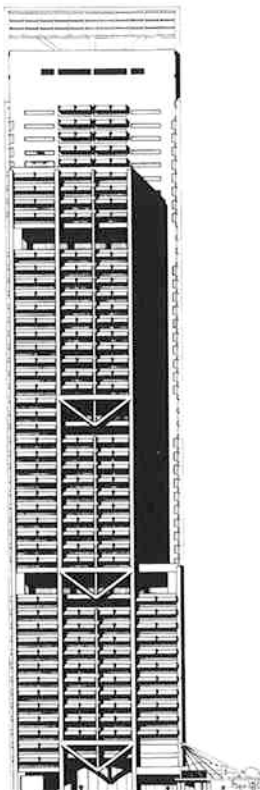
Shell Headquarters
Melbourne



see p. 296

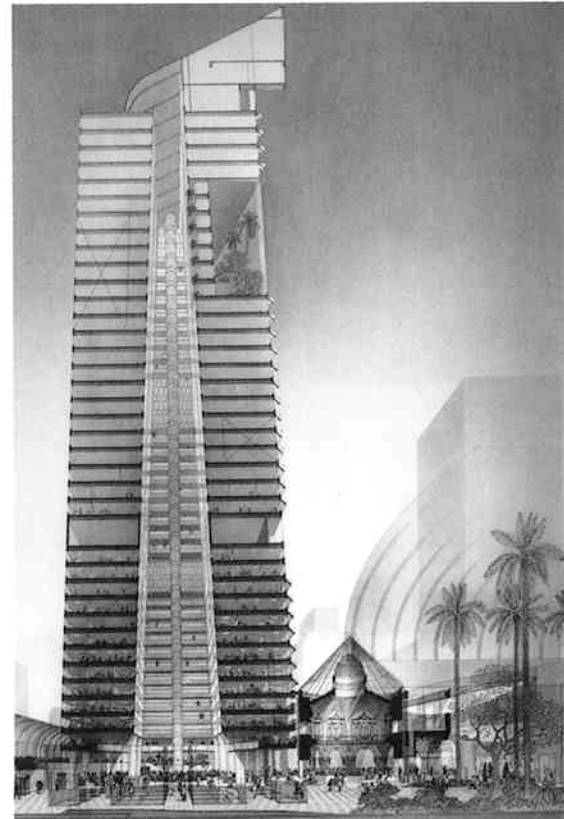


Landmark Tower
Brisbane (Project)



see p. 310

Westpac Bank & Offices
Melbourne (Project)



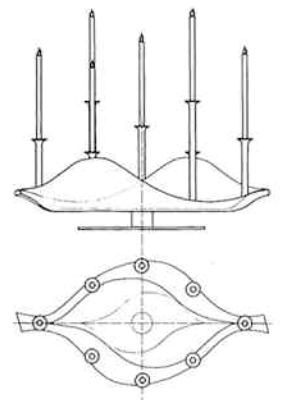
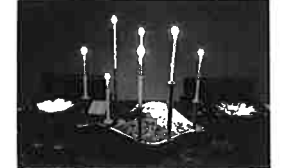
Office Extension &
Penthouse Milsons Point



see p. 326

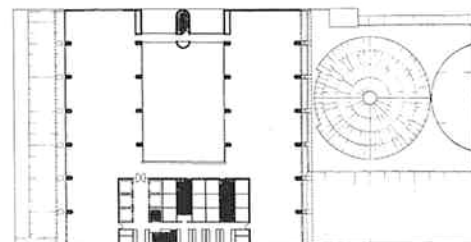


Silver Table Candelabra
(Competition)



Merit Award
RAIA Vic, 1991

National Award
RAIA 1991



Merit Award
RAIA 1991

National Award
RAIA 1991

the ridicule and wrath of the thinking world for allowing such an outrage to proceed'. His whole submission is peppered with insults; clumsy, flatfooted, primitive, pitifully inept, dull, insensitive, incongruous and insulting are only some of the milder epithets.

Graves is, however, quite capable of giving as good as he gets: 'Breuer is dead, but his wife lives, and speaks to him daily. I've asked my parents to

have a word with him, but they're not architects,' he told listeners in London ...
Blueprint, June 1987 (London)



Jahn: United Air Terminal



Niemeyer: Communist Headquarters, Paris

1987

One of Seidler's enduring hates in the 1980s was Post-Modernism. He actively campaigned against it, lending his opposition to plans by Michael Graves to build an addition to the Whitney Museum; by fighting facadism; and by opposing the indiscriminate retention of old buildings.

resembling the Mausoleum of Halicarnassos on top of it – but we won! ...

'... Together with many friends in New York, I joined the fight to stop the desecration of Breuer's Whitney Museum – Graves wanted to put up something

In 1987 Seidler was honoured by the Companion Order of Australia, its highest honour.

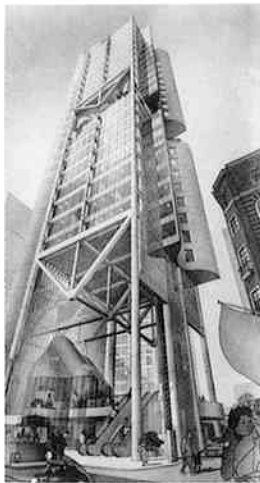


Casino & Hotel
Darling Harbour, Sydney (Comp'n)



see p. 316

Phoenix Tower
Sydney (Project)



see p. 312

QVI Office Tower
Perth

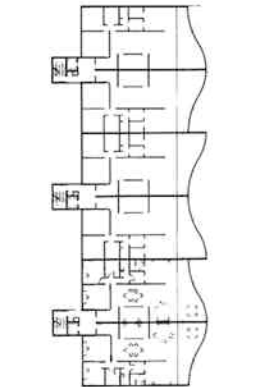
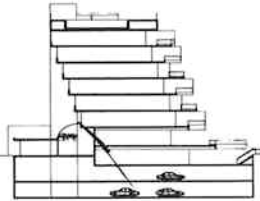
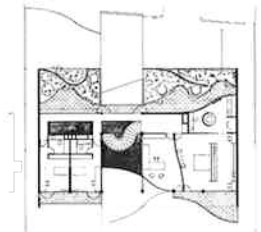


see p. 336

Mitchell House
Manly (Project)



La Plage Apartments
Manly (Project)





Pei: Louvre Pyramid



Pei: Bank of China



Speckelsen: Tete Defense

1989



Many observers, including the renowned English architectural historian-critic Professor Kenneth Frampton of Columbia University, New York, consider Riverside with its splendid public plaza to be one of Seidler's most accomplished office tower projects.



Academician of the International Academy of Architects, Sofia 1987

Honorary Doctorate, LLD University of Manitoba, Canada 1988

Seidler is honoured by his home city with the award of the Gold Medal of Vienna by the Bürgermeister, Dr H. Zilk.

SBS Television reconstructs his formative years in Vienna in a programme entitled *Nostalgia*.

Grand Central 1
Melbourne (Project)

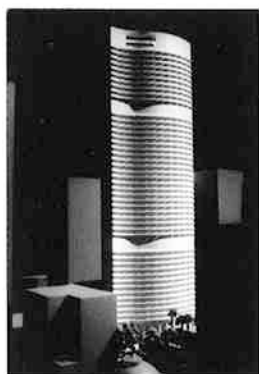
Australia-Israel Friendship Forest Memorial
Israel

Waverley Cultural Centre
Melbourne

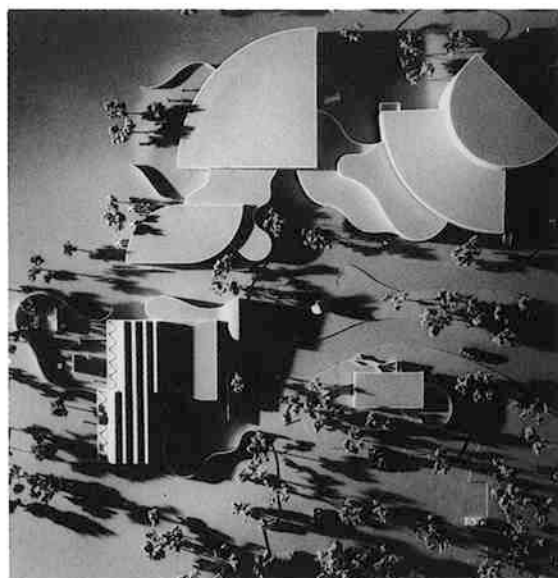
Waverley Art Gallery
Melbourne

Riverside Development Stage 2
Brisbane (Project)

Grand Central 2
Melbourne (Project)



see p. 354



see p. 356



see p. 276



see p. 360





Piano: Airport



Foster: Stansted Airport



Foster: Offices, Tokyo



Meier: Offices, Paris

1990

1991



1st prize
Marble Architectural Awards
1989

The 'R' word is used by Federal
Treasurer, Paul Keating, and
Australia enters its worst
recession since the 1930s.

At 68 years, Seidler is alert,
active and looking forward with
optimism to the future. His com-
mitment to principle unimpaired;
there is no sign of him slowing
down.

Honorary Degree
(Doctor of Letters)
University of Technology, Sydney
1991

Hamilton House
Vaucluse

Darling Park Development
Darling Harbour, Sydney

ABC Apartments
Darlinghurst

Restored & Remodelled
House Mondavio, Italy



see p. 366



see p. 372



Financial Review, Thursday, December 13, 1991

Lend Lease, Seidler disagree

By ROBERT HARLEY

One of Australia's most
successful property partners-
hips, between leading
architect Mr Harry Seidler
and leading developer Lend
Lease Corporation, has
come adrift over the \$1
billion Darling Park project
in Sydney.

The association goes back
30 years, through such suc-
cessful and award-winning
landmark commercial tow-
ers as Australia Square and
the MLC Tower in Sydney,
and the Riverside Centre in
Brisbane.

Yesterday, however, Mr
Seidler's company Harry
Seidler and Associates
issued a small statement
which said that by mutual
agreement with Civil and
Civic, Harry Seidler and
Associates had terminated
its association with the Dar-
ling Park project.

The statement said the
agreement had been amica-
ble but "necessary to main-
tain Harry Seidler's
professional integrity and



Mr SEIDLER

reputation" and had come
about because Mr Seidler
"could not agree profession-
ally with design directions
on certain aspects of the
project".

Those aspects are believed
to concern the public areas
within the project.
Last night, Civil and Civic
confirmed the split but
declined to comment fur-
ther.

