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Putra, Yvette ORCID logoORCID: <https://orcid.org/0000-0001-8219-1872> (2021) "Ugly" Architectural Drawings of William Hardy Wilson: (Re)Viewing Architectural Drawings with Difficult Origins or Content for Curation and Display. Architecture and Culture, 9 (3). pp. 464-482. doi:10.1080/20507828.2021.1876454

Official URL: <http://dx.doi.org/10.1080/20507828.2021.1876454>
DOI: <http://dx.doi.org/10.1080/20507828.2021.1876454>
EPrint URI: <https://eprints.glos.ac.uk/id/eprint/12983>

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‘Ugly’ Architectural Drawings: (Re)Viewing Architectural Drawings with Difficult Origins or Content for Curation and Display

Yvette Putra

Abstract

This article identifies architectural drawings as “ugly” not aesthetically, but where there are difficult origins or content. It argues for an explicit methodology for their curation and display. The twentieth- and twenty-first-century shift in the viewing of architectural drawings has brought architectural drawings closer to artworks for public consumption. However, the recent reassessment of cultural artifacts clashes with the widely accepted cultural and social mores. By examining drawings by the Australian architect William Hardy Wilson (1881-1955), this article proposes recommendations for the curation and display of ugly architectural drawings that are borrowed from other fields that have made progress in managing similar problems. By testing the recommendations against Hardy Wilson’s drawings, this article shows that contextualizing and acknowledging the offensive nature of his drawings allows for a critical reckoning of Australian architecture across the scholarly, industrial and public spheres.

Keywords

architectural drawings, #MeToo, Richard Meier, exhibition, publication, William Hardy Wilson, colonialism, racism

Introduction

This article is an early attempt to identify, problematize, and query “ugly” architectural drawings. Ugly architectural drawings are not drawings whose appearance is “unpleasing” or “unsightly.”¹ More fundamentally, ugly architectural drawings are drawings whose origin or content is “morally offensive or repulsive,” and, thus, “against propriety” or “highly objectionable.”²

Although the authorship of ugly architectural drawings is a significant determinant of their offensive or objectionable nature, the problematization of these drawings is founded less on their making than on their viewing. The viewer’s presence is a *conditio sine qua non* in adjudging the moral appropriateness or inappropriateness of a drawing. The requirement of the viewer is confirmed through George Berkeley’s philosophical riddle, “if a tree falls in a forest and no one is around to hear it, does it make a sound?”³ During the lecture, “The Creative Act,” Marcel Duchamp (1887-1968) affirmed that: “The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications.”⁴ Interestingly, Duchamp added that: “This becomes even more obvious when posterity gives a final verdict and sometimes rehabilitates forgotten artists.”⁵

Duchamp’s observation raises the possibility of an inverse outcome, in which the viewer gives a disdainful verdict that condemns an artist. Of course, this begs the question of whether architectural drawings can be regarded in terms similar to those for art, so it must be demonstrated that, in specific contexts, architectural drawings fall within the same frameworks as art.

Any conflation between architectural drawings and art is an outcome of the shift in viewing architectural drawings in the twentieth and twenty-first centuries. This article considers the

recent reassessment of cultural artifacts that clash with the widely accepted cultural and social mores, through the example of, first, a publication in popular media, *Tintin au Congo*, and second, an established but lately contentious figure in architecture, Richard Meier. This article turns to the Australian architect William Hardy Wilson (1881-1955) and his drawings to underscore the need for a methodology to negotiate architectural artifacts with difficult origins or content,⁶ proposing recommendations for the curation and display of ugly architectural drawings. The recommendations are borrowed from fields that have made progress in managing such questions. By testing the recommendations against Hardy Wilson's drawings, this article shows that contextualizing and acknowledging the offensive nature of his drawings allows for a more critical reckoning of Australian architecture, across the scholarly, industrial and public spheres.

From documentation to *objets d'art*

The shift in the modes of viewing architectural drawings is a precondition in narrowing the gap between them and art, which calls for the formulation of a methodology for their curation and display. According to H  l  ne Lipstadt, architectural representations, such as drawings, that have "gone public" through exhibitions and publications, "circulate as (relatively) pure cultural goods outside the building process."⁷ Architectural drawings, through the widening of their viewership and varying sites of viewing, begin to separate from the architectural profession, or, at least, the architectural process, and transform into quasi-artworks for public consumption. In the twentieth century, this fact was given impetus by the propagation of architecturally themed exhibitions.⁸ Lipstadt identified the year 1966 as significant because it was from that time that "exhibitions of works in which figurations by contemporary architects were offered as works in themselves were organized by [...] institutions and places of architectural practice and architecture-as-art."⁹

An influence toward the democratization of the viewing of architectural drawings in the twentieth century is coming from media and photography innovations. As Beatriz Colomina noted, the developments redefined twentieth-century architecture to find greater representation in "immaterial sites of architectural publications, exhibitions, journals"¹⁰ than in "construction sites."¹¹ While Colomina's findings concern Modern architecture, the agency of immaterial sites can be readily extended to earlier modes of architecture, whose representations are reproduced and disseminated through new technologies. In the early decades of the twenty-first century, the ubiquity of digital technology has expanded the array of immaterial sites. Current sites of viewing for architectural drawings include digital archives, online exhibitions, and digitized analogue publications.

The atmosphere of the twentieth century, conducive to changing the status of architectural drawings, is also seen in their comparatively recent commodification. The attribution of market value has allowed architectural drawings to be traded on the market, much in the manner of antiques or works of art favored by collectors. Concerning Great Britain, Margaret Richardson observed that, until the 1940s and 50s, architectural drawings were simply "judged as documents, as the graphic means to an end," in a way that disregarded any potential for meaningful interpretation.¹² In the 1960s and 70s, this situation changed, and architectural history was "professionally established as a valid aspect of art history,"¹³ and exhibitions of architectural drawings were held.¹⁴ A tangible ascription of monetary value was given in 1979, when "Sotheby's held its first sale entirely devoted to architectural drawings in their own right."¹⁵ In approximately the same period, "antiquarian book shops ceased to be the sole dealers in drawings as more and more fine art galleries entered the field."¹⁶

As architectural drawings moved from draughting tables to walls of art galleries and even private homes, a change came to bear on not only the physical nature of viewing these drawings but their artistic and commercial values. Marco Frascari (1945-2013), among others,¹⁷ argued that this movement to new sites of viewing is debilitating because “architectural drawings nowadays are more often appraised as pieces to be hung in art collections rather than as demonstrations of architectural thinking.”¹⁸ For Frascari, the resultant change in values proves to be even more pernicious, as “[...] design drawings and renderings have become art pieces with an aesthetic value wholly separated from their architectural value.”¹⁹ The extent to which a more significant public engagement with architectural drawings has diminished or distorted their architectural value is open to question. Nevertheless, architectural drawings are an increasingly critical form of cultural artifact, exhibited and published outside as much as inside the profession. On acquiring distance from documentation and other architectural processes and emerging in the public view, architectural drawings are under the same scrutiny as other cultural artifacts. When this occurs, architectural drawings are no longer free to claim neutrality.

Re(viewing)

The late twentieth and early twenty-first centuries have seen the reassessment of cultural artifacts deemed to be contentious. The artifacts in question range widely in medium to include film, literature, music, painting, and photography, with their reprehensibility stemming from revaluations of either their creators or subject matter. The bases for objection are typically racism, sexism, homophobia, and transphobia, among others. By definition, the condition of reassessment refers uniquely to artifacts made in a particular context and subsequently viewed in another that is at odds with the former. Accordingly, a distinction must be made between artifacts subject to contextual dissonance and artifacts explicitly conceived to be controversial.

One cultural artifact that has necessitated reflection is the series of comic strips, *Tintin au Congo*, or *Tintin in the Congo*, by the Belgian cartoonist Georges Prosper Remi (1907-1983), who is better known by the pen name Hergé. The series describes the travels of the protagonist, the youthful reporter Tintin, in the Belgian Congo. It was published in the 1930s, after being commissioned by the Belgian newspaper, *Le Vingtième Siècle*, for its children’s supplement, *Le Petit Vingtième*.²⁰ After the series appeared in the newspaper, it was collected in a single volume, and, in 1946, it was altered by Hergé, to match changing sensibilities.²¹ Criticisms of the series are not only in terms of its colonial and racist sentiments, but also the display of animal cruelty.²² The critiques continued despite Hergé’s changes. The series has been the focus of both academic and popular debate and occasionally sought to be removed from sale.²³ In 2005, the 1946 version was released by the British publisher Egmont, with a foreword by the translators:

In his portrayal of the Belgian Congo, the young Hergé, reflects the colonial attitudes of the time. He himself admitted that he depicted the African people according to the bourgeois, paternalistic stereotypes of the period – an interpretation that some of today’s readers may find offensive.²⁴

An inquiry into whether the above text is sufficiently compensatory of the ignobility of the series is outside the scope of this article. The series is noteworthy for being at the intersection of children’s literature and it is the subject of rich and persistent analysis.

In other instances, difficult questions are raised through revaluations of the authors of cultural artifacts. In 2006, the “Me Too” movement was begun by Tarana Burke to support victims of sexual harassment and assault.²⁵ In 2017, the movement was afforded international attention when celebrities in the film industry began spreading the #MeToo hashtag through social media.²⁶ The most notable use of the hashtag was to allege sexual misconduct against powerful individuals in the film industry.²⁷ Reverberations of the more widely known, later incarnation of the movement were arguably felt in the architectural profession. In 2018, sexual harassment accusations were raised against the Pritzker Prize-winning architect Richard Meier (b. 1934).²⁸ Shortly after, Meier took a hiatus from his practice and eventually vacated its leadership.²⁹ Amid other reactions to the accusations was Sotheby’s decision,³⁰ in the same year, to close its exhibition of collages and silk-screens that Meier had made.³¹ The reassessment of challenging artifacts, especially those for public viewing, has shown an incipient impact in architecture through the allegations against Meier. Yet there is a lack of discourse in architecture toward mitigating the problems in curating and displaying such artifacts.

William Hardy Wilson

A study of the Australian architect William Hardy Wilson attests to the need, in architecture, to discuss controversial artifacts such as drawings. As an architect, his major works are Eryldene (1913-1936), Macquarie Cottage (1918-1920), and the Peapes store (1923), all in Sydney. Still, he was a more prolific producer of mostly self-published architectural writings and drawings that were also exhibited.³² His architectural and sociopolitical polemical writings led Australia’s doyen of Modern architecture, Robin Boyd, to designate him as “an architectural philosopher who became a legend in his own lifetime.”³³ While Hardy Wilson’s writings are largely unknown today, his drawings are still publicized. The latest large-scale exhibition of his drawings was “Hardy Wilson’s Peking,” in 2016, at the National Library of Australia (NLA), Canberra,³⁴ showing drawings that he had produced during his visit, in the early 1920s, to Peking (Beijing).

Among the most offensive of Hardy Wilson’s ideas are those that are laden with racial prejudice. Such concepts include his suggestion that a Jewish settlement should be established on New Guinea, which was outlined, in 1941, in his pamphlet, *Solution of Jewish Problem*.³⁵ He wrote to Australian and foreign politicians. In the 1930s, he included Adolf Hitler (1889-1945) and Benito Mussolini (1883-1945) in his correspondences and even sent them copies of his publications.³⁶ In an essay by Stanislaus Fung and Mark Jackson, the abhorrent facets of Hardy Wilson’s thinking, and the reluctance of historians to discuss them, are noted:

In the face of Wilson’s racism, sexism and fascism, historians have, by underplaying or maintaining a total silence about them, created a monstrous history in which these crucial socio-political forces of the 20th-century are happily excluded from the process of historical accounting.³⁷

However, since the time of Fung and Jackson’s essay, some progress has been made. Hardy Wilson’s biography begins by remarkably stating: “Hardy Wilson was a racist,”³⁸ although it makes, after that, fairly circumspect and scattered mention of his anti-Semitism. A recently published essay by Deborah van der Plaats analyses some of his opinions: “Revealing a history that is extremely difficult and recognized today for its racism Wilson’s writings demonstrate that Architecture as a profession was not free of nor immune to such influences.”³⁹

This article considers two of Hardy Wilson's drawings from the early 1950s for Kurrajong, a utopian city in the Blue Mountains, inland from Sydney.⁴⁰ He envisioned that Kurrajong would replace Sydney as the state capital.⁴¹ One of his drawings, titled *Kurrajong=Sit-Look-See* (Figure 1), depicts the "view over Kurrajong district extending to ridge hiding sea."⁴² He explained that the atomic explosion is a "symbol to illustrate immense danger to [the] city of Sydney unless people rise to atomic perception of life."⁴³ Of the figures in his drawing, he commented:

On edge of rounded foreground is seated Australian Conductor beating time with his baton to music of Kurrajong, unaware of symbols behind him. To left, aboriginal, symbol of Australia, is disappearing into valley of darkness. To right, Chinese coolie, laden with baskets, is coming up slope, symbol of future. And in foreground is Asian pheasant, bred in Kurrajong, symbol of Asian penetration. No words are needed to explain connection between atomic cloud and foreground.⁴⁴

The pose of the Australian conductor in the drawing, being "unaware of the symbols behind him,"⁴⁵ is not suggestive of indifference. The conductor's posture links to Hardy Wilson's eccentric theories about "atomic force" and its manifestation as creative energy.⁴⁶ His theories are simultaneously and, somewhat paradoxically, captured in the deadly explosion that threatens the city. Ideas, such as – "Atomic force in man dwelling in warm climate becomes overrated [*sic*] and forces contact with atomic force from cooler climate, to produce energy" – are rather perplexing to elucidate.⁴⁷ He believed that the warm climate in Australia depleted the creative energy in this country, and such attenuation could not be arrested through European immigration:

At present, energy is flowing from Europe into Australia. But this energy is without new creativeness because Europe is ethetically [*sic*] decadent. It does not appear to be creative movement. Australians are declining towards extinction and seek salvation by admitting European people with more energy. Cause of Australian decline is climate; too much warmth and too little contact with creative people. This European inflow cannot resist same causes which reduced Australian creativeness and energy.⁴⁸

The conductor, who is, undoubtedly, of European background, is suffering from a lack of creativity, induced either by the local climate or a weak esthetic sense derived from his continent of birth.

The Indigenous Australian, despite bearing the appellation of being a "symbol of Australia," is descending "into [the] valley of darkness."⁴⁹ The literal extinction of the Indigenous Australian reveals Hardy Wilson's apparent lack of interest in, or at least poor grasp of, Indigenous Australian cultures. He related an apocryphal story about the Kurrajong site, writing that it "is where first Australians came to enjoy view. Possessing more imagination than is supposed, native people idled on hill-top to enjoy pleasant outlook. His successors do likewise."⁵⁰ Hardy Wilson's uninterest or limited awareness may appear to be counterpointed by his story, and his seemingly sympathetic use of the name "Kurrajong" that allegedly means, in an unspecified Indigenous language, "a place to stop, look, see."⁵¹ However, the improbability of both the history and etymology of Kurrajong denotes his apathy toward Indigenous Australians.

The Chinese, whose tenacity shows through bearing the load of baskets, is the "symbol of [the] future"⁵² that supplants the Indigenous Australian. The ascent of the Chinese

person is evocative of Hardy Wilson's lifelong preoccupation with Chinese culture,⁵³ and belief that:

New civilization in Australia must come from union with atomic power from China. Neither Chinese nor Australians can control this movement. Atomic energy in both peoples must cause union for preservation of life.⁵⁴

Somewhat bizarrely, his interest in Chinese philosophy led him to admire the pidgin language proposed by the Chinese writer Lin Yutang (1895-1976).⁵⁵ Hardy Wilson observed: "The use of pidgin English is destined to become of enormous importance in the future."⁵⁶ His inclination toward pidgin English is evidence for the unusual syntax in his descriptions of his drawings.

An immediately noticeable aspect of the Kurrajong designs is that they have a distinctly Eastern influence,⁵⁷ which is, apparently, a result of Hardy Wilson's idealized introduction of atomic force from China. He clarified that the scene in his drawing of the Kurrajong library (Figure 2) is from his fantasy novel, *Yin-Yang*, published in 1934. The library drawing, coupled with its description in pidgin English, overflows with patently Oriental iconography and mysticism that are, at their worst, woefully clichéd:

Figures [...] with light blue smocks adorned with golden geese and red peaked hats. Policeman, directing traffic, has two geese beside him, and over shops geese are suggested in frieze. According to legend, Buddha took form of goose when speaking to his king. And when Buddhism reached China, goose became sacred bird. Panels between columns have terra-cotta blue and gold waves supporting Yin-Yang "life" circles, water being base of life.⁵⁸

Significantly, the Kurrajong designs are from a time when the White Australia policy was still in place. The policy, formally established in 1901⁵⁹ was to limit non-British migration to Australia, and it was fully dismantled only by 1973.⁶⁰ Hardy Wilson was critical of the policy and claimed:

Above all else is the necessity to contact Chinese creative thought. The Australian Parliament refused to admit a reasonable quota of Chinese creative people and admitted students and traders for limited period of seven years. Thus we took road which leads to destruction.⁶¹

As a solution, he advocated for the creation of Kurrajong and the immigration of creative Chinese people "to help in the task which could become an important opening in the new world. Thus placing Australians as a creative people in an eastern continent."⁶² In light of his pseudoscientific correlations of atomic force and creativity, it is arguable that his reasoning does not stem from benevolence toward Chinese immigrants. It is conceivable that his preferences for Chinese civilization are, to a substantial extent, driven by an effort to maintain the superiority of his own supposedly endangered civilization.

As a methodology for negotiating ugly architectural drawings, this article argues for contextualization over censorship and acknowledgment over avoidance. Fung and Jackson's advice is that any worthwhile criticism of Hardy Wilson's views should not be simply condemning or defending them.⁶³ This article suggests that the difficulty of Hardy Wilson's sentiments is best immediately negotiated through their contextualization in the past, by reckoning with the colonial view of his milieu. The translators' foreword to the recent publication of *Tintin in the Congo* provides a basic example of such

contextualization in an artifact's time and place of production.⁶⁴ A similar method has long been applied in museums and other sites, often in the form of a preamble or warning to viewers, which is a more thoughtful solution than blatantly striking the artifacts from historical records, allowing them to enter popular and academic discourses. Beyond contextualization in the past, it is crucial to consider contextualization in the present. For instance, Fung and Jackson connect Hardy Wilson's thinking to the present context:

Wilson's interest in China is an interest expressed by an ordering and presiding Western elite, ordering human resources for an agenda unilaterally defined. What is surprising here, is that this logic of discourse has continued into contemporary Australian architectural discourse [...] The ground is still white.⁶⁵

The contextualization in the past and present is to be implemented alongside acknowledgement, rather than avoidance, of ideas and objects that are offensive or objectionable. Both recommendations are motivated by techniques and precedents in the fields of anthropology and visual arts. With regard to teaching anthropology, Eugenia Shanklin proposed a return to racial divisions, insofar as these divisions encourage the interrogation of continuing racial issues.⁶⁶ One of Shanklin's directions is particularly applicable in architecture, namely the need to restore racial concepts that have been excised from pedagogy so that racism can be better addressed:

[...] Our silence has contributed to our failure to participate in the ongoing intellectual debates surrounding the concepts of race and racism, allowing us to pass over in silence the many kinds of racism and racist discourses that have flourished in the past few decades.⁶⁷

John Gray Sweeney, unhesitatingly probing the nationalism and racism in cowboy-themed art, analyzed the art's enduring demand and commodification.⁶⁸ Gray Sweeney's experiences warn against the dangers of censorship and avoidance and show how they can inhibit public debates of past and current contexts. He recalled that on being commissioned to write a catalogue introduction for the Albuquerque Museum of Art:

No restrictions were placed on the content of my essay, and I was upfront about my revisionist intentions. However, shortly after I submitted the essay and it had been accepted by the Albuquerque Museum, I was informed that the Cowboy Hall of Fame had rejected my work as "unpatriotic in tone" [...] I was dismayed when I finally received the publication [...] and discovered that my essay had been removed, replaced by blank pages, and that my catalogue entries were heavily censored by the Cowboy Hall [...].⁶⁹

To return to the case of Hardy Wilson, his dismissiveness or even rejection of Indigenous cultures and misrepresentation of their depth and diversity indicates prevailing attitudes of his day that endured until at least the late twentieth century. The longevity and former visibility of such attitudes are evident in, first, F. C. Westley's comment, in *The Spectator*, from 1879:

If New Australia has but a brief history, aboriginal Australia has no history at all. The natives were few, and eminently uninteresting [...] The country had no history, and the aborigines have already, after a few years, almost completely died out, leaving hardly a name to show that they ever existed.⁷⁰

Second, when Boyd published a history of Australian architecture for a juvenile audience, *The Walls Around Us*, in 1962, he remarked that Indigenous Australians “built nothing,”⁷¹ and “[...] one has to admit that they were not very bright as builders.”⁷²

It is necessary to revisit Hardy Wilson’s views despite their discomfort so that historical prejudices toward Indigenous cultures can be better understood. Furthermore, contemplating past attitudes can add to conversations around present-day convergences of architecture and Indigeneity. Enriching the discussion in this way has benefits for both practice and the public, including developing design and policy that are culturally sensitive and sustainable. If the relevant drawings were censored, then any such opportunities would be lost. The Barak Building in Melbourne is a twenty-first-century example of a reference to Indigenous cultures. The building was completed in 2015, and its façade overtly uses the likeness of an Indigenous leader, William Barak (1824-1903). According to the architects, the design was actualized in consultation with Barak’s family and the local Wurundjeri community. The architects “hope the façade will endure in recognition of the history and presence of Aboriginal nations on the land where Melbourne now stands.”⁷³ However, not all of the responses to the project are positive,⁷⁴ such as those that cite the continuing inequity between Indigenous and non-Indigenous peoples. Christine Hansen, in a piece for *The Conversation*, wrote:

To place high-end CBD real estate and an image of the most famous of 19th-century land rights activists in the same frame is a cruel juxtaposition if ever there was one. This unconsidered conjunction exposes our blindness not just to history but to its contemporary consequences in institutionalised racism and unequal power relations.⁷⁵

Likewise, giving attention to Hardy Wilson’s views is valuable in understanding what Australian architecture means in a worldwide sense, in which architecture is subject to global forces. This outlook is shaped by the national search for authenticity and identity, through which a young nation can project its architectural achievements to the rest of the world. At the same time, the search is complicated by attempts to situate immigrants and their heritage within local norms that are myopically perceived as being Anglo-Celtic. The historical context of the White Australia policy, and its engineering of race and culture, is already noted. The current context includes the construction of a mosque in the regional city of Bendigo, some 150 km northwest of Melbourne, which is intended for the city’s growing Muslim population.⁷⁶ The mosque’s design references local materials and ornamentation, with its most prominent reference being the minaret resembling the chimney stacks of the region’s earlier gold-mining activity.⁷⁷ In 2013, the application for the mosque’s construction was submitted to the city council. During the two years following, there were protests in the city, while the local Muslim community was the target of abuse.⁷⁸ It was not until 2019 that the construction of the mosque begun.⁷⁹ As with Indigeneity, questions of immigration in Australia are unabating and in plain sight, but such questions are neither easily, nor often, willingly answered. The inclusion of as many artifacts as possible in the discussion can create more informed perspectives and push toward more just solutions. The contextualization and acknowledgment of challenging artifacts in architecture is vital to confronting the bias of the past while assuring equity in the future.

Conclusion

This article identifies “ugly” architectural drawings as having origins or content that are offensive or objectionable and proposes an approach towards (re)viewing them. The urgency in developing a means to manage such drawings stems from conditions found in the twentieth and twenty-first centuries. The first condition is the change in both the viewership and value of architectural drawings, which has brought architectural drawings closer to artworks for public consumption and eliminated neutrality in viewing such drawings. The second condition is the revaluation of cultural artifacts with difficult origins or content, which is, as yet, a largely unexplored phenomenon in architecture. This article looks to fields such as anthropology and visual arts, which have preceded architecture in the handling of challenging notions and artifacts. Based on these precedents, this article recommends contextualization over censorship, and acknowledgment over avoidance, as the most appropriate means to exhibit and publish such artifacts. Contextualization and acknowledgment go beyond the binary decision of propriety or impropriety to pull “ugly” architectural drawings into the scope of artifacts involved in scholarly, professional, and public debates.

In its study of the Australian architect William Hardy Wilson, this article maintains that his ignorance of Indigenous cultures is best addressed by considering it as a consequence of outdated attitudes. At the same time, analyzing such issues enables contributions to the current discussion of Indigeneity in architecture. Similarly, his suggestion to defy immigration law, while holding a self-interested and inauthentic admiration for Chinese culture, is worth citing and exploring in light of the continuing questions surrounding immigration and Australian architecture.⁸⁰

Notes

1. Oxford English Dictionary Online, “ugly, adj., adv. and n.,” Oxford University Press, <https://www.oed.com> (accessed May 4, 2020).
2. Ibid.
3. George Berkeley, *A Treatise Concerning the Principles of Human Knowledge* (London: Jacob Tonson, 1734), XXIII.
4. Marcel Duchamp, “The Creative Act,” in *Marchand du Sel* [The Essential Writings of Marcel Duchamp: Salt Seller], ed. Michel Sanouillet and Elmer Peterson (London: Thames and Hudson, 1975), 140.
5. Ibid.
6. His surname was originally Wilson, but from 1910 he used Hardy Wilson as his surname. However, some repositories, for example, cite his surname as Wilson and his forenames as William Hardy or Hardy.
7. Hélène Lipstadt, “Architectural Publications, Competitions, and Exhibitions,” in *Architecture and Its Image: Four Centuries of Architectural Representation: Works from the Collection of the Canadian Centre for Architecture*, ed. Eve Blau and Edward Kaufman (Montreal: Canadian Centre for Architecture, 1989), 111.
8. “Prior to [the 1970s and 1980s], except for scattered instances [...] architectural drawings were viewed simply as a means to an end.” Jordan Kauffman, *Drawing on Architecture: The Object of Lines, 1970–1990* (Cambridge, MA: MIT Press, 2018), 1.
9. Lipstadt noted that this term originated with Jacques Guillerme, and defined it as: “A representation may be considered to also be a figuration when the maker is a product of the social and psychological process that makes architects and architecture.” Lipstadt, “Architectural Publications, Competitions, and Exhibitions,” 110–111, 129.
10. Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, MA: MIT Press, 1994), 15.

11. Ibid., 14.
12. Margaret Richardson, "Architectural Drawings: Problems of Status and Value," *Oxford Art Journal* 5, no. 2 (1983): 14.
13. Ibid.
14. "[...] Architectural exhibitions, which are notoriously difficult to stage, have only been an established part of the art world since the RIBA's Heinz Gallery opened in 1972." Ibid., 19.
15. Ibid., 15.
16. Ibid.
17. Richardson showed similar misgivings: "But in what respect can an architectural drawing be considered a 'work of art' in the conventional aesthetic sense [...] should we be trying to compare an architect's drawing with a painter's? The obvious difference is that the architect is drawing diagrams and his drawings must rather be judged within the conventions of his own practice." Ibid., 21.
18. Marco Frascari, "Introduction: Models and Drawings – The Invisible Nature of Architecture," in *From Models to Drawings: Imagination and Representation in Architecture*, ed. Marco Frascari, Jonathan Hale, and Bradley Starkey (London and New York: Routledge, 2007), 5.
19. Ibid.
20. In later years, Hergé's feelings about the series were cautiously apologetic: "Hergé, claims to have been literally pushed in that direction by Father Wallez, the then director of the Belgian catholic [sic] daily, *Le XXe' Sie'cle* [...] Hergé, dutifully complied." Philippe Met, "Of Men and Animals: Hergé's *Tintin au Congo*, a Study in Primitivism," *Romanic Review* 87, no. 1 (January 1996): 131–132.
21. Ibid., 131.
22. Rachael Langford also noted the artistic paucity of the series: "What is striking about the album, however, beyond its highly patronizing portrayal of Africans and brutal slaughter of animals, is the fact that it hangs together neither narratively nor in terms of the realism of the decor, something that Hergé, was elsewhere minutely concerned to document." Rachael Langford, "Photography, Belgian Colonialism and Hergé's *Tintin au Congo*," *Journal of Romance Studies* 8, no. 1 (Spring 2008): 83.
23. "This past July the Commission for Racial Equality in Britain recommended that bookstores throughout the United Kingdom remove the comic book *Tintin in the Congo* from their shelves." Anonymous, "Racism in Children's Books: *Tintin in the Congo*," *Journal of Blacks in Higher Education* 56 (Summer 2007): 14; Jogchum Vrielink, "Effort to Ban Tintin Comic Book Fails in Belgium," *The Guardian*, May 14, 2012. <https://www.theguardian.com/law/2012/may/14/effort-ban-tintin-congo-fails> (accessed October 28, 2020).
24. Leslie Lonsdale-Cooper and Michael Turner, "Foreword," in Hergé, *Tintin in the Congo*, trans. Leslie Lonsdale-Cooper and Michael Turner (London: Egmont, 1997).
25. Sandra E. Garcia, "The Woman Who Created #MeToo Long Before Hashtags," *The New York Times*, October 20, 2017. <https://www.nytimes.com/2017/10/20/us/me-too-movement-tarana-burke.html> (accessed October 27, 2020).
26. Camille Gibson et al., "Understanding the 2017 'Me Too' Movement's Timing," *Humanity & Society* 43, no. 2 (March 2019): 219.
27. Ibid., 219–220.
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32. Hardy Wilson's richly produced publications, *Old Colonial Architecture in New South Wales and Tasmania* (1924) and *Grecian and Chinese Architecture* (1937), include his own illustrations. *Old Colonial Architecture* was republished in 1975, after his death, in a less luxurious format. He also wrote to Australian journals and newspapers, such as *Art in Australia*, *The Burnie Advocate* and *The Sydney Morning Herald*. His autobiography spans two volumes, *The Dawn of a New Civilization* (1929) and *Eucalyptus* (1941). In 1934, he published *Yin-Yang*, a satirical fantasy novel, based on stories that he had told his son.
33. Robin Boyd, cited in Cyril Pearl, *Hardy Wilson and His Old Colonial Architecture* (Melbourne: Nelson, 1970), 26.
34. National Library of Australia (NLA), "Hardy Wilson's Peking," <https://www.nla.gov.au/exhibitions/hardy-wilsons-peking> (accessed May 5, 2020).
35. William Hardy Wilson, *Solution of Jewish Problem* (Melbourne: Hardy Wilson, 1941).
36. Pearl, *Hardy Wilson and His Old Colonial Architecture*, 23.
37. Stanislaus Fung and Mark Jackson, "'Yellow of the East and White from the West': Hardy Wilson's *Grecian and Chinese Architecture* (1937)," *Architectural Theory Review* 1, no. 1 (1996): 67.
38. Zeny Edwards, *William Hardy Wilson: Artist, Architect, Orientalist, Visionary* (Sydney: Watermark, 2001), 11.
39. Deborah van der Plaats, "An Oriental Continent: Climatic Determinism, Race and Identity in the Interwar Writings of Australian Architect William Hardy Wilson (1881–1955)," *Fabrications* 28, no. 1 (2018): 82.
40. Hardy Wilson designed ten cities for the placement of, as he foresaw, Sydney's surplus population. Among these cities is Kurrajong.
41. William Hardy Wilson, *Kurrajong: Sit- Look-See* (Melbourne: Hardy Wilson, 1954), 25.
42. *Ibid.*, 36.
43. *Ibid.*
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45. *Ibid.*
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47. *Ibid.*
48. *Ibid.*, 8.
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50. *Ibid.*, 23.
51. William Hardy Wilson, *Kurrajong: Sit- Look-See* (Sydney: David Jones, 1950).
52. *Ibid.*, 36.
53. In Hardy Wilson's publication, *Old Colonial Architecture* (1924), he showed a liking for Chinese architecture. He had travelled to China in 1921 and drawn the buildings there. The drawings are published, alongside his drawings from Southern Europe, in *Grecian and Chinese Architecture* (1937). He also collected Chinese artefacts, and his fantasy novel, *Yin-Yang* (1934), has Chinese themes. In his architectural practice, he experimented with an East-West hybridization of styles with the unbuilt design for his home, Celestion (c. 1924), and the completed tennis pavilion at Eryldene in Sydney (1927).
54. Hardy Wilson, *Kurrajong*, 8.
55. William Hardy Wilson, *Grecian and Chinese Architecture* (Melbourne: Hardy Wilson, 1937), 4.
56. *Ibid.*
57. Hardy Wilson's Kurrajong Library design clearly owes much to the Hall for Prayer for Good Harvests. The Hall for Prayer for Good Harvests dates from the Ming Dynasty, and is within the Temple of Heaven complex in Beijing.
58. Hardy Wilson, *Kurrajong*, 31.
59. Herbert I. London, *Non-white Immigration and the 'White Australia' Policy* (New York: New York University Press, 1970), 12.

60. Ken Rivett, "The Immigration Reform Movement," in *The Abolition of the White Australia Policy: The Immigration Reform Movement Revisited*, ed. Nancy Viviani (Brisbane: Griffith University, 1992), 16.
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80. Future applications of the recommendations of this article include drawings that depict the architecture for authoritarian regimes or the architecture from periods of conflict, displacement, or segregation. Additionally, the artifacts for consideration would be extended to, among others, films, models, photography, and writings.

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