

# RMIT DESIGN ARCHIVES

SCHOOL OF ARCHITECTURE AND DESIGN  
UPDATE 0209



## Enquiries

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The RMIT Design Archives (RDA) has embarked on a long-term project called *Mapping Melbourne Design*. The intention of this project is to provide opportunities for researchers to investigate the RDA's collections in order to map where design, in all its manifestations, takes place.

Constructing the geospatial relationships of Melbourne's design studios and design practices which have developed since settlement, the project will demonstrate the ways in which specific locales have contributed to the cultures and economies of Melbourne's design history.

Recently, one project has introduced the idea of mapping design into the School of Architecture and Design's teaching curriculum. It involved two tailoring studios in the Fashion program requiring students to undertake empirical research into tailoring businesses which operated in Melbourne CBD, Collingwood and Footscray during the nineteenth and twentieth centuries. Students used the outcomes of this research to inform their design strategies. Research data from the studios will be housed in the RDA and form the basis of a future tailoring 'map' of Melbourne. The mapping approach generated new ways of reading the geospatial dynamics of the city as represented by tailoring practices and also ideas about how this information might in turn be translated into a designed outcome.

*Professor Harriet Edquist, DIRECTOR*

RESEARCH

# MAPPING MELBOURNE DESIGN

## Tailoring and History



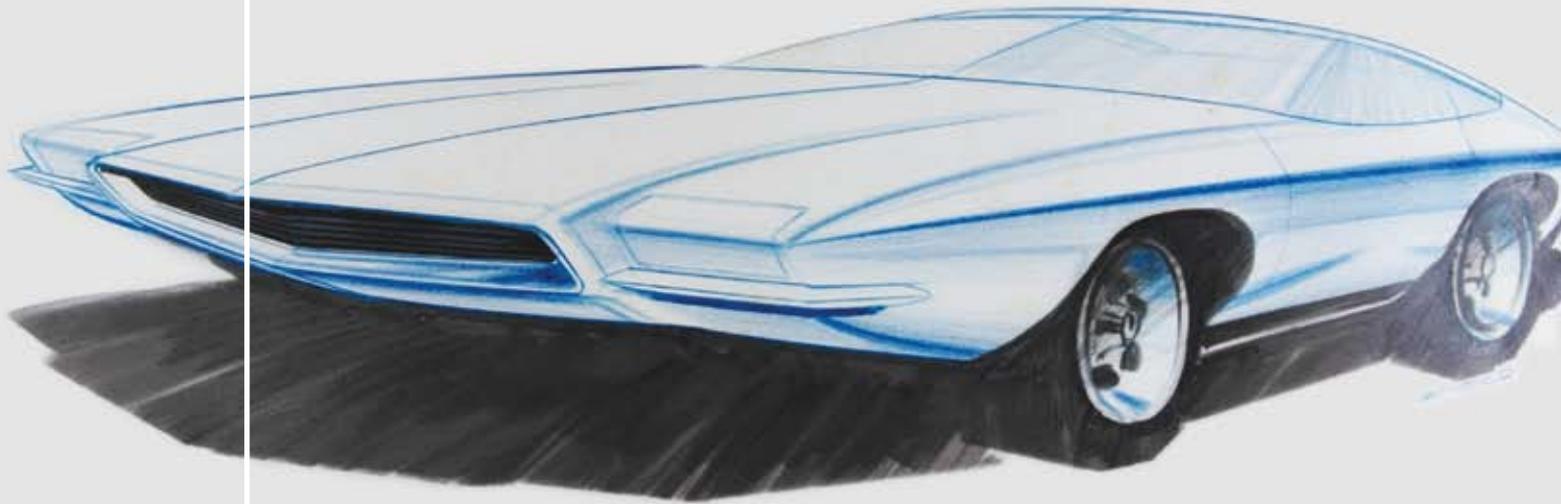
As part of an ongoing conversation between the School of Architecture and Design's Fashion Program staff members, Sue Thomas and Peter Allan together with Jo Cramer, two studios were run in semester two: 'Mapping Melbourne Tailoring' and 'History in the Making'. These sessions were part of Design Studio 4 (the tailoring course). Preliminary research involved mapping and recording the history of Melbourne and its tailors. The idea behind this project was to find a way to bridge history, theory and practice within the studio context.

These second year students worked in teams for the first two to three weeks of the project and researched an assigned geographical area, for example, Collingwood, Footscray or Collins Street. At the State Library of Victoria, they consulted the Sands and McDougall street and business directories, map bags and trade directories. These sources enabled students to provide a snapshot of tailoring businesses and the boundaries of their areas of practice every fifty years. The visual research outcomes, which included maps, personal photographs and video were uploaded to a blog for each studio. Within the studio, the students discussed their insights into the past, the influence of the European post-war diaspora on the craft of tailoring and on Melbourne, and current artisan practice.

This process was successful in engaging the students' interest and indicated a potential to develop a future project through more in-depth research. The wider vision is that 'Mapping Melbourne Tailoring' and 'History in the Making' may form a seed project to describe future research clusters for students and staff.



**Images (Background)** Joanna Henning (student), *The tailors of Collins Street in 1909*. Photo: Joanna Henning **(Top)** Anna McLaren (student), *Collins Street between Swanston and Elizabeth* Photo: Anna McLaren **(Middle)** Helen Pappas (student), *Fabric map of Brunswick*. Photo: Sue Thomas **(Bottom)** Candice Majoos (student), *Melbourne meridians*. Photo: Sue Thomas



## Automotive Design Collection

### *Phillip Zmood Archive*

*Gift of Phillip Zmood*

Phillip Zmood 1962-1963 Automobile Body Design Competition Entry

*Gift of Phillip Zmood*

Pencil sketch for  
the Holden GTRX  
sports car

**Opposite page from top:**

1:8 scale drawing for  
the Gannet 1000 two  
seater open sports car.

Phillip Zmood,  
Industrial Design  
Lecturer Ian Wong  
and Archive Director  
Harriet Edquist  
examine original  
sketches from another  
design competition  
entry.

Phillip Zmood pictured  
with competition  
drawing of the  
Gannet 1000

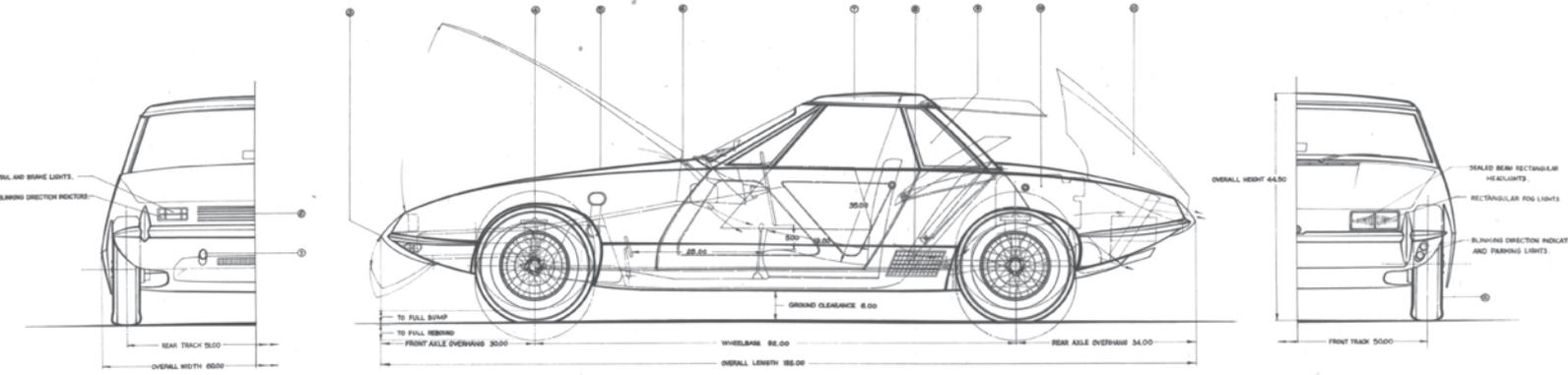
Torana studio  
renderings.

**The GANNET 1000 is not a car design that is familiar to most Australians. The Monaro, Torana and the Commodore are much more familiar and hold a symbolic place in our cultural history.**

Interestingly it was the GANNET 1000 which launched the career of one of Australia's leading automotive designers, Phillip Zmood. He would go on to design these iconic cars and become the first Australian head of design at the General.

In the early 1960s in studio 2B, Building 2, encouraged by Head of Industrial Design, Gerhard Herbst, a young RMIT student, Phillip Zmood, put the finishing touches to a cartridge drawing that was his winning entry in the British Carriage and Automobile Manufacturer's 'Automobile Body Design Competition'.

Phillip Zmood began his career at Holden in March 1965 working as a staff designer on the HR, HK, HT and HG range of vehicles. In 1966 he was promoted to assistant chief designer with major contributions to the HQ sedan, wagon and coupe (Monaro) and from 1969 until 1978 he was chief designer of the Torana studio. He later worked in Germany at Opel as chief designer before returning to Melbourne and in 1983 he was appointed Director of Design GMH.

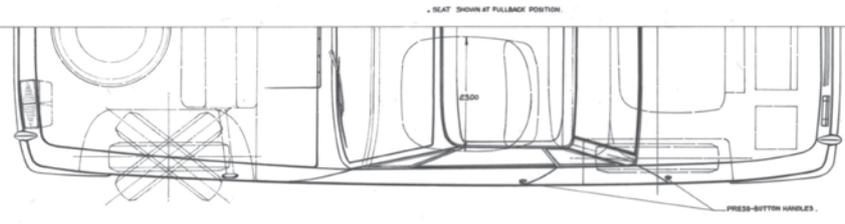


GENERAL SPECIFICATIONS.

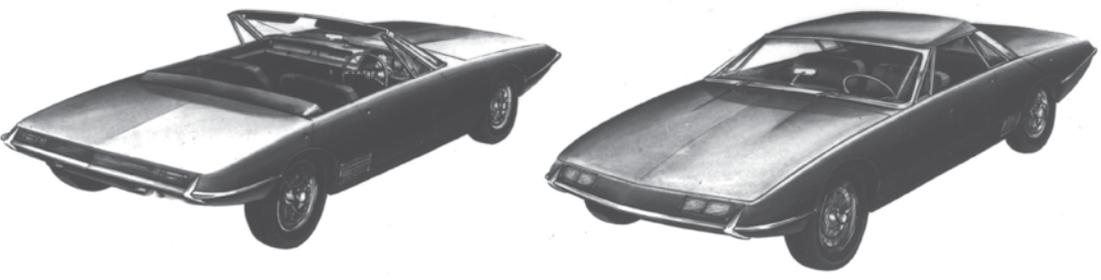
1. DUAL EXHAUST SYSTEM.
2. ENGINE AIR DUCT.
3. FORWARD HINGING DISK WHEEL COMPARTMENT COVER.
4. RUBBER CONE HYDRAULIC SUSPENSION ON ALL FOUR WHEELS.
5. LUNARINE COMPARTMENT HOLDS APPROXIMATELY 7 GALLONS.
6. FRESH AIR INTAKE FOR HEATER-CENTRIST UNIT.
7. PRESSED ALUMINUM FOLDING HOOD WITH V-TUBE SECTION FRAME.
8. ENGINE AIR INTAKE.
9. QUARTER WINDOWS WHICH FOLD INWARD WHEN HOOD IS BEING FOLDED.
10. ROTARY ENGINE, 1000cc, AND TRANSMISSION TRANVERSE MOUNTED.
11. FORWARD HINGING ENGINE COMPARTMENT COVER.
12. TYRES 400"13" ON CHROME WIRE WHEELS.

FEATURES OF DESIGN.

ENGINE DEVELOPS APPROXIMATELY 100 BHP  
CHASSIS: STEEL PARALLEL TUBE FRAME, FRAME HEAD AT FRONT AND REINFORCED PLATING BELT TO BODY SUB-FRAME AT REAR  
FUEL TANK HOLDS APPROXIMATELY 9 GALLONS.



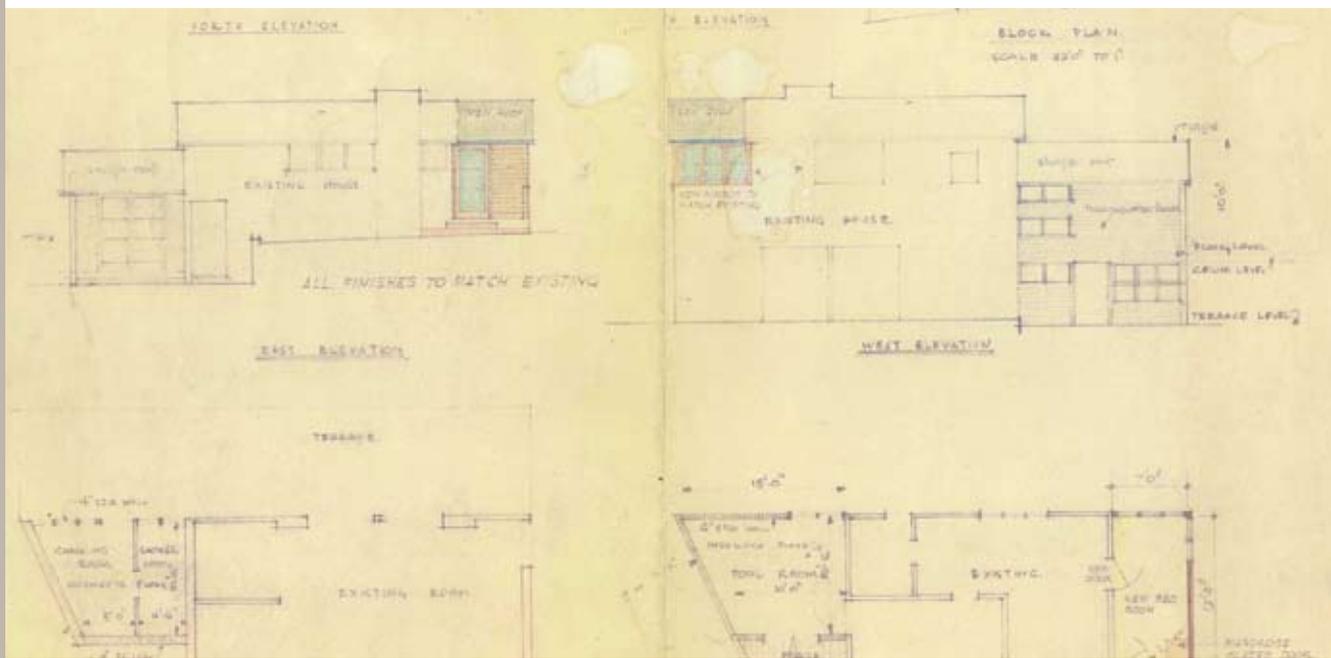
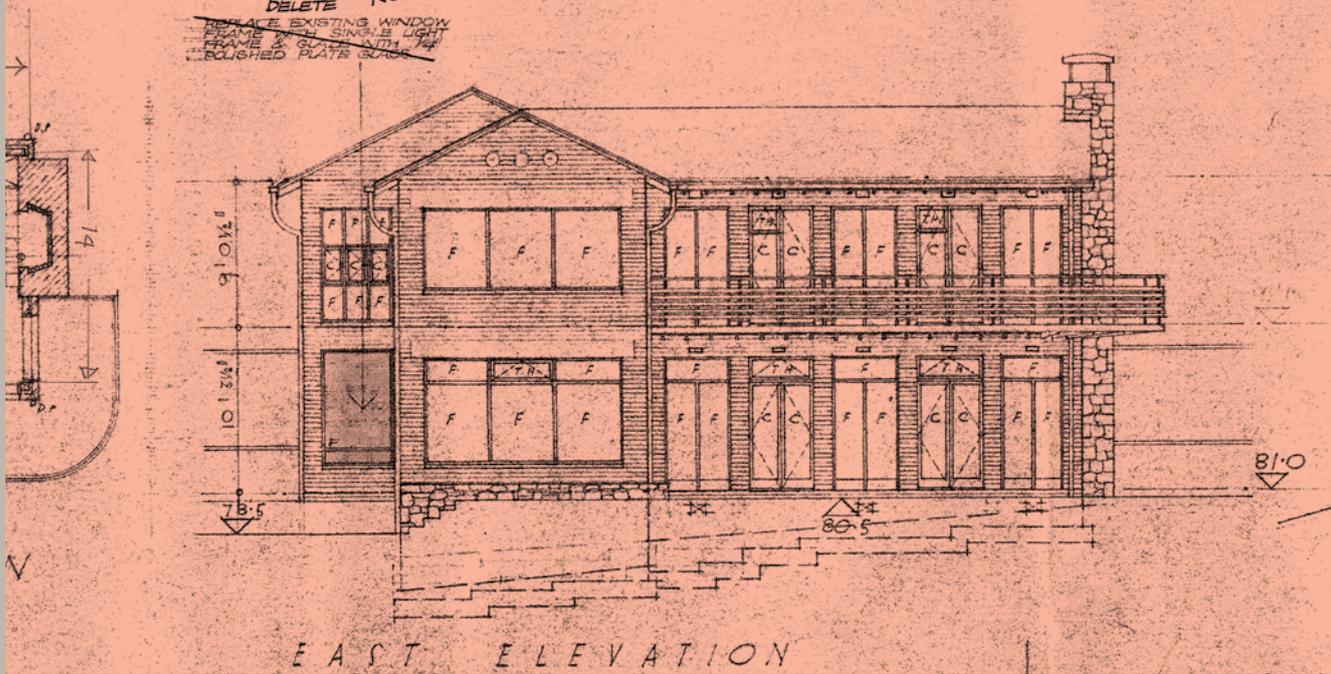
- FOLDING HOOD OPERATION:
1. ROOF TOP SLIDES BACK ON ROLLERS WHICH RUN IN THE V-TUBE FRAME.
  2. QUARTER WINDOWS ARE FOLDED INWARD TO ALLOW WINDOW FRAME TO FOLD DOWNWARD.
  3. ROOF TOP FOLDS DOWN FLAT AGAINST THE WINDOW FRAME AND THE WHOLE UNIT FOLDS INTO THE COMPARTMENT AS SHOWN.



[R.H. AND L.H. DRIVE VERSIONS]

|             |       |            |      |            |             |         |                |             |
|-------------|-------|------------|------|------------|-------------|---------|----------------|-------------|
| COMPETITION | No. 3 | AUTOMOBILE | BODY | DESIGN     | COMPETITION | 1962-63 | SCALE: EIGHTH. | GANNET 1000 |
|             |       | TWO SEATER | OPEN | SPORTS CAR |             |         |                |             |





## Frederick Romberg Collection

*Gift of Douglas Romberg*

**This gift to the RDAs Frederick Romberg Archive comprises drawings for two early and iconic Melbourne houses. Roy Grounds initially designed the Rendlesham Avenue house for Betty and Thomas Ramsay in 1937.**

The alterations were undertaken when Betty and Grounds were married. Later Romberg bought the house and made a modest alteration by enclosing a balcony to create an upstairs bedroom.

Romberg's family house is one of a group of the architect's early modernist pre-war domestic buildings completed when he was in partnership with Mary Turner Shaw. This group includes Newburn Flats, Melbourne (1939), Glenunga Flats, Armadale (1940), Ellery House, Upwey (1940) and Yarrabee Flats, South Yarra (1940). They are characterised by careful siting, well resolved plans, in some cases dramatic freestone chimneys, and glazed stair halls. In addition to these original drawings, Kythé Mackenzie has donated to the RDA photocopies of Romberg and Shaw's plans and working drawings for Yarrabee Flats dated '10.7.40' with annotations in hand by Shaw.

**Romberg and Shaw:** Working drawing for the Romberg house, Heidelberg (now Eaglemont) dated '23. 5. 41'. This sheet shows two amendments by Romberg and Boyd to the house dated '1.12. 63', and '3.2.64'. An additional sheet shows details of the 1963 renovations.

**Roy Grounds:** Working drawing for additions to Grounds' house, Ranelagh, Mt Eliza, dated '10. 2. 40'. This sheet shows amendments by Frederick Romberg dated 'July 1975'.

**CORRECTION** We apologise to Laurie Carew OAM, for omitting his honour in Update 0109. Laurie was awarded the Medal of the Order of Australia in 2007 'for service to the arts, particularly through the visual merchandising industry, and to the community as a supporter of fundraising activities associated with charity balls, dinners and appeals'.

## Photographic Gems



**Highlights of the Romberg collection include many original plans for houses and civic buildings by Frederick Romberg and Robin Boyd, original renderings of buildings and two hand-compiled layouts for the Romberg book *Decline of the Environment* (1971). A drawing of *The Academy of Science, Canberra*, by Paul Wallace, will appear in a forthcoming book about the Academy.**

The Romberg Collection revealed works by several acclaimed Australian photographers including Mark Strizic, Max Dupain and Wolfgang Sievers. Especially striking are Sievers' images of the Bruck Textiles premises in Flinders Lane, which are typical of his photography of industry. Also represented are images by Dupain of the Industrial Design Council of Australia (IDCA, later known as the Australian Design Council) 1967-1968 exhibition 'The first two hundred years', which was held in the Australia Square building, Sydney. The IDCA played a key role in fostering Australian design. Incorporated in June 1958, it was conceived as a national umbrella organisation, based on the British Design Council model with the aim to establish, maintain and promote high standards of design in manufactured goods, and to foster the appreciation of design in the community at large. RMIT educator and writer Colin Barrie was the first director. The Australian Design Centre opened in Melbourne in 1964, and the first issue of *Design Australia* was published in Spring 1967, the year of the exhibition, and became the official journal of the IDCA. (source: Industrial Design Council of Australia Archive, Powerhouse Museum).

**Top Left:** Domain Park flats, corner Domain Road and Park Street, South Yarra. Architects: Grounds, Romberg and Boyd. Photo: © Mark Strizic, c. 1962 / Licensed by VISCOPY 2009.

**Top Right:** Featherston-Curry house, The Boulevard, Ivanhoe, 1969. Architects: Romberg and Boyd Pty Ltd. Photo: © Mark Strizic, /Licensed by VISCOPY 2009.



**Above:** From Paula Stafford photograph album, 1950s; Paula Stafford Collection, John Oxley Library, State Library of Queensland. Photographer not known. Reproduced courtesy of Paula Stafford and State Library of Queensland.

## Paula Stafford (b.1920)

*Born in Willaura, Victoria.*

Paula Stafford Fiesta swim and resort wear label was established in Queensland in the late 1940s. However, Stafford's first foray into fashion occurred in 1936, when on holiday in the coastal town of Point Lonsdale, Victoria, she took scissors to an ill fitting one-piece bathing suit in order to make it more comfortable. This fashion intervention resulted in a version of the bikini for which she would later become synonymous in Australia and which may well have predated the assumed originator of the bikini, French car engineer, Louis Reard, who did not launch his two piece swimsuit until 1946.

Stafford had studied dress design at Emily McPherson College, Melbourne, later incorporated into RMIT University. A 'French' two-piece swimsuit became her speciality. On Queensland's Gold Coast she was an early adopter of lifestyle marketing and the innovative and entrepreneurial strategies she employed provided the backbone for successful contemporary swim and surfwear labels. Stafford was honoured with an Order of Australia for her contribution to fashion. The RDA holds research documentation on Stafford, compiled and donated by Laurene Vaughan

**CALL  
FOR  
PAPERS**

**SYMPOSIUM  
FRIDAY  
9 JULY 2010  
MELBOURNE**



## Alternative Practices in Design: *The Collective* – Past, Present & Future

**From 19thC experiments in the Arts and Crafts guilds to web-based global collaborations, the collective offers powerful models of conceptualising and experiencing the practice of design.**

In Melbourne, the Fashion Design Council (FDC est. 1983) stands out. The FDC promoted and supported independent Australian designers. Its members were predominantly young fashion designers but included artists, craft workers and designers from other disciplines. The RMIT Design Archives holds an extensive FDC collection.

The RMIT Design Archives and Design Research Institute's Geoplaced Knowledge will host a Symposium in July 2010 on the past, present and future of the design collective. We welcome papers on a broad range of subjects that engage notions of the collective as a basis for creative practice. The symposium hopes to uncover historical and contemporary examples: real, virtual or theoretical; cultural and organisational theories; and, associated collective modes of practice and their ramifications for gender and political activism.

**Submissions** Email abstract of no more than 300 words to [rmitdesignarchives@rmit.edu.au](mailto:rmitdesignarchives@rmit.edu.au) as a Word file containing author details (name, affiliation and biography of 200 words maximum) and as a PDF file with no identifying details. In subject field insert: FDC\_lastname (example: FDC\_Smith). Abstracts and accepted papers will be double blind refereed and published as proceedings.

**Deadline for abstracts**

Monday 21 Dec 2009

**Symposium Convenors:**

Harriet Edquist  
Professor of Architectural History in the School of Architecture and Design

Laurene Vaughan  
Associate Professor of Design and Communication in the School of Media and Communication.

[www.rmit.edu.au/ad/designarchives](http://www.rmit.edu.au/ad/designarchives)

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