Impressions of the University of Queensland
There is some difficulty in applying a date to many of the buildings in this book. Does one choose the date of design, which determines the style of building? The date of building, sometimes several years later? The date of occupation or of official opening, even later still? For the buildings of the main University I chose, where possible, the date on the architectural drawings, though it is when construction starts that the building first impinges on its surroundings; for the Colleges I chose the year of first occupation, mostly because those dates were more easily accessible.
I have sipped rather lightly of the Pierian waters of the history of this University; those wanting to drink more deeply will have to wait for a more searching account from the hands of the Professor of History, Malcolm Thomis. I am grateful to his research assistant, John Cole, for access to the records he is building up, and I must thank Glenda Acland, the University Archivist, for her energetic pursuit of files on my behalf. Both these people are making a considerable attempt to impose order on a huge volume of scattered and hitherto randomly available material.

I have spoken to most of the architects whose buildings I have tried to describe; they and several others have been only too pleased to explain the intricacies of various designs to a complete technical dim wit. Fryer Library have also helped me, and lots of other people have been patient with my questions.

Buildings and details were chosen for a variety of reasons: some architectural, some historical, and some purely personal. Dorothy Hill and Freda Page, notwithstanding their contribution to the University, were chosen because they were women, Professor Castlehow because I had met him; IFUW fountain grew from a small detail to a full size drawing because the artist liked it and felt it had something to say about the environment here at St Lucia and the importance of the landscaping.

I have been hearing about this University all my life — both my parents were present at the laying of the Foundation Stone and have taken a continuing interest in its growth, and the progress of their family through it. But it has taken this assignment to make me really look at its buildings and landscape and to bother to find out something of its history — for that I thank Frank Thompson and the University Press.
The movement to establish a university in Queensland began almost as soon as the colony achieved its independence, in 1859. By the end of the century there was no doubt that we would have our own institution of tertiary education, but there was considerable debate as to what type of institution it should be. The most vocal support for a university came, not surprisingly, from the professionals: dentists, doctors, lawyers, and engineers were trained, at the time, in Melbourne or Sydney, or even in British universities, in schools run here in Brisbane by their profession, or even by apprenticeship, on-the-job. It is difficult to know what the general public thought, but there was a lot of press comment on the subject, much of it expressing doubts as to the “use” of dead languages and of the need for “practical” education.

The University of Queensland opened its doors in George Street in 1911 to eighty students in three faculties, Arts, Science, and Engineering; its four founding professors are remembered in the names of buildings of the new University at St Lucia.

By the twenties the need for a larger and more purpose-built site was being felt and debate raged as to which site would be the most appropriate. Among the proposed sites, Victoria Park was marginally favoured over Yeronga and St Lucia, “a remote bush suburb”. Debate ceased in 1926 when Mary Emelia and James O’Neil Mayne made a gift to the University which would cover the purchase of the land at St Lucia. Their generosity gave the University of Queensland a magnificent site, at the end of a long loop in the Brisbane River, sloping gently up from the river, with a lake and several stands of trees.

The Foundation Stone was laid on 6 March 1937 by the Premier of the State, the Honourable Forgan Smith; memories of the day vary, recalling colourful robes of academic and civic officials, sunshine and a brisk breeze, college men walking over from Kangaroo Point through Dutton Park to the ferry, girls in new white dresses. The Stone was later moved to the Tower, when the whole design was realigned to avoid facing due west and the full strength of the afternoon sun.

Building did not begin until the late thirties and, in fact, the first people to use the University at its St Lucia site were not students and teachers, but General Sir Thomas Blamey and his staff; he was apparently none too happy about the arrangement — General Macarthur was housed in considerably more comfort in town, and Blamey felt that the bend in the river made him all too easily identifiable by enemy aircraft.

Since the second world war the St Lucia site has grown to keep pace, almost, with the demand for places at the University; the initial concept has been modified several times — in fact, there are almost as many plans as French irregular verbs — to fit the prevailing financial situation and changing pressures on the various faculties.

The University has many critics: some buildings have clearly suffered from lack of money and thoughtful planning: building should not have been permitted in front of the north facade: too much is spent on landscaping. One could go on indefinitely. The fact is, that like most large and constantly changing institutions, the University of Queensland has rather tended to “just grow” and no amount of foresight and planning could have taken care of all the exigencies of fifty years of history.

Today the University of Queensland is a green and pleasant place to work and is a fine display of half a century of institutional architecture.
In 1862 tender was called for the building of a residence for the Governor of the newly independent colony. Several firms applied and the tender was eventually awarded to Joshua Jeay, architect, builder, and, fortuitously, quarry owner.

Not surprisingly, stone for most of the house came from Jeay’s own quarry at Goodna, though the back walls are Queensland tuff (or porphyry) from the O’Connellstown quarry. The interiors were suitably elegant, with the ornate plaster work of the day, cedar doors, and panelling.

Successive governors lived in the house, a short distance from the city centre but separated from it on three sides by the river and on the fourth by Queen’s Park. It was an ideal situation in tropical Brisbane and a gracious setting for vice-regal functions. Several additions were made, including the prominent front portico in 1878 and a billiard room (later to be used as the Senate room of the University) in brown Helidon sandstone in 1899.

In 1909 Government House was dedicated to the newly established University of Queensland and its occupant, Sir William McGregor, was told to “pack his bags and off to Fernberg hie him” (quoting an old student song). He left reluctantly, though he had thoroughly supported the establishment of the University and was its energetic first Chancellor; and he had foresight enough to see that, however charming the site, the house was not big enough, nor entirely suitable for a university.

The George Street house remained in the University’s keeping until 1969, when it passed to the Queensland Institute of Technology. It is now undergoing extensive restoration and will become the permanent home of the Queensland Trust.
The faculties of Dentistry and Medicine were established in 1935 and 1936, respectively, after considerable debate as to whether they should be located with the rest of the University at St Lucia, or left in town, near the hospitals so vital to the training of their students. Lack of space (even in 1936!) and the tremendous cost of building hospital facilities at St Lucia finally determined the issue.

In an interview with John Cole, retired Professor Sidney Lumb quotes a clerk, obviously of the old type, as saying “Dentistry is a university course, Dearie me! Shocking that such a thing should have entered a University”.

Attitudes to dentistry have changed considerably. The Faculty still maintains its connection with the Dental Hospital in Turbot Street, but also now has a splendid modern building next door. Here it has facilities not only for teaching and clinical practice, but also for research in the wide range of disciplines now demanded of modern dentistry.

The Faculty of Dentistry has also set a precedent in Queensland in the establishment of the first research unit within a school dental unit (at the Indooroopilly State School); in conjunction with the State Health Department, this unit carries out research into the problems and needs of community dental health.

The Medical School has the advantage of a fine site, high on a hill above Herston Road, overlooking Victoria Park golf course (one of the favoured sites for the whole University in the days before the Mayne gift made possible the purchase of land at St Lucia).

The building itself is Renaissance in style, the basement, entrance, and parapet are plaster finished to resemble stone (according to the financial restraints of the later years of the Depression); the upper floors are of specially chosen dark red brick, with even rows of windows; the front portico and crowning entablature are “classical” touches (the latter masking animals houses on the roof), and the whole building is surmounted by a copper dome.

Speaking at the inauguration of the building on 1 October 1936, the first Dean of the Faculty, H.J. Wilkinson, said “Nowhere else in the Commonwealth is there to be found a teaching hospital in which all the institutions necessary for the education of medical students are collected together in one organization” (the Brisbane General Hospital).

Nowadays, students spend their preclinical years at St Lucia, where new buildings house anatomy and physiology. The Medical School of the University of Queensland has, over the years, made a considerable contribution to the State’s unique system of community medicine and has carried out important research, particularly into tropical medicine.
Forgan Smith Tower
(Hennessy and Hennessy, 1935)

This Tower is the main entrance to the University of Queensland and the pivot of the whole, perfectly symmetrical semicircle of buildings of the Hennessy design for a university; early photographs show it standing alone, stark, and singularly out of place on the large, almost treeless site which had, after nearly a century of farming, sugarmilling, and other pastoral pursuits, so accidentally become the site for a university.

But although it is unique among Australian universities (the older being rather in the Victorian Gothic mould, the newer much more modern structures) Hennessy's building is very much a product of its age and its author.

The foundation stone was laid in the later years of the Depression, when people were beginning to see that there was a future to plan for, but not so close to the forties that they could see how dreadful that immediate future was going to be. They had a "vision of a really noble group of buildings rising on the ridge overlooking the sweep of the St Lucia Reach . . . the chance to plan spaciously and as yet as an integrated whole . . . the chance for real co-ordination of the University activities . . . and the opportunity to provide the State and the city with the outward semblance as well as the inner quality of a University of which they could be proud".2

Hennessy himself says, and he is in complete accord with his masters here, that the building "should inculcate culture and refinement as much as any lectures. They were to be Australian in spirit and outlook, something different and original" and again "'collegiate in style and tied to the Mother Country in detail, but truly Australian in spirit . . .'"3 At the time of his commission, Hennessy was well-known in Australia, and has been described as "'a forerunner of a new breed who were trained in America, not just to pass across the continent from ocean to ocean to have a look see'".4 He wrote on his impressions of modern America and later on the problems of architecture and engineering in Australia. He had a love of symmetry and of formality, and he clearly had the "grand" architecture of North America very much in his mind's eye when he designed for St Lucia. The fading years of the Art Deco period are also clearly visible in the geometrical shapes of the buildings and the bas-relief of much of the ornamentation.

The Tower was originally intended as a campanile and the present long parallel windows were open fretwork carving of native flora and fauna; these were later removed when the dictates of space meant that the Faculty of Architecture would use the rooms of the Tower. In 1976 the area was remodelled to house the Department of Fine Arts, the Darnell Collection and the Behan Gallery; sophisticated air conditioning, a restoration room, and lighting similar to that of the National Gallery were installed. As well as the permanent University collection of arts and crafts, there is room for small temporary exhibitions and the whole area now makes a considerable contribution to the University and the community at large.
LAW ENTRANCE

The Forgan Smith building is a very long, low sweep of Helidon sandstone, punctuated on both ends by the tall Duhig (undergraduate library) and Michie buildings; neither of these accord completely with the original design but the spirit, at least, has been honoured.

The Arts and Law entrances, on the other hand, are as Hennessy intended — formal, classical perhaps, and certainly a little Italianate now that the slim dark green pines have grown to a proportionate height.

The carving surrounding the entrances of this and other buildings round the Great Court is well worth examining; the Law entrance features scenes from Aboriginal life and of Queensland secondary industry (including among others, brewing, rope-making, and organ manufacture!). The Arts entrance carries scenes from primary industry, while the Forgan Smith Tower has a selection of historically significant events recorded in rather stately bas-relief. Justinian and Plato guard the Law School, Shakespeare and Chaucer the Arts. If the choices seem a little random at times, they are seldom wildly inappropriate and are a glimpse of what someone must have found important fifty years ago.

Helidon sandstone was very popular in institutional building in Brisbane at the time it was chosen for the University; but care was taken with civic buildings to match the colour and grain of the stone, so that the City Hall is an overall brown colour, the State government buildings white. On the University no such order was imposed: colour and pattern run across single blocks in lines and swirls of pink, buff, brown, yellow, and purple, breaking off at edges, jumping, never attempting to match or meet — individuality and free thought run riot! Beautiful even on dull days, but seen at sunset, or in rain, or in the evening with the lights on, the stone is absolutely magical.

Great care was taken to use local materials; apart from the freestone from Helidon, granite came from Greymere near Warwick or from the Samford quarry, and marble used in the library and elsewhere came from Bajool, south of Rockhampton. The parquetry floors are Queensland hardwood and the cabinet timbers, silky oak and maple, were local. Before the 1964 additions to the Duhig Building the then two-storied library had a skylight of several glass panels engraved with Australian flora and fauna by well-known artist, Margaret Preston; the panels had to be removed to make way for five more floors of undergraduate library and, unfortunately, have disappeared.
COLONNADE

In the description of an alternative design for the University, one not dissimilar to Hennessey's, there is a statement that "into the design should be woven an individuality symbolic of Queensland, whilst a hint of Classical or Gothic would add charm". Hennessy must have agreed completely and in these softened, graceful arches, he also provided very important mystical links, not only with centuries of European architecture, but also with the great Mediaeval and Renaissance institutions of learning and meditation. To describe the arches merely as "debased Romanesque" is to miss this point entirely; and also to ignore the fact that both the architect and his employers wanted a building that was original and different, not an exact copy, but unique.

Hennessy went even further by using his colonnade to enclose a Great Court whose proportions are absolutely at variance with the accepted relationships between area and height of former architectural periods; his enormous space and low buildings are contrary to all the rules concerning ideal scales of open space to building height, and, added to slight variations in height above sea level across the Great Court, create a curious curvature of the earth effect.

One of the most charming features of the buildings around the Great Court is the sculpture — freizes, coats-of-arms, grotesques, and roundels of Australian flora and fauna. They are the work of many craftsmen, most, in the best Mediaeval tradition, totally unknown except by their works. The author of many of the grotesques, John Miller, is very well-known; he worked on the campus for twenty-four years, until he was eighty years old. Unfortunately he took to the grave the identity of many of his subjects and sources of inspiration for what appears to be sheer whimsy. From the hands of his successor, Rhyl Hinwood, he now hangs, complete in dust coat and floppy hat, amongst his own characters in the Great Court.

It is in this carving that much of the Australian touch was added to the University; and it is fascinating to know that the animals and plants adorning the Richard Building (Geology) were in fact roaming around here during the Jurassic period while the sandstone in which they are now carved was being laid down a hundred kilometres west of Brisbane at Helidon.

The use of coats-of-arms of foreign universities on the capitals of the pillars reinforces the idea of intangible links with the outside world, in some way lessening the distance and isolation from the centres of their civilization felt by Australians.

The Great Court itself has always presented somewhat of a problem; it never did become the ceremonial centre of the campus, and is, in fact, mostly used as the shortest distance between two points. There have been several plans, including the original very formal one, for landscaping, fountains, and even buildings, to fill what seems to be a gap: most of these schemes have been thwarted by sheer lack of top soil; jackhammers, even a suggestion of dynamite, have been used in a valiant attempt to speed up the growth of trees and shrubs, and a complex system of sprinklers ensures that the grass is almost always green.
This building takes the place of Hennessy’s Great Hall, long aban­
donned for financial reasons. Nevertheless, it was decided to enclose
the Great Court in a way that would vary as little as was practical
from the original design. Structurally complete in 1932, it took almost
seven years and a generous grant from the State government to
finish the cladding.

It was a historic moment: “The central complex of the University
as it now stands forms a monumental architectural whole unique in
Queensland and likely to remain so . . . It is the result of the building
endeavours extending over two generations and involving some of
the finest craftsmanship by Queensland’s best artisans . . . The
Great Court with its adjacent buildings is the result of a sincere and
far-sighted attempt to provide a fabric evocative of our cultural
heritage that would be a worthy and serene setting appropriate to a
university.”

The inscriptions on the buildings of the front facade of the Uni­
versity are worthy of notice; probably by happy coincidence rather
than good management they have a collective significance. The
Arts entrance has an inscription in Greek, Law in Latin, while the
Tower has two: on the front, a translation from Hebrew, affirming
that Truth is mighty above all else (the king, wine, or women!) and a
quotation from Disraeli on the back facing the Great Court. When it
came to the choice of an inscription for the Michie Building a quota­
tion in French was discarded because it would not be understood
(though Latin would have been appropriate, since Michie was the
first Professor of Classics); eventually an excerpt from Pope was
chosen, “All our knowledge is ourselves to know” (and that in place
of another which probably would have needed translation into “the
proper study of personkind is person”). The insistence on English is
interesting since no such inhibition was felt by earlier choices. Were
all students expected to know Greek and Latin? Or was it less impor­
tant to be universally understood?

The Fryer Library holds a collection of papers of one of the
University’s best loved teachers, Professor R.W. Robinson (“Doc
Robbie”), among them is a partly published manuscript in which the
author considers the shape and fabric of the University’s main
buildings — it is not inappropriate for him to have a final word on
Hennessy’s design: “The Cloister arches recall those of some
Italian Arches or of Romanesque churches, while the shape, not the
carving, of the pillar capitals has resemblance to that of the Byzan­
tine capitals of Saint Sophia, the tower suggests the Norman castle­
keep . . . In what style — Classic, Gothic, Renaissance, etc., is the
University built? Possibly the name of no traditional style can be at­
tached to it, but it is pertinent to remind the inquirer that buildings
should be constructed not in a style, but with style.”

Professor Stanley Castlehow, Classics,
his mortarboard slightly askew,
by Rhyl Hinwood
The Veterinary Science Faculty was established in 1936, in response to pressures for a more "practical" University. In the early years it was very small and, with the enlistment of staff and students in the second world war, was almost extinguished. After the war numbers increased and for several years large numbers of New Zealanders and students from other Australian states were trained here.

Housed originally at Yeerongpilly, building began at St Lucia in 1954 and has continued in several stages until the recent addition of the Seddon Building on the western boundary. The three early stages of the School consist of parallel blocks connected by a raised walkway; it was a period of strict economy and each was provided with a light timber mansard roof to allow for easy addition of another floor at a later date.

Veterinary Science students do a lot of practical work and in the clinical blocks almost every room is a laboratory. Ancillary services are necessarily complex, each room needing electricity, gas, hot and cold water, in some cases oxygen, and waste disposal facilities for a wide variety of products: acid wastes must be neutralized, blood, preserving tank fluids, and animal wastes need filter chambers and treatment tanks. All these are housed in vertical and horizontal ducts, out of sight but easily serviced.

The front of the south block is given over to a clinic where people can bring pets for medical attention; most large animal work takes place at the Veterinary Farm, some ten kilometres away at Moggill, on land which was part of the Mayne bequest.
The first newspaper to appear on campus was issued in October 1911; in the following year, on 14 April 1912, a meeting was called to frame a constitution for the Students Union. In the early days the Union did its best to emulate the Oxford Union, with regular debates, music and drama groups, and sports clubs. In 1982 the Union is a far more complex organization, much of its energies directed towards the problems of a widely diverse student population; the high proportion of evening and mature-age students, deteriorating funding arrangements for all students, and the increasing accommodation problems as real estate values in St Lucia rise above the student pocket are issues which are financially demanding and difficult to reconcile; they are also of considerable social significance, even outside the University, and are, at times, politically explosive.

On Hennessy’s design, the Union was to be a building very much in the style of the Great Court buildings, and of course, clad in Helidon sandstone. By 1957, however, when the University commissioned the Students Union complex, this had become so prohibitively expensive that the architects were expressly instructed not to use it. There was little other than red brick available at the time, so the design uses open white brickwork, and a facade of rough-hewn sandstone to harmonize with the buildings over the road.

The site allotted to the Union was almost bald of vegetation, and great care was taken to retain the few big Eucalypts now standing in the Forum. The original fountains in front of the building have gone, their place taken by lush vegetation which, unfortunately, obscures a Leonard Shillam sculpture of a man and a woman.

The buildings are large, flexible, permitting maximum adaptation to changing needs; ceilings are high, doors are wide, balconies and terraces make the best use of the Queensland climate. Services aim at providing students with their most immediate daily needs — food and drink, money, a haircut, a chemist, bike repairs, clothes, books, fruit and vegetables and a flea market twice a week, health and counselling services, somewhere to sit and talk, rooms and classes for hobbies, a specialized newspaper... the list is endless.

In the same complex is the Schonell Theatre, used by students and the community in general for films, lectures, and dramatic performances.

Down below the Schonell Theatre is the Students Recreation Club which, following a precedent set by St John’s College, obtained a restricted liquor licence in 1927. Designed by University Architect, James Mccormick, the white concrete building is suspended out over a playing field giving its members a sweeping 180 degree view towards the river; the intimate bar features vertical timber walls and dark carpeting, with a terrace in similarly dark tiling. This is altogether a very pleasant spot for informal social activities.
J.D. STORY BUILDING

(James Birrell, University Architect, 1964)

By 1960 the Forgan Smith Building was bursting at the seams; it housed the entire faculties of Arts, Law, Economics and Commerce, and Education, the administration, and even a gymnasium. In 1961 the University appointed its first full-time architect, James Birrell, and his initial task was to accommodate the executive arm of the University Administration. It was expected that the legislative arm would have a seat of its own, but this has not happened — the Senate meets on the seventh floor of the J.D. Story Building.

It is difficult to recall the time when the University consisted only of the central freestone complex (and that not even complete!), with the Union and Veterinary Science School slowly appearing on its opposite sides. There are so many buildings, such a variety of media and shapes that nothing surprises any more; the preformed concrete finish is so familiar that it is forgotten that only twenty years ago it was not considered "finished" at all.

In 1964, however, the J.D. Story Building was a shock, although in 1967 it won a commendation from the Royal Australian Institute of Architects. Curving round the outer edge of Circular Drive, its height exaggerated by strong vertical emphasis, its Le Corbusier fire-escapes protruding from either end, and its raw grey aggregate so at variance with the soft sandstone — a building of stamina and vitality completely foreign to Hennessy's conception. People asked when it was going to be painted!

The building was named for John Douglas Story, a man associated with the University for more than fifty years; he attended the first meeting of the Building and Site Committee in 1911 and was a member of the Buildings and Grounds Committee for forty-eight years. In 1938 he became our first full-time vice-chancellor. His name was linked with the building from the very outset of discussions; the formal proposal of his name came from Archbishop Sir James Duhig, whose association with the University was almost as long and distinguished.
Before the Club was built members of staff met over a tea or coffee in a common room in the Forgan Smith Building; and this meant an increasingly long walk as the University expanded southward. St Lucia was a very dry suburb — no pubs and not even a restaurant where guests could be entertained; distinguished visitors were taken into town, less distinguished to the Student Refectory.

A Committee of Management was formed in 1963 and land allocated; the building emerged very slowly, being of low financial priority, and for some time people wondered what the circles of bricks would turn out to be. Towards the end of construction, members of the Club turned their hands to the painting and finishing touches.

Staff Club is of very human proportions, closely hugging a steep slope down to the lake; the original building consists of three small circles, which provide offices, meeting rooms, a more intimate dining room, and wash rooms; these are let into a polygon, creating dining and lounge areas, fanning out onto balconies on both levels. Late additions curl away to the south, to give bar and cafeteria space and a terrace for barbecues or lunch outdoors. There were plans for accommodation but these are currently held in abeyance. The whole building is rapidly being engulfed by a green creeper and shrubs so that little of the brick and concrete finish is now visible.

The Club has become the staff social centre on campus, its pleasant and convivial atmosphere ideal for settling the problems of the world or simply for letting down the academic hair.

In 1963, following a donation of £5,000 to the University, a competition was held for the landscaping of the area between the Staff Club and the Students Union building. Such competitions were rare in Australia and it was probably the first in Queensland.

Barbara Van den Broek’s winning entry has now reached maturity, filling the amphitheatre between Circular Drive and the lake with native trees and shrubs. A minimum of architecture — a waving retaining wall which provides a balustrade on the footpath above and a profile on the horizon from below, and the stairways leading down to the water and round towards Women’s College — allows the foliage to dominate the slopes, leaving the stage area free for impromptu games of football. Much of the planting was done on weekends by the University Architect, James Birrell, and his nine-year-old daughter.
This is the most controversial building on campus — one either loves or hates it. It is however, almost universally admired by the architecture profession and in 1970 won a citation for meritorious architecture from the Royal Australian Institute of Architects.

Birrell is an admirer of the work of Jackson Pollock and was struck by the potential of a pile of irregularly marked bricks which he found in a brickyard while looking for material for stage I of the Hartley Teakle building. The bricks were the results of a misfiring and the brickmaker was only too happy to sell them to the University very cheaply. When it came to stage II of the building, however, irregularly spotted bricks had moved to the top of the price range and there was some hard bargaining to obtain them at a price to suit the University budget.

The building itself is a wide U, dropping away down a slope and across a gully; the roof is flat and falls in waves through the various levels; corners are curved, ends rounded — not a sharp edge to be seen. Except for the marking of the brick, the only decoration is in the open brickwork patterns which serve as ventilation and long rows of wooden shutters, rather Mediterranean and distinctly romantic. It is altogether a most unexpected building, the subject of great debate, and all built within considerable budgetary constraints. In one of the inner curves is a simple fountain and a sculptured seagull, the latter the architect’s gift to his building.

Originally intended for Agriculture and Entomology, the demise of the planned Social Sciences complex means that these two now share their accommodation with such unlikely bedfellows as Social Work, Philosophy, Religious Studies, and the Institute of Modern Languages.
LAKE AND FOUNTAIN
(Kelvin Crump, Acting University Architect, 1969)

The lake is one of the University’s greatest attractions, but it presents something of a problem; there was a time when it was so choked with weed that a college wit was moved to put No Parking signs in it. Spraying has been ruled out by other plant and aquatic life in and round the lake and tedious dragging seems to be the only safe solution.

In 1969 a fountain designed by Kel Crump was installed; he felt that it should fulfil two conditions — accord with the scale demanded by the lake and its surrounding trees, and be interesting even when static. He remembered having been pleased by a pattern of old jetty pylons and decided to reproduce the effect with copper tubes of random heights. The vertical plane was designed to fill the space between the lake’s surface and the skyline; horizontal body would be added by water fanning out, parallel to the surface.

The design clearly called for large amounts of water to a considerable height, and as economically as possible. The technical details were the work of Professor G.R. McKay. Special nozzles were developed and the pumps installed immediately under the jets, to avoid loss of energy; sealed-beam car headlights were placed below the surface to provide the internal lighting which was felt to be more effective than external spotlighting. The whole thing was intended to float for easy maintenance, and was made in the Hydraulic Workshop of the Mechanical Engineering Department.
Between 19 and 26 August 1965 the International Federation of University Women held its fifteenth (triennial) Conference at the University of Queensland; it was the first time the IFUW had met in the southern hemisphere, and only the third time outside Europe, the first international graduates conference in Australia, and certainly the first to be held on the Queensland campus. The Conference brought 750 graduate women from thirty countries to St Lucia, to consider "The Impact of Population Change: Social and Educational Implications".

In 1969 the President of the Australian Federation of University Women, May Marshall, presented a small fountain to the University to mark that occasion; it stands between the Duhig and Steele Buildings, just off the main thoroughfare to the Refectory.

The design is a three-leaved bowl, sitting just on the water level of a small round pond; single jets of water, grouped in threes, pour across the bowl, passing through opposing streams of water, but emerging at the other side — symbolic of meeting, exchange of ideas, and departure from the Conference; a single central jet adds height and strength, and it was expected that the water would be heard but only just seen above surrounding vegetation. The original design called for a black, depthless pond, for knowledge.

The bowls, and there are actually two of them, one inside the other for ease of servicing the jets, are cast bronze alloy from Walkers Foundry in Maryborough. As castings go, they are quite large and there was much consultation between the architect and the Foundry to achieve the most pleasing shape and colour and the correct alloy — just one small instance of the enormously varied professional and technical exchange of ideas and skills which takes place each year between this University and the people and firms of Queensland.
In one way Hennessy’s buildings round the Great Court were very modern — they were open-ended and could be expanded quite easily. The Steele Building was intended to house chemistry and is named for B.D. Steele, the first professor of chemistry; its front entrance is flanked by appropriate figures from the history of chemical science; the building appears unfinished, with false walls on the eastern side, but was considered unsuitable for the needs of chemistry and now houses part of Geology and the Pharmacy Faculty.

One of the problems of universities is the long range unpredictability of disciplines: in 1935 there can have been little inkling of the explosion of the social sciences, particularly psychology; nor that chemistry would need a ten storey building within forty years.

The new Chemistry Building was originally planned as a long, low building linked to a proposed new dental school; Dentistry eventually acquired a new building in town, next door to the old Dental Hospital, and Chemistry became the tallest building on campus.

As can be imagined, the services for such a building are complex in the extreme, including hot and cold and distilled water, town gas, oxygen, nitrogen, vacuum compressed air, fume cupboards, a cold laboratory, a “clean” room, and air conditioning in chosen areas. Service pipes and ducts for drainage and ventilation are housed in hollow exterior walls, which are themselves open through fixed louvres to allow for dispersal of fumes and leakages. When stage I was built these services consumed something in the vicinity of one-third of the total building costs; stage II was added immediately, in a large variation of the original contract to avoid calling new tenders.

Owing to stringent financial restraints, Chemistry is really a huge factory-style building, functional and plain — varying considerably from the intent of its architects. It was to have an exterior finish applied to the preformed concrete surface which would harmonize better with its surroundings but this was not possible; there was even a suggestion that interior skirtings and other finishing touches should be omitted.

The building is ten stories high, though fortunately based in a small gully; this fact, and the horizontal detailing of the fixed louvres and precast sun hoods, helps to minimize its height.
CENTRAL LIBRARY
(Robin Gibson and Partners, 1972)

The area in front of the Forgan Smith Building was originally to be a formal arrangement of gardens, paths, and roadways, with an avenue of trees leading down to a bridge over the river. The promised bridge never did materialize and the trees remained stunted or died. But the area was considered sacrosanct — given over mostly to the internal combustion engine!

With approximately one-third of the St Lucia site below flood level and the pressure for centrally located library space growing, the development of the "northern precinct" was inevitable. The Central and Biological Sciences Library are now at either end of the busy pedestrian area, with Mayne Hall juxtaposed between them. Careful consideration of the geometry has preserved a view from the Forgan Smith Tower and created a feeling of purpose in place of sheer space.

The Central Library is tall, blunt columns of sandblasted concrete isolated from each other by glazed strips; in a marvellous external reflection of inner activity, these monoliths flatten towards their tops to resemble book spines on a shelf. Windows protrude randomly, catching the sun and creating a perfect niche inside for a quiet snooze on a beanbag. So far only stage 1 of a much larger complex has been built and for ease of expansion two walls bear no load and corners are temporary. Internally emphasis is on flexibility, easy flow of technical services, and maximum visual continuity.

One of the time-honoured methods of relating buildings of different temporal and stylistic periods is the change of level; it has been most successfully exploited here, in linking the original freestone with the new concrete; a combination of stairways, paved courtyards, landscaping, and the very abstract fountain by Inge King go a long way to bridging the stylistic leap from Hennessy to Gibson.
MAYNE HALL
(Robin Gibson and Partners, 1972)

In 1967 a competition was held for the design of a Great Hall; conditions specified that the building should cost no more than $600,000; the winning entry exceeded that limit and the contract to build was withheld. Four years later Robin Gibson was invited to design a building to cost the same amount; much of the money had been collected by public appeal and it was felt to be sufficient to provide an architecturally fine and functional hall, but not a “great” hall in the true sense of the word.

Specifications for the building were very strict; it was to be multi-purpose, suitable for matriculation and graduation ceremonies, examinations, public lectures, concerts, dances, and exhibitions. Floors had to be flat, seating mobile; it was to have a platform or stage, an entrance hall, changing facilities, radio and television facilities, and equipment for moving pianos.

Mayne Hall is a building of contrasts — the strong monolithic northern and western walls convey permanence, continuity, history; the glazed eastern and southern walls exemplify the free exchange of ideas and knowledge, and reflect the adjacent Forgan Smith building and the movement of passersby.

Internally the austerity of the white concrete is relieved by deep purple carpeting and the gleam of organ pipes; six large abstract windows, designed by Neville Mathews, add colour to the foyer. The building is acoustically sound and used by the ABC for recording sessions; in its mere eight years it has contributed greatly to Brisbane’s musical tradition and anyone who ever sat for an examination in the sheep pavilion of the Exhibition Grounds will fully appreciate its contribution to the University.

In 1926 the generosity of Mary Emelia and James O’Neil Mayne made possible the purchase of the St Lucia site and the commencement of building some ten years later; both were present at the laying of the Foundation Stone in 1937; it is most fitting that the University remember its debt in the name of Mayne Hall.
HANCOCK FOUNTAIN
(James Maccormick, University Architect, 1975)

This is one of a series of fountains around the University which reflect the attention paid in recent years to the “inner spaces” of the campus.

Filling a small courtyard between the Richards and Parnell Buildings, it focuses the eye straight down the main axis line of the Great Court. Inspiration for the design came from a memorial to the composer Sibelius which the architect had seen in Norway the previous year. Using a series of square copper tubes (where the Sibelius memorial had used round), the design added water, dropping gently over the upper rims into a square pond whose proportions correspond with those of the courtyard; the whole area is lit and planted with trees in a geometric layout.

From outside the Physics Annex, raised so as not to block out glimpses of the colonnade, the eye travels beyond the fountain, through the Court, right up to the Forgan Smith Tower.

In the next space, between Richards and Goddard, a quiet, sheltered walled garden has been created; known as the Alumni Court, it is only one example of the generosity of the University’s Alumni Association.

Down at the junction of Sir William MacGregor Drive and Carmody Creek Road there is another; the Alumni Garden is a teaching garden used by students of botany, biology, zoology, entomology, pharmacy, surveying, and geography. A moss house, with humidity and light control and self-cooling, and a small aviary have added greatly to its value. The area was originally a marshy tangle and has now been developed into pleasant and instructive order.
On 15 June 1911 a Courier-Mail reporter covering the opening of a new engineering building at the University's old site, George Street, remarked: "Some things beggar description. Other things are beggared by description. The new Engineering School of the Queensland University is both. It beggars description and description beggars it."!

He might well have been speaking of the Engineering complex at St Lucia — large, diverse, even ungainly in places, flexible buildings, expanding sideways and upwards to take new equipment and move machinery in and out; the complex clusters together, each branch of the discipline separate, but not distant.

The Chemical Engineering Building was designed by a firm from the northern hemisphere (which apparently thought the figure mentioned as the total cost of the building was merely the architect's fee!); designed to make good use of the natural fall of the land, it has a solid western wall; natural light is maximized by using, on the south face, a modern rendition of that great traditional sun and light catcher (in places where both are in short supply), the bay window.

Internally high ceilings, stairways, and galleries accommodate and permit observation of apparatus which may need to be three stories tall — indeed, office staff work within arms-reach of enormous columns of chemical equipment. Heavy emphasis is placed on laboratory and workshop facilities and the relationship with the High Voltage Laboratory, next door, has been maintained.

Care not to remove more trees than necessary means that, although a new building, its steel grey cement and glass exterior is thrown into patterns of light and shadow, softening the strength of the building without sapping its vitality.
Originally intended to be part of a fine arts complex, this one building is really two, joined by a short, doublesided walkway. Architecture/Planning occupy the eastern end, looking down over the lake: Music, necessarily a more introverted building by reason of acoustics, and a shared library are on the inner, western end.

The site slopes towards the lake at an angle now reflected in the rooflines and a small gully with naturally occurring ferns and shrubs has been exploited to form a terrace, just outside the shared commonroom. Exterior surfaces are offwhite, sandblasted concrete, a medium currently preferred by the University, toning with the surrounding Engineering buildings; strong contrast is provided by large glazed areas and dark coping, particularly on the upper pergolas.

Architecture/Planning has a very flexible interior with large, variable drawing rooms and small tiered lecture theatres. Music is dominated by the Performance Room, an intimate concert hall rapidly becoming part of Brisbane's musical tradition.

This building, not unnaturally, is subject to a more than usual amount of careful scrutiny and considerable critical appraisal, by both professional architects and musicians and by growing numbers of the general public; rightly not monumental or grand, it serves all its departments with elegance and distinction.

One panel of the bas-relief on the Forgan Smith Tower depicts a scene in which the Governor of Queensland, Sir William MacGregor, presents the University Act to the Speaker of the House of Representatives, the Honourable Joshua T. Bell; beside them Lady MacGregor plants a fig tree on the lawn at George Street when the then Government House was dedicated to the new University, on 10 December 1910. When the University moved to St Lucia, a slip of that tree was transplanted and now flourishes just below the Architecture/Planning/Music building — a living link with the University's early days — beside the lake.
In 1949 the Faculty of Education was established with Fred Joyce Schonell as its first professor. He came to Queensland from Western Australia via Great Britain, with a distinguished international reputation in the field of remedial education; his works include publications on the teaching of reading and spelling, tests for the diagnosis of pupil difficulties, and the teaching of backward and slow-learning children. He piloted the Education Faculty through a period of rapid expansion, when the Diploma of Education became compulsory training for graduate teachers. In 1960 he became the University's second fulltime Vice-Chancellor, serving for a period of nine difficult years. He is remembered in the name of the Schonell Theatre and, with his wife Eleanor, herself a widely-acknowledged academic, in the Fred and Eleanor Schonell Centre.

More than one plan for a social sciences complex has foundered for want of finance and the speed at which these disciplines have changed in the last twenty years for instance, government and political science have split off from history, anthropology and sociology were introduced together and have separated, social work, geography, and psychology have all grown out of recognition.

Stage I of an old plan was built in 1962/63; this plan originally included the Abel Smith Lecture Theatre, a tent-like auditorium, mostly below ground level, and now an isolated building.

Stage II, occupied in 1982, makes no pretence at matching Stage I. It is a triangular building, joined to the older building at either end of the base line; the apex faces away to the northeast between Commerce and Physical Education in cantilevered tiers; a small internal garden has been created which effectively separates stage I from stage II. The finish of the new building is gleaming white, sand-blasted concrete, alternating with bands of glazing.

The building houses the Psychology Department, so internal priority has been given to high quality research and teaching spaces, workshop facilities, the animal behaviour unit, computer and video display terminals, and rooms with complete sound control.

Unfortunately, with education and geography now housed in Stage I and psychology in Stage II, there are still many social science disciplines scattered throughout other buildings round the campus.
The institutional organization of Australian universities follows the American rather than the British model, making college residence an "optional extra" rather than the *sine qua non* of the traditional British university. Colleges were established, primarily, to serve country students; this was particularly so in Queensland where there was a strongly perceived need to prevent the University of Queensland from becoming a purely "Brisbane" university.

Most of the older colleges were founded by the various churches of this community and for the most part their earlier residences were odd collections of temporary buildings in town. The postwar move to St Lucia meant that several generations of students commuted from colleges in town out to the University. This was a period of rationing, restrictions on building materials, difficulty in obtaining workmen, and little major construction in Brisbane.

By the mid-fifties, however, the colleges were built, one by one, along the long curve of the river which is the southern boundary of the University. Their buildings very much reflect the prevailing economic climate and the cultural values of Queenslanders. They are not grand, but good, solid brick (red to buff, in the only colours available most of the time), indestructable and maintenance-free, and therefore attractive to banks and other lending authorities! They have very little decoration, perhaps the odd panel of decorative tile, or a hint of the Helidon sandstone of the main University. They were expected to withstand the ravages of time, flood, and students, and were a tremendous tourist attraction — the Sunday drive to look at the new colleges was not at all unusual in Brisbane in the fifties.

Time, the marvellous growth rate of vegetation in a tropical climate, and the superb positions enjoyed by these older colleges have done much to soften the blockiness of their shapes and the rawness of their red brick.

In 1914 nineteen girls moved into three separate buildings on Kangaroo Point; the founding principal of the college, Dr Freda Bage, made an enormous personal contribution, not only to the college and the University, but to her country as well. She was the first woman to head a department of the University and to sit on its Senate; she represented Australia at the League of Nations, was a foundation member of the Great Barrier Reef Committee, and an Australian delegate to conferences of the IFUW. As well as her academic work she also found time to do the college shopping and so proverbial was her generosity with her car that she is represented now, high up on the Biological Sciences building in the Great Court, still at the driving wheel!

By 1958 the new college, on a ridge on the far eastern edge of the University grounds was ready; the buildings take careful note of the lie of the land, the two parallel wings facing north/south to avoid the worst of the sun and linked by a covered way. The main administrative offices, common room, library, and dining room are also linked by covered way to dormitory blocks, though not quite in the manner of the original design. The tiles of vivid blue ceramic which formerly dominated the front entrance have since had to be removed, and the area painted a discreet grey.

Dr Freda Bage, Biology, still at the wheel, by Rhyl Hinwood
The foundation stones of these two Colleges, at their St Lucia sites, were laid on the same day, 19 November 1955, as part of the celebrations of the Episcopal Golden Jubilee of Archbishop Duhig. It is on record that the ceremony was attended by a cardinal, nineteen "other" archbishops and bishops, as well as the usual gathering of academic and civic dignitaries.

Duchesne is run by the Sisters of the Sacred Heart, and so is appropriately named for a member of that Order, Mother Philippe Duchesne, a French religious who braved the wilds of eighteenth century mid-western America and established the first convents on that continent. Her College at St Lucia is considerably more peaceful, occupying a superb position between the lake and the Brisbane River. Designed by the architect of the University's main buildings, the pale cream brick and shallow gabled roof were chosen to harmonise with the surroundings, while the arched awning of the front porch reflects the arches of the Great Court.

St Leo became Pope in 440 and there is a delightful story of how, apparently by sheer force of personality, he persuaded Atilla the Hun to refrain from sacking Rome and return to his more proper place on the Danube (at least temporarily!). Apart from this, he was among the more scholarly saints, a skilled diplomat with a list of publications long enough to impress any tenure committee.

This College is run by the Jesuit Fathers and is a small college, built round a quadrangle, with spandrels of blue tiling to relieve the red brick; it looks forward to the day when the building of a chapel, on what is now a rather spare front lawn, will enable the College to present a more complete face to the world.
Founded by the Anglican Church in 1912, St John's College was one of the Kangaroo Point colleges, separated from Kings College by only one, unfortunate, house and a narrow lane.

In 1956 the College moved to the river bank at St Lucia; the new college consists of five pavilion-style wings round a quadrangle, with a long dining room overlooking the river. The front entrance is dominated by a tall gable rising above the two stories of the administrative sections of the College. St John's sees itself as the most "traditional" of the colleges at St Lucia but has recently set a precedent in Queensland, winning a Supreme Court case to obtain the first liquor licence for a tertiary institution. As a result, the men now have a small "snuggery" in which to entertain friends, or each other, over a beer or two.

In 1981 the College added a charming chapel/theatre designed by ex-Collegian, John Deshon. The building is freestanding, two truncated squares, linked by a common lobby, making it many-sided, reminiscent of the Globe Theatre. The main area has three levels, which expand or contract depending on the size and intimacy of the occasion — small for weekday observances, much larger for full scale performances demanding stage, auditorium, and gallery. Natural light falls through a clerestory onto a pool of water, reflecting warmly on the Tasmanian oak of the ceilings and furnishings.

A peal of nine bells, cast in the Whitechapel Foundary in London, is mounted at the foot of a Cross on the roof; they are electrically operated and have been named after people whose association is valued by the College: "Alfred" (Murray), "John" (Evelyn), "Katherine" (McGuire), "Peter" (Cribb), "Felix" (Arnott), "Sam" (Mellick), "Holly" (Hollingsworth), "George" (Seaman), and "Vaux" (Nicholson) — a perfect finishing touch.

The chapel/theatre, with its fine acoustics, has resulted in a demand for chamber music and solo recitals, and will add greatly to a well-established musical tradition.
CROMWELL AND EMMANUEL COLLEGES
(Conrad, Gargett and Partners, 1954; Goodsir and Carlyle, 1956)

Cromwell was established in 1953, too late to obtain land on the University site and is situated a few minutes from campus. It was, in spite of this, the first college to open its doors to students in St Lucia; in June 1954 the new building was occupied, perhaps prematurely, in a howling westerly and amid builders' rubble, bathrooms without doors, windows without panes, but no shortage of camaraderie.

The College is named in honour of Oliver Cromwell, because of his connection with the Congregational Church and also for his efforts to rehabilitate the Universities of Oxford and Cambridge and his founding of Durham University in Scotland. Cromwell's family also gave permission for the College to use the Lion Rampart from the Lord Protector's personal arms.

Cromwell has grown considerably since its inception and women were admitted in 1925. Initially the college attracted many Asian students and still maintains a steady number of foreign visitors.

Emmanuel affiliated with the University in 1911, making it the oldest of our Colleges; its first home was on Wickham Terrace, in what is now part of St Andrew's War Memorial Hospital.

The new College stands on a large block of land on the riverbank, fortunately high enough for most buildings to have escaped the 1974 flood. The original wings radiate round a generous courtyard, connected by covered ways. Administration and the chapel are centrally located, for easy access; the common room, a splendid round room facing straight down stream, originally also served as a dining room and is slightly removed for noise control; a beautifully carved screen divided dining from common room but, when pressure of numbers demanded a separate dining facility, the screen was removed to a home for the aged at Maryborough Hospital.

Professor Mansergh Shaw, formerly of Mechanical Engineering, presented the College with two carvings of the coat-of-arms, the result of hundreds of hours of his own work; they are now in the new dining room and the chapel.

The admission of women in 1925 makes Emmanuel one of the largest Colleges; it maintains a close association with the Presbyterian Church, accommodating the Theological Hall of that Church.
KING’S AND GRACE COLLEGES
(Goodsir and Carlyle, 1956; Goodsir, Baker, Wilde and Partners, 1970)

"Calm and sultry. We passed a miserable night, mosquitoes and sandflies almost devoured us. At half-past five, resumed the examination of the river". This is John Oxley, writing on 28 February 1824 of a night spent on the bank of the Brisbane River where King’s College now stands. A cairn marks the spot in front of the College.

This is one of the older colleges, moving to St Lucia from Kangaroo Point in 1953; for a while the College maintained the two residences, but eventually the town site had to be abandoned.

The new buildings are elegant, long and low, almost Dudok in style, the flat roof line broken only by the strong vertical slab of Helidon sandstone on the Memorial Tower. French doors, rather than windows, and a balcony running the entire length of the upper floor. Internally the college is broken into living units of ten or twelve residents, to avoid the long narrow corridors of the more usual Australian college. The chapel is at variance with this style, with a gabled roof, decorative tiles and stained glass windows which are the work of William Bustard.

Grace College is the newest of the University of Queensland colleges, established only in 1970, and now under the auspices of the United and Presbyterian churches. Its name is linked to the college motto: "My grace is sufficient".

The College stands high on a bluff above Carmody Road on a block which dictated strict economies of space. The administrative, dining, and communal areas of the College run along the front of the block; the present three (there is another wing planned) residential wings tower at right angles to the main areas, joining them along short covered ways at second floor level, so that no student has to negotiate all four floors to reach her room. Great attention was paid to the design of students’ rooms and these are considered to be superior to those of other colleges, perhaps among the best in this country. The dining room furniture, heavy and straight in the style of the manor hall, was also designed by the architect and made here in Queensland.

All walls, both internal and external, are dark, fairface brick and there is very little decoration, on the assumption that the girls will supply their own ornamentation. The whole effect is spare, ascetic, relieved only by the green lawns and trees.

It is interesting that the architects of both King’s and Grace Colleges undertook extensive tours of other colleges in Australia before they sat down to design these two colleges; this care is certainly obvious in the quality of the buildings they have produced.
UNION COLLEGE
(James Birrell and Partners, 1965)

Union College began as the Union Hostel, an experiment by the Students Union after the second world war. It operated as all the other colleges, in the leased premises of the Union Jack Club on Wickham Terrace. In 1949 it requested and was granted college status, in acknowledgement that what had begun as a temporary experiment had become a permanent part of the University.

Union's first Warden was the late Professor Max Hickey, whose strong personality and wide scholarship greatly influenced the men of the College, many of whom were ex-servicemen.

In 1965 the College moved to one of the finest buildings on campus, on a site southwest of the main University where there is a valuable stand of Eucalypts. It also overlooks the Village Green cricket oval and at least one resident on the other side of Upland Drive was unhappy about losing his view of the matches.

Union is a big college and care has been taken to preserve as many trees as possible and also to avoid long straight corridors: the buildings thread their way carefully along the contours of the site and between the trees — only one major tree had to be entirely removed and several now stand on their own special islands in the courtyard. Windows are large for maximum natural light and open staircases provide ventilation. An architectural critic described the new building as "harshly robust"; the grey preformed concrete certainly has strength but perhaps he should see it now, with creeper slowly moving up the walls and bits and pieces of students paraphernalia providing human touches. In 1966 Union College won a high commendation for meritorious architecture from the Royal Australian Institute of Architects.

Union has one hundred and fifty men, the same number of women, and accommodation for ten married couples. In 1966 Union was the first College at the University of Queensland to become co-educational; it did so amid some scepticism and considerable silly comment from the popular press. Most of the colleges have now followed suit; their wardens speak of the "civilizing" effect of having both men and women living together in what can only be a more realistic and balanced way of life.
INTERNATIONAL HOUSE
(Fulton, Collin, Boys, Gilmour, Trotter and Partners, 1965)

The International House movement started in 1909 in America, in response to the loneliness of foreign students at Columbia University. The first college was built at that University in 1924 and since then some eighty Houses have been established throughout the world, including Australia. The impetus for Queensland’s International House came from Rotary Brisbane, which decided to mark the fiftieth anniversary of the founding of Rotary International with an appeal for funds for the College.

Initially to be sited on the opposite side of the river, in West End, the college eventually obtained a small piece of land behind the Veterinary School in what had been, impossibly, a quarry — and which was all below flood level!

As if these problems of geography were not enough, the design was further complicated by the need to take into account the fact that half the population of this college would be foreign students, many of whom would be meeting Australians, an essentially European way of life, and an unfamiliar academic system all at once. To make the period of adjustment as comfortable as possible, the design is based on units of only four rooms, with common bathroom and a small kitchen. These units ended up looking like the traditional Queensland house, with wide eaves for sun protection, which were simply stacked one on top of the other to accommodate the numbers required for a college. By going up instead of out, only laundry and other ancillary services need be below flood level; even the connecting corridors are at second floor level. Long, floor-length louvres and open lattice screening make the most of every summer breeze. Bearing in mind that some Asian students would feel cold in Brisbane in the winter, fire places are provided, and the chimneys provide a vertical focal point at the very top of each tower. If International House seems oriental to many, this can be attributed more than anything else to the fact that we share a tropical climate with most of Southeast Asia.

The atmosphere of this College is relaxed and informal, and its nearly twenty years of successful operation must surely be proof that, indeed, “Brotherhood may prevail”.
With the appointment of a vice-chancellor who was not a native of Brisbane and who could not reasonably be expected to buy his own house for a short-term appointment, the question of a residence arose; it was the subject of heated debate, not only as to the expense but also as to its location. Land was eventually forthcoming off campus; the area had been a rubbish heap of such proportions that local residents complained of the rat population. And it faced due west — the worst possible aspect in Brisbane.

The house had to be suitable for family living, official entertaining, and accommodation for household help was felt to be necessary. The Cowans also wanted space for musica viva performances and formal dining.

The size of the house is not immediately apparent; moving in stages down the slope, each area is private and human in scale; western walls are completely closed and each unit has its own verandah opening out to the northeasterly breezes. It is now very difficult to actually see the building; gardens fill enclosed spaces and the shrubbery is slowly smothering the house in greenery.

In many ways a typical Queenslander — tin and timber, wide verandahs and lots of overhanging roof, it was very much a taste of things to come in 1968 and a far cry from the brick monsters just then becoming so popular with spec builders and real estate developers.
NOTES


5. A complete description of the subject matter of all carving on the Great Court buildings is contained in a small booklet issued on the occasion of the completion of the Michie Building (University of Queensland, A Guide to the Great Court, St Lucia: Information office, 1979). Since then further grotesques by Rhyl Hinwood have been added.


9. University of Queensland Gazette (St Lucia), December 1956.

10. Diary of John Oxley", quoted from the University Gazette, (St Lucia), 2 September 1924.