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What's "out" . . . what's "in"

Revolution versus Evolution: John Dalton Architect as Pamphleteer

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Between 1966 and 1972 the noted Queensland architect John Dalton (1927-2007) wrote, published and distributed two handbill style pamphlets to students of architecture at the University of Queensland and the Queensland Institute of Technology. Broadside and diametrix were launched against a backdrop of local professional complacency on one hand and widespread student unrest on the other, and were intended to further fuel student activism. Consideration of the timing, positioning and content of these pamphlets reveals much about Dalton and the eclectic range of interests that attracted his attention. It also reveals Dalton's personal search for meaning during a period of reassessment within the discipline.

From 1963 Dalton had augmented his practice with part time studio teaching positions in the Department of Architecture at the University of Queensland. He had achieved national recognition for his built work and with "Clarke Gable" looks, he personified 60s "cool" for many architecture students in Brisbane. Dalton was also Queensland correspondent for Architecture in Australia and Cross-Section. Letters and journal notes suggest that in fulfilling these roles he frequently offended members of establishment practices in Brisbane. The timing of the inaugural edition of Broadside in 1966 coincides with the termination of his role as Chairman of the Queensland Chapter's Publication Committee.

Broadside and diametrix contained information gleaned from a range of sources to inform, provoke and connect students of architecture in Brisbane. They are journalistic and polemical in tone. However, description of a selection of these newsletters provides insight into how someone, acknowledged as pivotal in Brisbane's architectural community, selected emergent issues and framed them for a local audience.



Between 1966 and 1972, Queensland architect John Dalton (1927-2007) sought to provoke activism by publishing and distributing two handbill style pamphlets to students of architecture in Brisbane.¹ Much of the resistance that characterises architecture during the 1960s and 1970s was generated from within schools of architecture by students and younger members of the architecture profession who were often engaged as academics and who were frequently elevated to ‘hero’ status by students.² From 1963 Dalton had augmented his practice with part time studio teaching positions in the Department of Architecture at the University of Queensland. He had achieved national recognition for his built work and with “Clarke Gable” looks, an “outsider” demeanour and an allegedly risqué personal life, he personified 60s “cool” for many architecture students in Brisbane.³ By the mid-1960s Brisbane students, inspired by growing activism in Europe and North America,⁴ had themselves began to challenge the limitations of their education through their student association, its publications, revues and conferences. Buoyed by the climate of agitation and wishing to add to the foment, Dalton drew together images and text, original and sourced material on an eclectic range of topics to create *Broadside* and *diametrix*. A review of the timing and content of these pamphlets reveals Dalton’s frustration with Brisbane’s conservative architecture community and the extent to which Dalton, the iconoclast, self-identified with students. A close reading also reveals Dalton’s own personal search to confirm a set of principles for the practice of architecture during a period of great uncertainty in the discipline.

“Slow beginnings”: The Making of an Activist⁵

Architecture students were regarded as the most radicalised group in the profession in the 1960s.⁶ Queensland architecture students were no different and a posse of motivated students were already active before 1965, well before the Paris student riots of May 1968 and the architecture student strikes at the University of Sydney in 1972.⁷ The Queensland Architectural Students Association, comprising students from University of Queensland (UQ) and Queensland Institute of Technology (QIT), published an erratic but almost contiguous series of magazines—*Scarab*, *ASM* and *MKII* from 1965. They also organised the 1967 Australasian Architecture Student Association (AASA) Conference *City-Synthesis* and held a series of acclaimed revues.

1. This paper draws from an uncatalogued collection of papers, professional files and photographs held by Suzanne Dalton. I am grateful to her for making this material available.

2. Lee Stickells, “Other Australian Architecture: Excavating alternative practices of the 1960s and 1970s,” in *Myth, Nature, Heritage: 29th Annual Conference of SAHANZ*, ed. Stuart King, et al. (Launceston, Tas.: SAHANZ, 2012), 1058-59. Stickells identifies as “heroes” Yona Friedman, Superstudio, Constant. See also Beatriz Colomina, et al., “Radical Pedagogies,” *Architectural Review* 1138 (October 2012): 78-82; Neil Steedman, “Student Magazines in British Architectural Schools,” *AAQ: Architectural Association Quarterly* 3, no. 3 (July/September 1971): 37-40; Hannah Levi, et al., “Regenerating Communities: The 1970s and Beyond,” in *Community: Building Modern Australia*, ed. Hannah Levi and David Nichols (Sydney: UNSW Press, 2010), 242.

3. Interview with Robert Riddel, December 5, 2012, *Architectural Practice in Postwar Queensland (1945-1975): Building and Interpreting an Oral History Archive*, online at <http://www.uq.edu.au/atrch/architectural-practice-in-postwar-queensland>

4. The *Radical Pedagogy* project in the School of Architecture at Princeton University identified the following centres of activity: Charles and Ray Eames’ India Report and the National Institute of Design at Ahmedabad, 1957-80; Cooper Union, 1964-85; Joseph Rykwert and Dalibor Vesely’s Essex Course, 1968-78; IAUS and Princeton University, 1965-75; IAUS and the Art Workers’ Coalition, 1967-84; Giancarlo De Carlo at the IUAV, 1962-65; Frei Otto and the Institute for Lightweight Structures in Stuttgart, 1964; Valparaiso School and Institute of Architecture, 1952-72; Grupo Arquitetura Nova at University of Sao Paolo, 1967-72; Laboratory for Computer Graphics and Spatial Analysis at Harvard GSD, 1964-91; Hochschule für Gestaltung, Ulm, 1953-68; Texas Rangers at University of Texas School of Architecture in Austin, 1951-58; and the Politecnico di Milano, 1967-74.

5. Subtitle in quotation marks reference Andrew Metcalf, “Slow beginnings, two dead chickens and fast ends,” *Broadside Extra*, unnumbered issue (1967). Metcalf, then a fourth year architecture student at the University of New South Wales, reports on the 1967 AASA Conventions *City Synthesis*.

6. Neil Steedman, “Student Magazines in British Architectural Schools,” 37.

7. Glenn Hill and Lee Stickells, “Pig Architecture: The Architecture Student Strike of 1972 at the University of Sydney Ushered in a New Era of Architectural Education,” *Architecture Australia* 101, no. 2 (March/April 2012): 75-76.

Three issues of *Scarab* were produced between May 1965 and May 1966, *ASM* published by Architecture Student Promotions appeared in 1967 (5 issues) and 1968 (2 issues) and four issues of *MKII* appeared between May 1970 and March 1971.

The inaugural issue of *Scarab* contained thoughtful contributions from Peter Newell, William (Bill) Carr, John J Dawson, Edwin Codd, Bill Heather and John Dalton, some of whom were academics, either full-time or part-time. Its appearance was warmly welcomed in an article submitted by John Dalton to *Cross-Section*.⁸ *Scarab's* short existence, also foreshadowed by Dalton, is consistent with patterns of student publications internationally. In 1971 Neil Steedman surveyed content, format and attitudes of British student publications.⁹ He observed that between 1935 and 1955 four student magazines were started, in the next ten years to 1965 another 10 more were produced, and between 1965 and 1970 another 20 were produced, indicating escalation in student activism during the period. Most of these magazine start-ups lasted no more than a few issues and most failed for paucity of contributions. The most successful publications relied on students' "heroes" to "carry the work and ideas of a particular group of students."¹⁰ Whilst Dalton contributed to successive student publications, his limited engagement at UQ meant that he did not meet the profile of "hero" which typically involved leading organised resistance to established practices through teaching programs and research projects. However his one-page handbill issued twelve times a year provided a regular counterpoint and an eclectic mix of material for extending the scope of existing student activism.

In addition to practice and teaching, Dalton was also the Queensland correspondent for *Architecture in Australia*¹¹ and *Cross-Section*¹² and had been a frequent contributor to the *Australian Journal of Architecture and Arts*. His conduct in relation to these roles reveals his attitude to Queensland's conservative professional milieu. Whereas *Architecture in Australia* was the publication of record receiving material for publication from State Chapter Publications Committees,¹³ *Cross-Section* was published by Melbourne University's Department of Architecture and Building. Founded by Robin Boyd in 1952 and sustained until 1971 by a succession of editors including David Saunders, Balwant Saini, Neville Quarry and Jeff Turnbull, it sought to promote the principles of the modern movement, offering critique without fear of reprisal.¹⁴ Contributors were

8. *Cross-Section* 153 (July 1965).

9. Steedman, "Student Magazines in British Architectural Schools," 37-40.

10. Steedman, "Student Magazines in British Architectural Schools," 40.

11. Letter of appointment signed by Colin Brewer, February 7, 1963.

12. Letter from Balwant Saini, April 21, 1960.

13. Queensland Chapter RAI A Public Relations Committee, Minutes of First Meeting, 29th, 1966 at Institute Rooms.

14. Geoffrey Serle, *Robin Boyd: A Life* (Carlton, Vic.: Melbourne University Press, 1995), 128.



supposedly “anonymous” and editors actively encouraged to forward “contentious” material.¹⁵ For the Brisbane correspondent it is simply not possible remain “anonymous” whilst seeking contributions for publication from colleagues. Despite being unfairly labelled by many local practitioners as an “appalling self-publicist” Dalton was non-partisan in the selection of work by his peers and usually generous in his praise, but in issue 135 (January 1964), encouraged by Neville Quarry, he tested editorial freedom with the following comments accompanying an image of the Queensland Newspapers Building by Conrad and Gargett:

A skilful handling of good forms, a sensitive respect for materials (not to mention poetic insights) are generally expected to be attributes of architects. In Q’land this is rare. The large majority . . . still hold fast to their thin and wearisome diet of apathy and disinterest and it is unreasonable to expect any improvement in Q’land architecture while this cultural lethargy exists.¹⁶

In response Dalton received a letter dated January 31, 1964 from the Queensland Chapter Council invoking disciplinary action for undermining the standing of the profession under Article 52 of the Royal Australian Institute of Architects (RAIA) Charter.¹⁷

Dalton relished his role as iconoclast but his propensity to unsettle members of the more conservative establishment practices made Chapter Committee work difficult. In particular he struggled with his role on the Queensland Chapter’s Publications Committee and in a letter to New South Wales Institute of Technology fourth year student Mr Andrew Metcalf dated July 7, 1967 Dalton reports being ‘kicked off’ the committee. Dalton’s letter, seeking permission from Metcalf to reprint his “excellent appraisal of the (Brisbane) ‘convention,’” included a copy of *Broadside* which he initially refers to a *Broadsheet* describing it as “my dirt-sheet for the student mass . . . Published every month for kicks (mine)—paid for by Monier.”¹⁸ It is against this backdrop of local professional complacency and student agitation that Dalton launched *Broadside*, writing, publishing and distributing it himself to students at both the University of Queensland and the Queensland Institute of Technology.

The change of title from *Broadsheet* to *Broadside* appears not to have been casual. In relation to publishing “broadside” refers to “a large sheet of paper printed on one side only. Historically, broadsides were posters, announcing events or proclamations or

15. Letter from Neville Quarry, August 9, 1962 seeking “contentious” material: “it is some time since we had a horror-show in C.S.”

16. “Report of Architecture during 1963,” *Cross-section* 135 (1 January 1964).

17. On January 31, 1964 Dalton receives a letter from Qld Chapter Council citing Article 52 of the RAIA Charter which he immediately forwards onto Neville Quarry. In his cover letter Dalton cites the following from Article 52 of the RAIA Articles of Association and Code of Ethics: “Any member conducting himself in a manner which in the opinion of the Council is derogatory to his professional character or which is likely to bring the Institute into disrepute or to lessen the confidence of the public in the Institute.”

18. Letter to Andrew Metcalf, July 7, 1967.

19. "Broadside," in *Wikipedia*, online at [http://en.wikipedia.org/wiki/Broadside_\(printing\)](http://en.wikipedia.org/wiki/Broadside_(printing)) (accessed January 20, 2011).

20. "Broadside," in *Oxford English Dictionary*, online at http://oxforddictionaries.com/us/definition/american_english/broadside (accessed May 5, 2013).

21. Buckminster Fuller, "No more second-hand God," *Student Publication of School of Design, North Carolina State College* 4, no.1 (Fall 1953). How Dalton came by this poem is not clear. Dalton was not at the Perth Convention where Buckminster Fuller was a keynote speaker. He did have on-going contact with Tony Gwilliam, originally from UK but teaching at that time at North Carolina University. Gwilliam was a keynote speaker at the 1967 Brisbane Convention.

22. Andrew Metcalf, "Slow beginnings, two dead chickens and fast ends," *Broadside Extra* Unnumbered issue (1967) "Two dead chickens" refers to an event at the 1967 AASA Convention which involved the simulated slaughter of chickens to draw attention to the destructive power of technology represented by a car. The event, which got out of hand, upset a number of student delegates.

simply advertisements" and "temporary documents created for a specific purpose and intended to be thrown away."¹⁹ In favoring *Broadside*, Dalton would have been aware of apt, alternative meanings such as "a nearly simultaneous firing of all the guns from one side of a warship," "a strongly worded critical attack" or the act of "collide[ing] with the side of (a vehicle)."²⁰ Dalton's files contain nine *Broadside* issues from 1966, seven issues from 1967 and six from 1968. The 1968 issues were numbered but none were dated. All were held in sleeves marked with their respective dates. It is impossible to know if this file represents a full set.

Publication of *Broadside* ceased in 1969 and was followed immediately by publication of *diametrix*. Issues of *diametrix* were numbered and dated. Dalton's files contain four 1969 issues, four 1970 issues, eleven 1971 issues and four 1972 issues. *Diametrix* also adopted a broadside format and layout involving a polemical statement prompted or supported by original and borrowed texts and images. Borrowed texts and images were gleaned from a range of sources including student conventions, magazines such as *AD*, *Perspecta*, *Ecologist*, *Journal of the Society of Architectural Historians* and books by Ralph Nadar, Serge Chermeyeff, Harold Nicholson, and Marshall McLuhan. Sources of quotes are cited but proper references are rarely given. A poem by Buckminster Fuller, "No-more second hand God," was almost certainly reprinted in *diametrix* 5 1970 without permission from the North Carolina University School of Design student publication where it first appeared.²¹

Curatorial techniques were also consistent over time. For instance the frequent use of odd juxtapositions of text and images draws connections between seemingly unrelated stimuli. Rhetorical questions draw readers' attention to often personal dilemmas. A pattern whereby an issue or idea with immediate currency is linked to a particular personal interest is also recurring. The intent to provoke is persistent.

"Two dead chickens": Persistent Themes and a Personal Quest²²

Together *Broadside* and *diametrix* are a record of the eclectic range of issues that captured Dalton's attention and his idiosyncratic take on these issues. At face value, Dalton appears to have adopted a strategy identified by Steedman as the most prevalent means for negotiating what he describes



as “the inevitable jungle of discontent, firm commitments and vague ideas,” namely “exposure to the widest possible range of alternative ways out.”²³ A closer reading reveals that several architectural themes persist, threading their way through *Broadside* and *diametrix*—including education, ecology and the role of the past in the present. Calls for student action and participation in all aspects of disciplinary life were a consistent feature.²⁴ “Vocation–Profession” (*Broadside*, 1966) points out to students that they still have the sense of “vocation” which is the “real professional attitude.” There are regular calls for student membership of the Royal Australian Institute of Architects and other student organisations. AASA conventions are advertised and reported on. Students are encouraged to extend the focus of their civil unrest from social renewal to urban renewal. When the position Chair of Architecture at Queensland University became vacant at about the same time that the Queensland Institute of Technology was appointing a new Head of Department, *Broadside* conducted a ballot to identify student preference.²⁵ The ballot was certainly intended to peeve faculty executive but it also drew attention to the possibilities of a non-hierarchical, more collegiate school structure reflecting shifts in education and society globally (fig. 1).

Several themes are returned to in subtly different ways over the years thereby disclosing something of the trajectory of local debate. Ongoing discussion around ecology and education provide good examples of how emphasis shifts. However a close reading of Dalton’s editorial comments in relation to topics over time also reveals how, despite the eclectic range of material discussed, most discussions return him to his personal pre-occupation—a concern for “ways of living life” as the mainspring for architectural form.²⁶

Ecology was one of the first serious issues to be introduced in issues of *Broadside*. “Ecology,” the mechanism for explaining humans’ interconnectedness with their world, was increasingly being appropriated by architecture as a metaphor to explain activities in relation to matters such as city planning, technology, the autonomous architecture project, sustainable practices, and ethics. In a 1966 *Broadside*, the headline “Ecology has shown that FORM is crystallized life” is followed by a carefully selected quote from Paul Ritter’s keynote address at the 1966 AASA *Educreation* Convention in Perth (fig. 2). “ARCHITECTURAL FORM should not serve the function of structure, services or enclosure, in a narrow architectural sense—but rather FORM

23. Steedman, “Student Magazines in British Architectural Schools,” 37.

24. For instance letters to Chapter Council calling for student representation on committees.

25. *Broadside*, unnumbered issue (1966). The list of nominees included Robin Boyd, Peter Kollar, William Nankivell, Paul Ritter, Balwant Singh Saini, Ross Thorne and Neville Quarry.

26. A concern for the relationship between form and “ways of living” pervades Dalton’s writings from 1960. In “Queensland’s Pragmatic Poetry,” *Australian Journal of Architecture and Arts* 7, no. 82 (August, 1960), 32, Dalton writes: “A constant reference to human values establishes the local idiom and ensures the growth of useful form, while changing social habits, reinforced by the investigation and analysis of the problems of modern life present the basic architectural material.” In “Sun + Life + Useful Form = Architectural Magic,” *Australian Journal of Architecture and Arts* 8, no. 94 (August 1961), 46, Dalton writes: “The magic of shade and shadow capture our senses and direct us towards our purpose, which is to dispense comfort and happiness through useful form.” In “hot humid zone,” *Architecture in Australia* 51, no. 1 (March 1963), 73–80, Dalton writes of the functional response to climatic comfort as “a paramount consideration in design. This has always been the basic consideration in design, and it will continue to be the prime mover in the architect’s search for form and expression, the constant in the design process being climate.”

Figure 1. (L) *Broadside*, 1966.

Figure 2. (R) *Broadside*, 1966.



should serve the function of life.” Capitalisation of select parts is by Dalton. The editorial aside which follows further obfuscates the central message about sources of meaning in architecture: “Mies, Gropius S.O.M are ‘out’ . . . The old form makers (with perhaps the exception of Aalto) have little to say to the new METABOLISTS, BOWELLISTS etc.”

The selectivity of the passage cited suggests that Dalton is actively canvassing for material to support a personal viewpoint. His reference to who is “in” and who is “out” indicates an anxiety about remaining in the forefront of discussions about the direction of architecture. Reference to Aalto confirms a deep appreciation for the work of this architect. Whilst he does not actually say that form-making has become an issue of style for international modernists he does seem to suggest that the inventions of Archigram and Tony Gwilliam hold the potential to more closely reflect a contemporary way of life.

Subsequent issues of *Broadside* dealt with AASA Conventions in Brisbane and Perth and it is some time before ecology is returned to explicitly as a topic. However there are a number of instances where debate about form and style are approached from a different angle. A 1968 *Broadside* issue quotes Colin St. John Wilson’s “Letter to an American Student.” The original “Letter,” dated May 25, 1964, was written in response to the symposium “The Decade 1929-1939,” held at Columbia University and published in *Program*, the journal of the School of Architecture at Columbia University in Spring 1964.²⁷ In this letter St. John



Wilson expresses dismay at the direction and lack of intellectual rigor in architecture in the United States, in particular its pre-occupation with matters of “style” and draws a comparison with Europe in which “the notion of a new architecture was always a polemic one, in which, for better or worse, a whole body of ideas was at stake.”²⁸ In the body of the letter, as a casual aside, St John Wilson speculates on why the Nazis might have closed the Bauhaus. Dalton latches onto this idea and uses it as a banner. Under “why did the Nazis close the Bauhaus?” he posits a response: “Surely it was not on stylistic grounds” and elaborates by paraphrasing St John Wilson further: “because ‘architectural forms’ contain dangerous implications of a way of life. Namely that the forms so clearly carry information about their origin, that they may be said to represent a culture. They also enable a society to recognise itself in them.” The *Broadside* editorial asks: “How do we as architects enlarge and celebrate the powers of life in our work. What ‘forms’ can we expect to flow from Australian Architecture. What implications of a ‘way of life’ will be found in our activities?” The selective reading and subsequently selective use of St John Wilson’s material in *Broadside* returns the conversation to the notion that architectural forms represent “ways of life.” Students were again challenged to consider more profoundly the problem of living as a way of uncovering appropriate forms.

When ecology is next returned to as a topic, it is in *diametrix*, and it has gathered social, moral and political dimensions. Eco-catastrophe is imminent.²⁹ Pollution levels are rising.³⁰ Population growth is unsustainable.³¹ A wider acceptance of ecological principles is argued.³² The broadening of interests also leads to problems defining the scope of architecture’s concerns especially in relation to education. In this context Dalton’s position on the role of technology in maintaining ecological equilibrium remains ambiguous. In an early 1967 *Broadside* issue Dalton quoted Marshall McLuhan on the soullessness of mechanised labour and the importance of work as providing connection to “cosmos.”³³ But *Broadside* 4 (1968) featured images of Tony Gwillam’s “Nova” dome and a pneumatic rhombicuboctetrahedron: mega-structure designs embracing technology.³⁴ In number 6 (1971) Warren Chalk of Archigram is cited in defence of the use of technology to solve the problems of the world:

27. “Letter to an American student” was published in *Program*, the Journal of the School of Architecture, Columbia University 3 (Spring 1964): 72-74. St John Wilson covered similar points in a response to a question posed to him without notice at the Symposium, which was reported as “The Committed Architect” in the *Journal of the Society of Architectural Historians* 24 (Spring 1964): 65. The original 1964 letter to student was reproduced with a “Letter to Architect-Teacher,” dated August 1, 1981 in the *Journal of Architectural Education* 35 (1 October 1981): 9-10. Both letters were included in *Architectural Reflections: Studies in the Philosophy and Practice of Architecture* (Oxford: Butterworth Architecture, 1992), 174-81.

28. Colin St. John Wilson, “The Committed Architect,” 65.

29. *diametrix* 3 (1971).

30. *diametrix* 11 (1970) and *diametrix* 1 (1971).

31. *diametrix* 3 (1971).

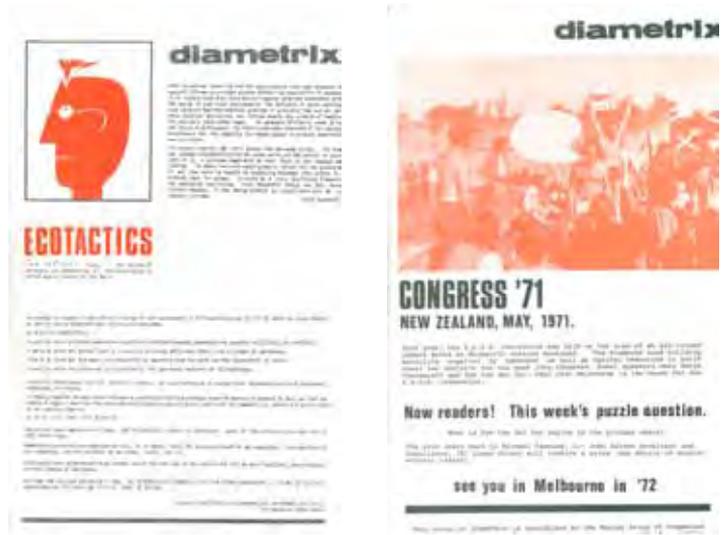
32. *diametrix* 4 (1971).

33. *Broadside*, unnumbered issue (1967).

34. *Broadside* 4 (1968).

Figure 3. (L) *diametrix*, no. 7, 1971.

Figure 4. (R) *diametrix*, no. 9, 1971..



But if we are to prevent eco-catastrophe, it can only be done by more sophisticated environmental systems, not by dropping out. Nor the hippy type philosophy . . . Apart from being a head in the sand attitude we need to fight technology with technology.³⁵

35. *diametrix* 6 (1971).

36. *diametrix* 12 (1969).

37. *diametrix* 7 (1971).

Issue 12 (1969), titled “Scores of Americans, abandoning the American Dream . . .” reports on Tomales Bay, 50 miles north of San Francisco,³⁶ an alternative community supported by Synanon Inc.; and in number 9 (1971), a young Sym Van der Ryn, pioneer of ecological design from Sausalito, California, is photographed bare-chested with students constructing shelters at the Auckland AASA Convention (fig. 4).³⁷ It is a passage from Serge Chermeyeff responding to populist contemporary themes, which Dalton cites in *diametrix* 7 (1971) that provides Dalton with the next opportunity to return discussions about ecology to his core architectural concern (fig. 3).

Both Chemeyeff and Van der Ryn were keynote speakers at the 1971 AASA Auckland Convention, which Dalton attended. Both were to contribute to books published by Sierra Club Books, the publishing arm of the celebrated grassroots environmental organization originating in San Francisco in 1962.³⁸ In his book *Sierra Club Handbook for Environmental Activist* written with Ralph Nader, Chermeyeff raised concerns about the design of “total environments” that resonated with Dalton. Chermeyeff identified as a drawback of “total environment,” a condition he described as “capsule syndrome.” Essential to avoiding “capsule

38. Sym Van der Ryn helped found the Farallones Institute in the San Francisco Bay area which produced *The Integral Urban House: Self-Reliant Living in the City*. Van der Ryn's contribution was a piece on “Integral Design.”



syndrome” is keeping the capsule’s “inhabitants” human. Chermeyeff’s point that Dalton picks up on is that the design of total environments does not address the purpose of architecture—which is to make humans feel at home in their world.

“Fast ends”: A Local Activist Retreats

Dalton’s career as pamphleteer ceased shortly after this with issue number 5 (1972), “Lateral Thinking,” featuring “the use of lateral thinking” by Dr Edward de Bono. A couple of racy farewell handbills abruptly marked the end of seven years continuous effort. Architects who were students of the architecture during the 1960s recall *Broadside* and *diametrix*. *Broadside* is noted in editorial of the first issue of *MKII* as the ideal model for a regular student publication to augment irregular magazine issues requiring more material and organisational input.³⁹

39. *MKII* (May1970).

It is not clear why Dalton ceased publishing and circulating pamphlets except that he and his wife Sue began to spend more time at their property in Allora on the Darling Downs. The legacy of Dalton’s pamphleteering requires further examination, but a few things are apparent. Between 1966 and 1972 through the publication of *Broadside* and *diametrix* John Dalton sought to be provocative, even subversive, deliberately aligning with activist students and cementing his reputation as an iconoclast in the eyes of the Brisbane profession. Unlike the activism of contemporaries Bill Lucas and Colin (Col) James, Dalton’s pamphleteering was not driven to achieve outcomes in relation to specific urban, heritage or environmental issues. Nor did it seek to reform pedagogy as did the activism of Barry McNeill. Rather it was an individual initiative, outward looking and questioning, but always seeking to locate questions firmly in relation to the practice of architecture; to return debate to what was perceived as architecture’s core concern.

The range of topics canvassed by *Broadside* and *diametrix* was eclectic and embraced architecture’s relationship to environmental, technological, sociological concerns. It was certainly not limited to the issue of climatically-responsive design for which Dalton is most renowned. It included material gleaned from the writings of Peter Ritter, Harold Nicholson, Buckminster Fuller, Marshall McLuhan, Aldo Van Eyck, Colin St John Wilson, Tony Gwilliam, E.R.D Goldsmith, the editor of *Ecologist*, Warren Chalk of

Archigram, Serge Chermeyeff, Ralph Nader and Balwant Saini and Gough Whitlam on Aboriginal housing. Material was reproduced from *Architectural Design*, *Architectural Review*, and student publications such as the North Carolina University School of Design student publication and *Perspecta*, Columbia University. Material was carefully selected to challenge the sleepy local audience. Within these papers is evidence of Dalton's own private search for meaning in architecture. From the vast array of material that he clearly read, analysed, paraphrased and re-presented, there is evidence that Dalton was seeking to confirm for himself a set of principles for the practice of architecture and that he was happy to conduct this private search in the public realm. Dalton's contribution to the activism of the 1960s and 70s is that of a reactionary practitioner challenging students' and his own design philosophies.

