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## **History, Criticism and Place**

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# Friendship, History, Criticism, and Place: Rory Spence and Richard Leplastrier in conversation.

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## **Abstract**

*Rory Spence and Richard Leplastrier shared a conversation and friendship that lasted 20 years until Spence's death in 2004. The discussions focused largely upon issues of place, distilled through the practice of Leplastrier, as well as the humanist criticism and writing of Spence – whose sensibility was steeped in Quaker values. Spence's critique and Leplastrier's practice ascribes to an appreciation of architecture as an act of life engendering form, and belongs to a pluralistic understanding of place. By virtue of their close friendship, their ongoing discussions formed a mode of place engagement in and of itself, which was attenuated against memory, nature, and the circumstances of their dialogue. Through the peculiar and close connection they shared, as well as through Leplastrier's work, and Spence's writing more broadly, questions of place reinforced the view that such an engagement is strengthened by virtue of its relation to both people and the land simultaneously.*

## **Friendship**

*'There's a journalist after you,' Peter Carey pealed at the other end of the line.*

It was early in 1982, and Richard Leplastrier had already designed a series of seminal houses, including the house for David Walker that stood in a palm grove in Sydney's Northern Beaches, and a small house on the banks of the Never Never River in Bellingen for the author Peter Carey and the painter Margo Hutchinson. At the time, Leplastrier

was living in a small ramshackle cottage in Lovett's Bay on the fringes of the Kuringai Chase National Park.



**Figure 1.** Bellinghen House, view from the studio over the Never Never River. (Mat Hinds, March 2011)

Peter Carey wrote vividly of the house Leplastrier had designed for him and Margo Hutchinson. Completed in 1982, it was '*...as perfect a domestic space as any I have ever been in. The house exists between the mountains and the river...[and] hangs on a fine electrical thread that connects the two of them*'.<sup>1</sup> The location served to inspire and witness the penning of Carey's *Oscar and Lucinda*. Having gone through the process of making such a house, Carey was familiar with the particularities of living in a building that sought such a close relationship to its situation. He knew the house was important, not just as a haven for his family, but also as a paradigm for a way of living in Australia. Like his mentor Jorn Utzon, Leplastrier has always harboured a particular reticence to speak about his work, being particularly uneasy with critical attention. From his small desk made of tallow-wood, hung over the slow river, Carey could sense some resistance. He continued, goading Leplastrier: '*...this bloke has got an intellect and sharpness. He'll tear you to pieces. But I think you should meet him. I think you might like him.*'<sup>2</sup>

With a degree of reluctance Leplastrier accepted the introduction, and hung up the phone. A few days later, while peering out to his verandah, he noticed two figures approaching. The first was a woman, as he recalls, '*with beautiful high cheek bones, and shining eyes*', and behind her followed a high-shouldered figure, who at seeing the architect gestured to introduce himself.

This amazing bird-like character moved so lightly toward me. Here was this person, who, almost to my mind, stepped out of Charles Dickens. He possessed a fine face, and a beautiful aquiline nose and straight shoulder-length hair that hung and he was so gentle. We sat and our great friendship started from that moment.<sup>3</sup>



**Figure 2.** Rory Spence (1949-2004). Photograph taken upon his arrival in Australia in 1982. (Sieglinde Karl-Spence, 1982)

The 'bird-like' character was the late Rory Spence, a British émigré, at that time not widely known in Australia, but who was held in high regard in the United Kingdom as an architect, critic and historian. At the time of his arrival in Australia, in the early 1980s, Spence had commenced a survey of Australian architects, which was to include key exponents of an antipodean architectonic. His writing, primarily published in the British *Architectural Review*, opened a view of Australian architecture, which until that time had largely been unexplored in an international context<sup>4</sup>. Spence died in 2004 and in his eulogy, Melbourne architect and close friend Gregory Burgess recalled the importance of those initial discussions with Spence. When they first met in the early 1980s, Burgess recounted:

[He] was with characteristic curiosity and lively intelligence beginning to try to make sense of this country, its people, and its architecture. In [his] writings in the still young Melbourne Magazine *Transition* and the British *Architectural Review*, [he] reflected back to us young practitioners a much appreciated sense of worth and world context that was rare in those days. [His] writing

was an offering that was full of the sense of the poetic and enduring values, which [he] personally lived deeply.<sup>5</sup>



**Figure 3.** Charles James Spence (1848-1905), Spence's great-grandfather. Photograph taken in 1905, just prior to his death. A banker and significant watercolourist in his own right, he was also philanthropic, particularly toward the arts. (Marshall Hall, *The Artists of Northumbria*, 2<sup>nd</sup> ed. (Newcastle: Marshall Hall Associates, 1973), 171)

Spence's interest in Leplastriers's oeuvre was conditioned by several factors. His family were members of the Religious Society of Friends, or Quakers as they are more affectionately known. As a Protestant offshoot established by George Fox in the 17<sup>th</sup> century, the society is unique as a Christian sect in that it has no creed, and believes that faith is unmediated, needing no ministry, and no churches. Quakers were and remain conscientious objectors. This along with their simple attire and refusal to act in deference ensured that Quakers suffered a great deal of violent persecution, particularly early in the history of the Society<sup>6</sup>. Within the Society, Religious experience is taught to belong entirely to the individual and the moment, and every moment and individual is seen to carry the same potential for such inspiration. Quakers quickly became associated with honesty, social welfare and altruistic philanthropy, and were able, because of these qualities, to secure positions of great influence and trust within English society. Spence's forebears were notable social commentators and artists. His great-grandfather Charles James Spence co-founded Lloyds Bank and held the diaries of George Fox in his private possession for much of his later life. Spence's enigmatic great-uncle Robert Spence (1871-1964), Charles' son, was a celebrated and prolific etcher who throughout his lifetime devotedly illustrated the diaries of Fox.<sup>7</sup> While neither attending

meetings later in life nor openly professing links to the Society of Friends, Spence's sensibilities seemed to embody the values that are associated with the movement.<sup>8</sup>



**Figure 4.** George Fox surveying London after the Great Fire 1666.  
Engraving by Robert Spence, 1954-56 (Print currently in the possession of Griselda Spence, London)

Spence was first and foremost a social idealist. His writing shows a remarkable awareness of contexts and has deep ethical dimension. He was fascinated by the origins of ideas, and championed self-expression, particularly in the arts. As a teacher, he constantly sought to emphasise the importance of precedent in design thinking, both in terms of formulation, and - having travelled widely throughout his life - through experience<sup>9</sup>.

The influences in Spence's early life fostered a capacity for incisive and aware commentary. In the October 1988 edition of the *Architectural Review*, which he guest-edited and that was to focus on modes of practice in Australian architecture and mark the nation's Bicentenary celebrations, Spence wrote in his introduction:

It has largely been a year of celebration in the sense of 'festive activity', rather than in the deeper sense of a 'commemoration', that also fully acknowledges the grim origins of the colony and the appalling injustices perpetrated on the Aboriginal people...It is increasingly clear that the land was unequivocally stolen from the Aborigines with no treaty or compensation agreed upon...There [has been] little mention of the Aboriginal community, either in Australia Day ceremonies or at the opening of New Parliament House, and

certainly no acknowledgement of the shocking living conditions, inequality and racism that many of them still endure.<sup>10</sup>

## History

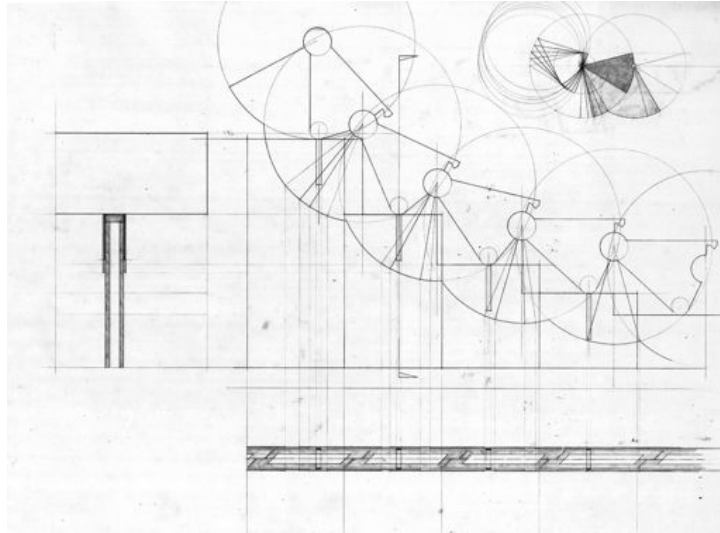
Before emigrating from the United Kingdom, Spence had conducted an exhaustive study of the life and work of the Arts and Crafts architect Philip Webb. In particular, Webb's social leanings encouraged Spence's interest, leading to an exhibition, catalogue at the RIBA archives and thesis. This document, *Philip Webb in Context*<sup>11</sup>, completed in 1974, is a work of considerable erudition and insight. As if to anticipating the qualities that he was to find in the work of Leplastrier, Spence wrote in the conclusion to the thesis that '*[Webb sought to] re-establish a basis for architecture in the land, an architecture which was a product of the materials of a locality and which was a direct response by the architect to [the] climate, tradition and character of that locality.*<sup>12</sup>



**Figure 5.** Phillip Webb's Red House, Bexleyheath, 1859-60 for William Morris. One of the works exhaustively studied by Spence. (Spence, date unknown).

Upon first arriving in Australia, Spence feverishly sought to establish an understanding of the trends in Australian architecture. At the time of his first introduction to Leplastrier's work, he saw the articulation of a parti that coincided not only with a view of the immediacy of architecture in its setting, but which was also attentive to the origins of architectural ideas. He wrote in 1993:

Richard Leplastrier's buildings cannot be separated from his acute sensitivity to the natural world. His architecture and teaching seem to be consistently attempting, against all the odds, to re-establish those intimate connections that have been progressively eroded between humankind and the basic circumstances of its existence.<sup>13</sup>

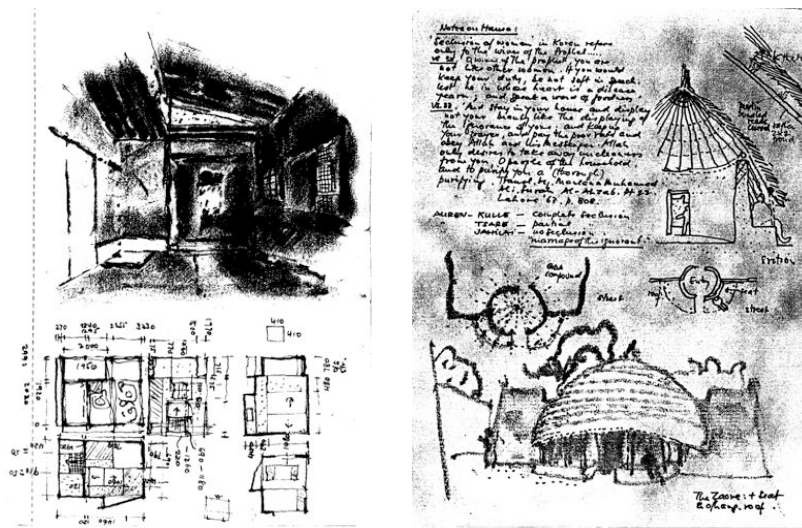


**Figure 6.** Studies of beam design for the Bayview House, drawn by Leplastrier through discussions with Utzon. (*Utzon's Own Houses* (Copenhagen: The Danish Architectural Press, 2004), 49.)

Both Spence and Leplastrier shared an interest in the work of Haring, Scharoun and Aalto. Many of Leplastrier's views and ideas were honed through his time in Utzon's Sydney office from 1964-1968, where he worked on the drawings for the unrealised house Utzon had planned to build for his family at Bayview, near where Leplastrier now lives<sup>14</sup>. This experience was seminal, as it clearly lends Leplastrier's work its regionalist tendencies<sup>15</sup>. When considering Leplastrier and Spence together, place becomes a primary consideration. While sharing an interest in the humanist tradition of Modernism, neither identified with the representational or visual tendencies that Modernity sought to emphasise. Rather, their friendship rested within a deeply humane appreciation of architectural expression. The overriding interest in the lived dimension of space, and therefore of place, is predicated upon the modes in which such life engenders form, and in particular the way in which architectural expression lends poetic dimension to human presence in the land. In this way, the work of both Spence and Leplastrier shares the premise of being thoroughly preoccupied by the conditions of place. By engaging as they did over two decades, both ascribed an attentiveness within their work that is first and foremost place aware. This sense permeated their discussions with one another, and



manifested particularly in the manner that Spence engaged critically about Lepplastrier's work.



**Figure 7.** Drawings from Lepplastrier's sketchbooks showing his studied fascination with the living situation of other cultures. (Slides from a lecture entitled 'Travel Drawings', delivered by Lepplastrier to students at the University of Tasmania, October 2011)

Spence's and Lepplastrier's shared interest in extends to the lived dimensions of language and history, recalling Nietzsche's view that history is served only in so far as it serves living.<sup>16</sup> Their dialogue exemplifies Huxtable's view that criticism in any form, but particularly architectural criticism, is a shared undertaking.<sup>17</sup> As a critic, Spence's disposition allowed him to establish close relations with those whose work he wrote about, a quality not generally present in the dialogue between an artist and a critic. Many noted Australian architects counted Spence as a confidant during his lifetime, but none so unequivocally as Lepplastrier. Through Spence's interest, Lepplastrier came to confide a great deal, stating that *'because of his nature, I was able to be very open – and we would talk about all sorts of things that I'd never talked about with anyone else. That type of openness forms a strong bond with somebody.'* Lepplastrier remains less interested in the academic engagement with issues of place and culture, and has often cited his bemusement for the interest Spence showed in his research of Lepplastrier's own work and ideas. However Lepplastrier does freely credit Spence with offering an appreciation and lending clarity to the work: *'...He taught me about layers. He historised me.'*<sup>18</sup>



**Figure 8.** Leplastrier and Spence sailing *Dorothy* in Pittwater.  
(Sieglinde Karl-Spence, date unknown).

### **Criticism**

Huxtable has written that good criticism, beyond the practice of architecture, requires an unprecedented awareness of both the past as well as the entitlements of a modern society<sup>19</sup>. Criticism, as much as the practice it seeks to appraise, must be seen as an art-form in its own right, and like all art must serve a basic function of enriching life<sup>20</sup>. Both Spence and Huxtable show a reluctance to engage criticism for its own ends, believing that the critical method is, to a large extent, a constructive act<sup>21</sup>. Owing much to Geidion and Mumford, this view of the critical method was expressed by Spence in an essay for *Transition*:

Postmodern cultural thought has been of crucial importance in the way it has more clearly revealed the inevitably complex and contradictory perspectives on the world. Sometimes, however, it has encouraged cynical pessimism and an obsessive preoccupation with tortuous, purely subversive criticism. Deconstructive critical discourse has threatened to overwhelm ideas about the making of art and the direct experience of it. It tends to be forgotten that Deconstruction, which is so central to post-modern thinking, is a philosophical and critical method, rather than a proposition about new formal systems in art.<sup>22</sup>

In 1939, Giedion wrote that an objective critique of history is a myth:

'There is in fact no such thing as an objective historian. His seeing objectivity usually consists in a regurgitation of the beliefs of the former generation, which have become generally accepted truths and thus give an appearance of impartiality. All great historians have been creatures of their own period: the more so the better. The historian has to give insight into the changing structure of his own time.'<sup>23</sup>

Modernity, in seeking homogeneity and singularity, also sought to efface place. Giedion's definition however alludes to a crack in the Modernist ligature, in so far as place itself permeates the condition through which architecture is read and experienced. Spence's Quaker background permitted an expansion in his appreciation in this regard. It inculcated, by virtue of its inclusivity, a multi-dimensional quality to Spence's writing that took account of memory and experience, alongside concerns of place as key determinants in the creative impulse. Spence knew that ideas and issues of place in architecture are by definition shared. Notably in this regard, Giedion's accord with Aalto ensured that the second edition of *Space, Time and Architecture* (1949) so clearly refined the humanist strands of the Modernism movement.



**Figure 9.** Aalto and Giedion far left, in discussion at Muuratsalo Summer House. Photographer Federico Marconi. (Goran Schildt, *The Mature Years*, (New York: Rizzoli, 1991)

Likewise, the manner in which both Spence and Lepastrier engaged is telling. Held mostly in the architect's house at Lovett Bay, Spence, with characteristic foresight,

recorded and catalogued each discussion. The acuity of the condition about which Leplastrier's work settles seeps into the mode of discussion. Against the background of breeze, currawong call, and the distant murmur of the wider water-based community, Spence's ability to frame the discussion is further attenuated and grounded. The subsequent conversation - like Leplastrier's own house for himself and his family - yields to its setting, and in so doing, the critical method itself becomes located.



**Figure 10.** Leplastrier's plywood house in Lovett Bay for himself and his family. (Leigh Woolley 1999)

The German philosopher Hans Georg Gadamer articulated a strong basis for such situatedness, both in terms of human relations as well as the conditions of language itself, particularly the spoken word. In having done so, Gadamer offers a way into understanding the necessity of closeness and awareness that underpins both our relations with one another, as well as our relations to the situations and context in which we form an appreciation of place. In his essay *Friendship and Solidarity*, Gadamer writes of the Socratic term *Oikeion*, from which the modern English 'economy' derives. As if to imply a link between nature and domesticity, *Oikeion* was used by Socrates to describe a particular type of friendship, the word referring to both 'home-like/domestic', as well as 'home-like/nature.' Gadamer writes of authentic friendships being underpinned by what he calls the 'actual' friendship: '*What is that? What does it mean that it is supposed to be called the Oikeion? The 'at-home', that where-of we cannot speak, is what it is. We hear it all through a more melodious and mysterious concept when we speak of home and homeland.*'<sup>24</sup> The premise of Spence's writing, it may be argued, seeks to avail itself to the very same awareness of place that Leplastrier also strongly advocates in his own work. In this way, the connection that the two men shared becomes a mode of the work

itself, conscious of its setting, and modulated against the influences of friendship, nature and everyday life.

## **Place**

Leplastrier's work represents a mode of practice that is strongly associated with the Sydney region. Paraphrasing his mentor Lloyd Rees, Leplastrier holds to the view that a society's origins are first derived from the land, and then culturally attuned. The concept to which Leplastrier refers, is premised upon the position that societal origins lie first and foremost in the natural; in the physical and material condition through which society emerges. Indeed, it is hard to see how it could be otherwise. Since the emergence of a society is always a process of the emergence of culture, so too is that emergence culturally articulated.

In this way, both Spence and Leplastrier can be read in the context of a far wider appreciation of place. Leplastrier's work in particular seeks to open an attentiveness to the structure of the land, regardless of the scale of such structure. In so doing he seeks to 'ground' an awareness. Such an opening is able to be conceived because Leplastrier's primary aim is toward what Heidegger termed *poiesis* – or the making that is the poetic expression conditional to dwelling. Heidegger went further and argued for dwelling as a grounding of the poetic, as our presence brought into relation with the land.<sup>25</sup>

Leplastrier sees the same precepts that he has employed in his many remote houses applying directly to the urban condition of Sydney. To this end, Leplastrier has played a significant role in securing harbour-side land for public use and activation, seeing Sydney's inlets, bays and points as a prime determinant in the experience of its urban fabric. This view, both by topographic circumstance as well as cultural inflection, sits in resistance to the architectural values articulated by Peter Corrigan, whose work Spence critiqued throughout the 1980s. Through the practice and teaching of Corrigan, Melbourne's architectural culture has sought a regional perspective through international modes of ideation that have sprung from the suburban condition. This approach has resulted largely in an influential architectural aesthetic driven by theoretical, rather than overtly phenomenal, formulation. Spence delivered particularly acute, and at times vitriolic, criticism of Corrigan's output.



**Figure 11.** Edmond and Corrigan's Kay Street Housing, Carlton for the Ministry of Housing (1984). Photograph by John Gollings. Accessed <http://architectureau.com/articles/the-rise-and-rise-of-higher-density-living/> (8 March 2012)

In a discussion of his process, Spence wrote:

Corrigan admits to being more interested in ideas than buildings. His primary commitment is to socio-political commentary rather than the creation of environments for living. While this kind of commentary can be valid in painting, writing and theatre, in which Corrigan is still involved, it is dubious when applied to architecture, which must always primarily be a setting for life, rather than a critique of it.<sup>26</sup>

Accusing Corrigan of 'overintellectualising', Spence condemned the larrikinism, provocation and tastelessness of his work, finding that it avoided '*the central experiential aspects of architecture*'.<sup>27</sup> Likewise in referring in to the Housing Ministry by Norman Day, Spence found the work '*elitist and irresponsible, gimmicky and wildly Postmodern*'.<sup>28</sup> Not surprisingly, Day's response to Spence's critique was equally acerbic:

Mr. Spence has been seduced by an Arcadian view of the Antipodes...[He] may well prefer Fred Williams', Arthur Streeton's or Glenn Murcutt's interpretation of Australia. I think mine is more appropriate for this time, and for the people I build for.<sup>29</sup>

In her essay on Regionalism, Kaji-O'Grady, perhaps justifiably, accuses Spence of attempting to describe and contrast two divergent tendencies, as if to seek to describe an idiosyncratic 'Australian' architecture under a singular, homogenising cultural banner. Kaji-O'Grady also has reservations both with Spence's 'spectacled' view of landscape, particularly in the Sydney context, as well as the mediated and constructed view of Australia's landscape more broadly. Noting that Spence is seemingly unaware of such constructs, she points out that: *'...neither is it apparent to his contemporaries and subsequent generations of architects who persist in presenting their work as if [it] were possible to have authentic and unmediated access to [the landscape].'*<sup>30</sup> While recognising the significance of his influence, Elizabeth Farrelly has leveled similar criticism to Leplastrier's work, arguing that by virtue of its idealism and refusal to acknowledge the mainstream suburban model, it remains an expensive and privileged undertaking for the few who are able to afford the experience.<sup>31</sup>

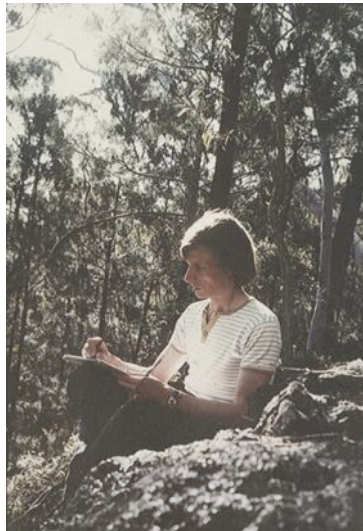


**Figure 12.** Cloudy Bay House, Bruny Island. Completed 1999.  
(Leigh Woolley, November 1999)

Leplastrier's work is not of the suburbs, inasmuch as the suburbs are not of the land. This is not to suggest that the suburb as a typology relies on the denial of place entirely, but rather that the conditions upon which the suburb is predicated are not concerned, in the main, with the establishment of relations between people and the land, and therefore neither of place more broadly. Spence's critique did not seek to pursue such a singular view either. He was more concerned with what he saw as a trade in imagery that seemed only to reinforce the predominant colonial estrangement with the environment. Spence felt that the colonial view of a forbidding and harsh landscape facilitated a sense of alienation from the land, and obscured any direct and meaningful sense of belonging or

engagement within what he saw as a landscape of indescribable delicacy. He found particular evidence for this in the manner by which indigenous society and understanding was '*guiltily and defensively dismissed out of hand.*'<sup>32</sup> He wrote in an essay for *Transition* in 1996:

In relation to Australia, in spite of the oft-repeated fact that we are among the most urbanised societies in the world, we will never outgrow the necessity to consider the nature of the land, the place where we are, and the role of buildings in it. It is a mistake to identify all such considerations as irrelevant romantic nostalgia for a pioneering or pre-colonial past. The relationship of Architecture to nature and climate should remain central in all cultures: as it is a metaphor...for our survival.<sup>33</sup>



**Figure 13.** Spence drawing in bushland around Sydney.  
(Sieglinde Karl-Spence, date unknown)

Spence moderated his view of Corrigan's work later in his life.<sup>34</sup> He sympathised with the social agenda that Corrigan and other Melbournian practitioners are often seen to champion in their work, but found the formulation and procurement of ideas difficult to process. Spence was also concerned that these processes, while attempting to demystify architectural expression for wider consumption, in fact achieved the opposite effect, because they largely showed a preoccupation with visual culture, and lacked experiential foundation. In coincidence with Spence's view, Huxtable has written that:

If a building does not stand on it's own in every sense, from structural to experiential, if it does not draw its aesthetic from its most basic relationships



to user, site, community and culture, rather than as an explication of literary texts or an abstract of ideas, it abdicates responsibility and reality and the intrinsic sources of its meaning and style.<sup>35</sup>

Spence noted Farrelly's view on Leplastrier's work, but remained doggedly persistent in his articulation of the value of the work. In a review of Leplastrier's most northerly and southerly works, a house in Mapleton and a house on Bruny Island, Spence wrote that:

...While these two houses are relatively expensive, privileged domestic environments, they are intensely moving architectural challenges to our understanding of the nature of dwelling at the end of the twentieth century. They intensify our perception of the moods and rhythms of the natural cycle.<sup>36</sup>



**Figure 14.** Cloudy Bay House, Bruny Island. From left to right, Spence, Leplastrier, friend and architect David Travalia and client Ian Johnson (Leigh Woolley, November 1999).

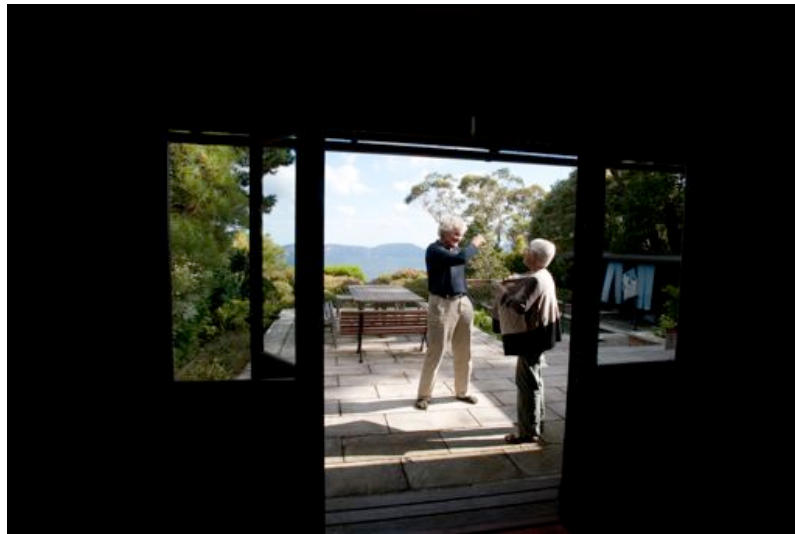
The desire for authenticity that Kaji-O'Grady raises is also problematic. The term in and of itself lacks the plurality with which Spence engaged architectural criticism. It presents a one-dimensional agenda of precisely what he sought to expand. He was deeply suspicious of a parti that argued the authentic in suburbia's disinterest toward the landscape, further abstracting what connections may exist by reducing them to a trade in imagery. For Spence, it lacked all of the foundations present in the view that place is conditional to both people *and* land.

Spence was particularly concerned that such turning away would have less said about the Australian condition. The vast tracts of development he saw through his foreign eyes suggested a great silence about the land.



**Figure 15.** Leplastrier and Spence, on Spence's beloved Land at Bellingham, Northern Tasmania (David Travalia 1998).

By sharing as they did, Leplastrier and Spence partook in a great and long tradition in this country. Gadamer, and more directly Heidegger refer to language, particularly the spoken word, as a repository of human experience.<sup>37</sup> 'To reflect on language', Heidegger wrote '[is] to reach the speaking of language in such a way that this speaking takes place as that which grants an abode for the being of mortals.'<sup>38</sup> It finds its most conclusive example in the Song lines and Dreaming of Australia's first peoples, for whom Leplastrier holds an abiding admiration. Through this tradition, the land itself has literally been spoken into existence for thousands of years. Spence saw such an affinity in Leplastrier's work, noting particularly his capacity to be inclusive and attentive to the undercurrents of place, neither limited by the predominant view, nor by the modern condition.



**Figure 16.** Leplastrier and Joan Domicelj at Leura, Blue Mountains. (Leigh Woolley 2011)

By continually emphasising the humanity in Leplastrier's work, Spence was inviting us to have a fuller awareness of this landscape, resting our communal life far more within it. He showed Leplastrier's work to be manifestly present and challenging precisely because it heightens the underlying conditions to which much of Australia's built fabric seemingly freely disassociates. Described by a close friend as a sort of carapace, the discussions that bore witness to the accord between Spence and Leplastrier are a defining image of a very particular and important mode of discourse in Australian architecture, the primary focus of which remains in Leplastrier's ongoing practice and teaching.

## Endnotes

- <sup>1</sup> Peter Carey, 'Bliss by the Never Never', *Vogue Living*, August (1986) 92.
- <sup>2</sup> Richard Leplastrier, *Eulogy to Spence*, delivered at the States of Mind Architecture Student Conference, Launceston, Tasmania, 30 May, 2004.
- <sup>3</sup> Leplastrier *Eulogy to Spence*, 30 May, 2004
- <sup>4</sup> Gregory Burgess *Requiem for Rory*, delivered at the States of Mind Architecture Student Conference, Launceston, Tasmania, 30 May, 2004.
- <sup>5</sup> Burgess *Requiem for Rory*, 30 May, 2004.
- <sup>6</sup> Martin Flanagan, "Friends Indeed: the Quaker quest for peace and quiet," *The Saturday Age*, February 25, 2012, 20.
- <sup>7</sup> Marshall Hall, *The Artists of Northumbria*, 2<sup>nd</sup> ed. (Newcastle: Marshall Hall Associates, 1973), 170.
- <sup>8</sup> Bill Brennan, *Eulogy to Spence*, delivered at the States of Mind Architecture Student Conference, Launceston, Tasmania, 30 May, 2004.
- <sup>9</sup> A substantial scholarship now exists in honour of Spence, to financially aid students at UTAS to undertake travel opportunities during their studies.
- <sup>10</sup> Rory Spence, 'Australia 200', *The Architectural Review*, 1100, 184, October 1988, 31-32.
- <sup>11</sup> Rory Spence, *Philip Webb in Context: Towards and Understanding of his Theory and Practice*. Diss. University of Newcastle-Upon-Tyne, June 1974.
- <sup>12</sup> Spence *Philip Webb in Context*, 73.
- <sup>13</sup> Rory Spence, 'Leplastrier', *L'Architecture d'Aujord Hui*, April 1993.
- <sup>14</sup> Leplastrier witnessed the stream of letters from Warringah Council denying planning permission, and has copies in his personal possession. See also, Rory Spence, *Sources of Theory and Practice in the work of Richard Leplastrier*. Masters Diss. University of New South Wales, 1997, 46-76.
- <sup>15</sup> Spence, *Sources of Theory and Practice in the work of Richard Leplastrier*, 46-76.
- <sup>16</sup> Friedrich Nietzsche (transl. Adrian Collins), *On the Use and Abuse of History*, (New York: The Liberal Arts Press, 1949).
- <sup>17</sup> Ada Louise Huxtable, 'Architecture Criticism', *Proceedings of the American Philosophical Society*, 134, 4 (December 1990), 463.
- <sup>18</sup> Leplastrier *Eulogy to Spence*, 30 May, 2004
- <sup>19</sup> Huxtable, 'Architecture Criticism', 462.
- <sup>20</sup> Huxtable, 'Architecture Criticism', 464.
- <sup>21</sup> Huxtable, 'Architecture Criticism', 464.
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- <sup>23</sup> Sigfried Giedion, 'History and the Architect', *Journal of Architectural Education*, 12, 2, (Summer 1957), 15.
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- <sup>26</sup> Rory Spence, 'Melbourne: City of the Mind', *The Architectural Review*, 178, 1066, (1985), 73.
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- <sup>28</sup> Spence, 'The Concept of Regionalism Today.' 9.
- <sup>29</sup> Norman Day, 'Response from Norman Day', *Transition*, (July 1985), 9.
- <sup>30</sup> Sandra Kaji-O'Grady, 'Larrikins and Landscape: the quest to be the most Australian city', *Refereed Proceedings of UNAUSTRALIA, The Cultural Studies Association of Australasia's Annual Conference* (December 6-8, 2006). <http://www.unaustralia.com/proceedings.php>, accessed June 2011: 7.
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- <sup>32</sup> Spence, 'The Concept of Regionalism Today.' 5.
- <sup>33</sup> Spence, '1000 words', 2.
- <sup>34</sup> Rory Spence, pers. comm., (October 2002).
- <sup>35</sup> Huxtable, 'Architecture Criticism', 463.
- <sup>36</sup> Rory Spence, 'Heightened Senses', *The Architectural Review*, 203, 1214, (1999), 76.
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