

ULTRA

Positions and Polarities Beyond Crisis

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Image: Michaelmore, Roeger & Russell, *Chester House*, Belair 1966, State Library of South Australia BRG 346/28/6/2.

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Reworlding the Archive: Robin Boyd, Gregory Burgess and Indigenous Knowledge in the Architectural Archive

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Keywords

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Abstract

In her book *Decolonising Solidarity: Dilemmas and Directions for Supporters of Indigenous Struggles*, Clare Land suggest how non-Indigenous people might develop new frameworks supporting Indigenous struggles. Land argues research is deeply implicated with processes of colonisation and the appropriation of indigenous knowledge. Given that architectural archives are central to the research of architectural history, how might these archives be decolonised? This paper employs two disparate archives to develop a framework of how architectural archivists might begin to decolonise these archives. Firstly, these archives are the Grounds Romberg and Boyd Archive (GRB) at the State Library of Victoria (SLV). Secondly, the Greg Burgess Archive is now located at Avington, Sidonia in Victoria. The materials from each of these archives will be discussed in relation to two frameworks. These are the Tandanya-Adelaide Declaration endorsed by The Australian Society of Archivists (ASA) and the Indigenous Cultural and Intellectual Property (ICIP) framework developed by Janke (2019). These archival frameworks suggest how interconnected architectural histories and historiographies might be read, reframed and restored. Decolonising architectural archives will require a continuous process of reflection and political engagement with collections and archives. In pursuing these actions, archivists and architectural historians can begin to participate in the indigenous Reworlding of the archive.

Introduction

Tjamiwa later told us you must listen with *your heart*, 'The knowledge is in the land. You just have to listen. It's always been there and will always be there.'

On May 14 2021, the Australian Society of Archivists (ASA) endorsed the International Council on Archives (ICA) Tandanya-Adelaide Declaration (TAD). This Declaration recognises and values indigenous cultural expressions in both public and private archives. As the ICA declares, First Nations "have sustained their own evolving social, cultural, political and spiritual identities" and these identities exist within dynamic "indigenous knowledge systems and ways of knowing." As the ICA declares

"Indigenous peoples – their philosophies and knowledge models – have prevailed despite enveloping colonial programs of assimilation and genocide."¹

The Declaration thus recognises the trauma to First Nations individuals that is inherent within settler archives.² Within Australian archives, trauma may be engendered through narratives related to frontier violence and massacres; the triumph and depiction of colonial power and the psychic violation and reframing of indigenous knowledge. The evidence of genocide and the presence of trauma exists within all archives; pointing to the need for architects, archival institutions and custodians of collections to construct new relationships with First Nations communities.³

Architecture is generally associated with histories concerning particular architects and their projects. In Australia, histories of architecture have focused on colonial contexts, the development of cities, international movements and aesthetic stylistics. Willis and Goad, in their 2008 call for a new survey of Australian architecture (2008), note the need for a "bigger picture."⁴ That is a "history that seeks to be inclusive of multiple views" and one that must "address, theorise and contextualise the questions raised by indigeneity (in all its complexity)."⁵ Despite this call for inclusiveness, there is nonetheless at the heart of many architectural histories, a focus on settler progress, its pulses and momentum. Settler progress is often lurking in the plethora of histories focused on mid-century modernism, suburban housing and emigre architects. Settler progress is often disguised in these histories and encoded through a fascination for European modernism. The recoding of settler history is sometimes achieved through narratives of architects forced into exile, bringing Australia more civilised and civilising ideas of modern architecture. Contestable, as these broad statements might seem, settler progress and its tropes, including its trail of ecological destruction, is rarely questioned in Australian architectural history.⁶

In Australia, the work of architects is found in a range of institutional archives and both public and private collections. Across all of these archives, indigenous knowledge will have a presence. The National Archives of Australia (NAA) and the NSW State Library contain significant collections of architectural material. Universities also contain architectural collections within their walls, such as the University of

1. International Council on Archives, "Tandanya – Adelaide Declaration," October 25, 2019, https://www.ica.org/sites/default/files/tandanya_adelaide_declaration_eng.pdf, 1.

2. The Australian Society of Archivists, "ASA endorses the Tandanya Adelaide Declaration" June 8, 2021, <https://www.archivists.org.au/about-us/statements/asa-endorses-the-tandanya-adelaide-declaration> 3-4.

3. For archivists, the TAD declaration, as supported by the ASA, stressed five interlocking themes: Knowledge Authorities, Property and Ownership, Recognition and Identity, Research and Access and Self Determination.

4. Willis, Julie, and Philip Goad. "A bigger picture: Reframing Australian architectural history." *Fabrications* 18, no. 1 (2008), 6-23.

5. Willis and Goad, A Bigger Picture. My intent is to both question and extend this "bigger picture" methodology which shaped Goad, Philip, and Julie Willis, eds. "The Encyclopedia of Australian Architecture" Cambridge University Press, (2012). Andrew Leach in his review of the Encyclopedia outlines its segmented structure noting it documents "how architecture participates in the formation and propagation of a national identity (pursued by Goad and Willis)." Andrew Leach, "The Encyclopedia of Australian Architecture [Book Review]." *Fabrications: The Journal of the Society of Architectural Historians, Australia and New Zealand* 20, no. 2 (2011): 136.

6. This is only the outline of a larger argument. Settler progress and its forward motion can arguably be found in the following: Nichols, David, and Freestone, Robert 2019. 'City & suburb.' In *Australia Modern*, 1 ed., edited by Lewi, Hannah, and Goad, Philip, 72-83. Thames and Hudson. doi:10.1177/1538513212454637 Hannah Lewi & Philip Goad, *Australia Modern : architecture, landscape & design*, (Port Melbourne, Victoria : Thames & Hudson Australia, 2019) O'Neill, Helen. *A Singular Vision: Harry Seidler*. HarperCollins Australia, 2016. Goad, P, and Pert, A 2017. "Ernest Fooks - The House Talks Back: Between the Savage Mind and the Scientific Mind." 549-559. In *The 34th Annual Conference of the Society of Architectural Historians, Australia and New Zealand Canberra 5-8 July 2017*

7. The Digital Archive of Queensland Architecture <https://qldarch.net/>

South Australia's Architecture Museum, The RMIT Design Archive (RDA) and Melbourne University. At the UQ, The Digital Archive of Queensland Architecture documents architects and their work in 1945-1975.⁷ Architectural collections can contain a range of different media; not simply sketches and plans but also a full range of material that might also include: models, consultants drawings, photographs, slides, photocopies, faxes, typed letters, building materials and samples, sample boards and digital files in different storage media. While larger institutional archives will have indigenous protocols in place, few architectural archives and collections will not.

Background

8. Janke, Terri. "True Tracks: Indigenous cultural and intellectual property principles for putting self-determination into practice." (2019).

An Indigenous Cultural and Intellectual Property (ICIP) framework to enable institutions to develop protocols related to indigenous material has been developed by the Wuthathi Meriam woman Terri Janke (2019)⁸ These protocols support First Nations rights to both heritage and culture. Janke (1997) defines indigenous heritage as including

9. Our Future, 1997 Report on Australian Indigenous Cultural and Intellectual Property Rights, (Report commissioned by AITSIS and Michael Frankel and Company, July 1997.)

all aspects of cultural practices, traditional knowledge, and resources and knowledge systems developed by Indigenous people as part of their Indigenous identity (Janke, 1997)⁹

10. Terri Janke, Our Future.

11. Terri Janke, Our Future, Janke True Tracks, 159.

12. Terri, Janke, "True Tracks: Indigenous Cultural and Intellectual Property Principles for Putting Self-determination into Practice." (2019).

Janke argues that protocols are needed so that "no harm" is done to cultural and intellectual property and rights are given to indigenous communities, protecting them from processes of "bastardisation" and "desecration."¹⁰ The ICIP protocols are designed to ensure "the integrity of cultural practice," ensuring the "connection to the cultural source of creativity" and the collective legitimacy for such IP creation" is not diminished.¹¹ These measures protect indigenous knowledge; maintain its integrity as a system of knowledge; grant rights to indigenous groups; protect sacred material as well as recognise "collective group attribution" for the use of their ICIP¹²

13. Janke, True Tracks, 159.

The ICIP protocols also address the issue of intangible indigenous heritage. UNESCO has adopted a convention for the safeguarding of Intangible Cultural Heritage (ICH). The convention "requires countries to develop inventories of their traditional cultural expressions and traditional knowledge."¹³ Central to the convention is the definition of intangible cultural heritage, which Janke defines as

14. Janke, True Tracks, 159.

"(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) music, dance, drama and other performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; (e) foods and clothing; and (f) traditional craftsmanship."¹⁴

Australia is not a signatory to the UNESCO convention, which came into force in April 2006.

Decolonising the Archive

15. Clare Land, *Decolonising Solidarity: Dilemmas and directions for supporters of indigenous struggles*. Zed Books Ltd., 2015.

16. Land, *Decolonising Solidarity*, 26.

In her book, *Decolonising Solidarity: Dilemmas and Directions for Supporters of Indigenous Struggles*, Clare Land suggest that research is a problematic exercise.¹⁵ This is because of the “implication of research in the colonisation of Indigenous peoples and the appropriation of Indigenous knowledges.”¹⁶ Land argues that at the outset of the research, there is a need for self-reflexivity that recognises white privilege and that:

17. Land, *Decolonising Solidarity*, 29.

“To seriously develop non-Indigenous research agendas would require accountability constructs to be established so that non-indigenous researchers were located as challengeable by indigenous researchers.”¹⁷

Central to the question of decolonisation and white complicity in research is the need for a process that, in Land’s words

18. Land, *Decolonising Solidarity*, 230.

“Springs from the recognition by non-indigenous people that Australia is Aboriginal Land.”¹⁸

19. Land, *Decolonising Solidarity*, 29.
Linda Tuhiwai, Smith, 1999. *Decolonizing methodologies: Research and indigenous peoples*. Zed Books Ltd. 142. Only two of Smith’s 25 projects are explored here.

20. Land, *Decolonising Solidarity*, 29.

21. Smith, 1999. *Decolonizing methodologies*, 146–147.

22. Land, *Decolonising Solidarity*, 29.

Hence it must be asked what does the archivist or historian have to gain or lose in engaging with architectural expressions of indigenous cultural knowledge? Who owns the archive? What rights exist within the archive for indigenous people, and how might indigenous authority shape archival research and even the architectural design process itself. Land extends the work of Linda Tuhiwai Smith, identifying that decolonising methodologies have several different modalities: “indigenising, intervening, reading, reframing and restoring.”¹⁹ The first two of these modalities are the focus of here: Indigenising is the project of centring and recentering” of the centring of the landscapes, images, languages, themes, metaphors and stories in the indigenous world and the disconnecting of many of the cultural ties between the settler society and its metropolitan homeland.”²⁰ The other framework of this paper, aligned with the TDA and the ICIP framework, is the project of intervention. This project is a “proactive” project that is “designed around making structural and cultural changes.”²¹ In Land’s words this is a project with “clear structural concerns” and “strategic questions” addressing the question of “what will engage and maintain the contribution to meaningful social change by members of dominating groups.”²²

23. Reworlding is a concept that has emerged from extinction studies: Chrulew, M. and De Vos, R. 2019. Extinction: Stories of Unravelling and Reworlding. *Cultural Studies Review*, 25:1, 23–28.

24. Land, *Decolonising Solidarity*, 29.

25. Smith, 1999. *Decolonizing methodologies*, 143.

From these case studies, the idea of how architectural archives might pursue the projects of structural intervention and centring us pursued through the idea of Reworlding.²³ This concept of Reworlding makes space for indigenous narratives rather than settler and colonial histories. Through the perspective of archival intervention, practical and structural concerns are advanced. Through Reworlding, new modalities of reading, reframing and restoring of indigenous knowledge in the narratives of architectural archives will emerge.²⁴ This concept also has historiographic or methodological dimension. As Smith states “Within an indigenous framework, methodological debates are ones concerned with the broader politics and strategic goals of indigenous research.”²⁵

The Grounds Romberg and Boyd Archive at the SLV

26. Goad, Philip. "Robin Boyd and the Post-War 'Japanization of Western Ideas'" *Architectural Theory Review* 1, no. 2 (1996): 118

The State Library of Victoria's (SLV) GRB Archive consists of around 158 archive boxes. It has various materials, including sketches and plans, letters, transcripts, photographs, slides, transparencies, graphic materials, and even a few physical objects. Initial consideration of this archival material would suggest that Boyd had very little to do with indigenous people and indigenous knowledge. There is no evidence in the archive that Boyd obtained any commissions related to indigenous language groups. However, Boyd was a collector of a diverse array of Australian anglo-centric and international architectural, cultural and scientific knowledge.²⁶ Across Boyd's design practices of collecting, filtering and collaging cultural material connections to indigenous knowledge can be discerned. These practices are evident in the two Expo exhibits that he designed.

27. Boyd to John Bray December 19 1966 GRB Archive Box 86 1a.

As the Exhibit's designer for the Australian pavilion at Expo 67 in Montreal, Boyd was asked to include a number of indigenous cultural artifacts in the Exhibit. This included a rock removed from the Northern Territory, watercolours by Namatjira and a series of bark paintings of unknown provenance lent to the Exhibit from the Rudy Komon Gallery in Sydney. These latter items were insured for the sum of 100 pounds. Writing to John Bray of the Australian Exhibit Organisation on December 19 1966, Boyd writes about his visit to Alice Springs with Mr K Edworthy of the Bureau of Mineral resources. The stone was some 25 miles south of Alice springs "near the main road." The stone was described as "one large complex-shaped piece of sandstone estimated to weigh about five tones and to measure about 6' by 8'x8" foot over the extremities."²⁷

Boyd wrote on May 23 1967, to Valston Hancock, the head of the Australian Exhibit Organisation, regarding the possibility of including the work of Albert Namatjira in the Exhibit. Boyd noted that there were technical with this work.

"the difficult thing is that his work were always watercolours, which means glass in front of the painting, danger of fading in strong light,"

But there were also aesthetic and visual conflicts.

"Despite vastly different styles, oil painting always have a certain visual relationship whereas a watercolour behind glass looks a different thing altogether, and in fact suffers by comparison, looks so weak."

For Boyd, the solution was

28. Boyd to Valston Hancock, May 23 1967 GRB Archive Box 86 1a.

I really think we should stick to oil paintings at all costs in the pavilion. There would be nothing against a Namatjira in one of the offices or other downstairs rooms."²⁸

The bark paintings were obviously delicate as they were warped during transit to Montreal. These indigenous paintings were featured in Exhibit 6 of the exhibition and "fixed onto a revolving stand" of gloss white undulating fibreglass. After they were warped, they were flattened and

then each painting had concealed fixings fixed to plywood cores and then sandwiched between glass.

29. Boyd's letter to Professor Neil Macintosh, June 11 1969, Grounds, Romberg and Boyd Archive, Box 101.

30. 'Expo 70 Osaka: The Australian Pavilion', *Progress Report By Exhibits Architect*, June 12 1968, p 2, Correspondence File 1, Grounds, Romberg and Boyd Archive, Box 103, 1(c), M1778. For a full history of the skull see, J Allen, 'The Curious History of the Talgai Skull,' *Bulletin of the History of Archaeology*, 2010, <http://doi.org/10.5334/bha.20202>.

31. 'Expo 70 Osaka: The Australian Pavilion', *Progress Report By Exhibits Architect*, June 12 1968, Correspondence File 1, Grounds, Romberg and Boyd Archive, Box 103, 1(c), M1778.

32. RDA Design Archive

In the Expo 70 Space Tube at Osaka, there are also connections with indigenous cultural heritage and history. Boyd sought to incorporate within the exhibits an indigenous skull found on Talgai station in Queensland. Boyd sought to include a plastic replica of the 13,000-year-old skull into the Space Tube. Boyd indicated that the skull would help to suggest: 'the age and the emptiness of the Australian continent' and this would 'depict prehistoric man in semi-abstract form.'²⁹ In his own words, this would describe 'a limitless expanse of outback near-desert in the centre of which hangs mysteriously the Talgai skull.'³⁰ Boyd saw the visitor moving forward, and "this skull changes to the head of a modern man and is surrounded by a representation and brief description of the neurological.'³¹

While other fragments and examples of Boyd's engagement with indigenous knowledge exists across the GRB archive, Boyd's myopia with indigenous knowledge is perhaps also evident in his earlier design for Tower Hill. The watercolour drawings of the final scheme underscore the fact that the land on which Tower Hill sits was never ceded by its traditional owners. Arguably the representation of this powerful landscape in Boyd's painting is a representation that is disconnected from the indigenous narratives and related cosmology of this place.³²

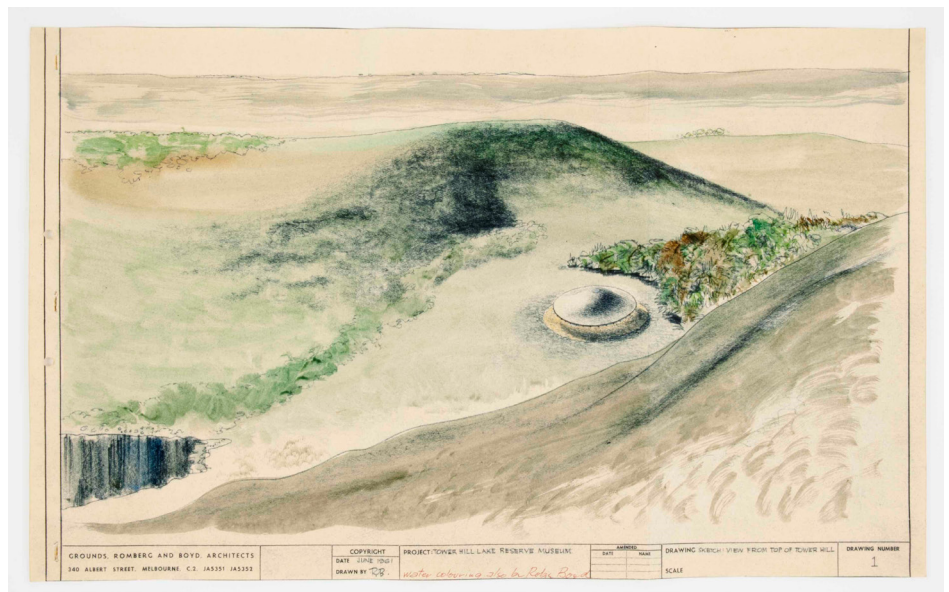


Figure 1: Tower Hill Watercolour, Robyn Boyd, RDA Design Archive.

Between Worlds

The GBA at Avington, Sidonia Victoria, is one of Australia's most significant architectural collections. Burgess won the AIA gold model in 2005. The entire collection contains around 388 models, about 590 combined cylindrical tubes and rolls of drawings. 220 flat boxes of sketches over 64 framed and unframed awards. There 120 archive boxes of office binders and around 450 CD-Roms. In the GBA Archive the Uluru project includes 20 drawing Tubes a final Model 2 and 12 study models. Fifteen tubes (possibly up to 20) containing concept sketches,

hand drawings, architectural documentation (hand drawn), consultants' documentation. There are slides, photographs (from initial meetings to project completion), hand written notes by Greg Burgess, artwork and prints of artwork. Moreover, the slides are compiled in ring binders in at least six archive boxes and hanging file sleeves, in an unknown number of Archive boxes. At least one Archive box includes plastic slide boxes, envelopes, some loose and some elastic bound and an archive box of print photos. There is an A3 Booklet and USB file of the Project Brief and Concept Design for Uluru National Park Cultural Centre. Many of the slides and photos contain images of indigenous people and Uluru itself.

33. Gregory Burgess, "Between Worlds, Before Building: Reflections on living encounters in the sacred Country of Uluru." GBA Archive, 1-8. Provided to authors by Gregory Burgess.

A manuscript obtained from Gregory Burgess entitled *Between worlds, before building: Reflections on living encounters in the sacred Country of Uluru* goes some way to documenting the embedded indigenous knowledge in the Uluru project. The commission began in early 1990 after the *Mutitjulu* community and the National Parks and Wildlife Service, working jointly, advertised for consultants to design and construct a cultural centre at *Uluru* in the Uluru Kata-Tjuta World Heritage National Park. As part of the Uluru process, it was decided that "the design process should allow 'unhurried time' for us to live on-site for a month with *Anangu*, to listen and consult with the Elders on the cultural 'lie of the land', and to establish a shared clarity of purpose and depth of understanding."³³ From the outset, Burgess determined that:

34. Burgess, *Between Worlds, Before Building*.

there were complex issues of establishing an appropriate process of collaboration and understanding: language, land/ Country, culture and functionality.....What was needed here was a resonant belonging, a responsive process and building that wove together living – spiritual and physical – connections with *Uluru*, the sacred Country and its people.³⁴

During the time he stayed at the *Mutitjulu* community Gregory Burgess worked closely with "Tony Tjamiwa, an Elder lawman and the local Christian pastor, who became a guiding figure in the collaborative process and the sharing of *Tjukurpa*." As he was to note.

35. Burgess, *Between Worlds, Before Building*.

Tjukurpa is the foundation of *Anangu* life and society. It has many complex but complementary meanings and refers to the creation period when ancestral beings created the world as we now know it but also refers to the present and future.³⁵

As Burgess consulted with the community, "different aspects of the same stories were told and these began to build up a picture to the point where "the whole perimeter of 'the Rock' was alive with *Tjukurpa* events." Burgess also records how the community had received many returned stones, or sorry stones from tourists over time. Burgess relates how Tjamiwa observed that.

36. Burgess, *Between Worlds, Before Building*.

'That tourist comes here with camera taking pictures all over. What has he got? Another photo – take home, keep part of *Uluru*. He should get another lens – see straight inside. Wouldn't see big rock then. He would see that Kuniya [the sacred carpet snake] living right inside there as from the beginning. He might throw his camera away then.'³⁶

As a part of the process, Burgess decided to commission a number of paintings from community artists. By listening to *Anangu* and engaging with *Tjukurpa*, Burgess employed these stories to shape, in a direct manner, the evolution of the building concept. Several Anangu people were asked to paint the Tjukurpa of Uluru. Interestingly, Burgess also intuitively employed a dowsing pendulum to position each of the building's spaces. He has written that this process "was a step of trust in my own intuition which also seemed to invite the *Tjukurpa* spirit into the conversation" and that "All these interweaving aspects were synthesised in the design process." Burgess recalled that

37. Burgess, "Between Worlds, Before Building."

"The cycles of ritual that have kept Tjukurpa alive and sustained at Uluru for many thousands of years have changed the land with the directed human consciousness of spirit, creating a sacred realm inhabited by ancestral beings."³⁷

As Tjamiwa was to say to Burgess.

38. Burgess, "Between Worlds, Before Building."

"The knowledge is in the land. You just have to listen. It's always been there and will always be there."³⁸

Within the archive, there is a laminated A3 format booklet summarising the design process. This annotated booklet contains images of Uluru, landscape sketches of the site, the sand drawings made by community members that became the design concept, and images of the first conceptual model left with the community.



Figure 2: Uluru Study Model, GBA Archive.

Reworlding the Archive

Where indigenous knowledge has been gazed on sightlessly, relocated, reframed and resituated in archival and exhibit contexts, or embedded in the design process itself, all this does not mean that this knowledge no longer exists. Robin Boyd's watercolour of Tower Hill is a representation where, even if Boyd did not hear it, indigenous knowledge still exists in the surrounding landscape that Boyd depicted. Tower Hill contrasts with the GBA project at Uluru, where the gathering of indigenous knowledge is documented in the architect's narrative and different media, including images of the Anangu people and Uluru. This material,

including photographs and slides, is now present in the GBA archive. An audit of this material in participation with Anangu would determine what can be seen or exhibited. Both the GRB and GBA archives point to the presence of intangible indigenous knowledge in a diverse range of architectural materials and artefacts, including digital information. Boyd's fleeting contact with indigenous artifacts and material is not easily and immediately seen in the GRB archive. Nonetheless, within the GRB archive, essential issues of Australian social history and Boyd's design practices concerning indigenous knowledge are present. In the GBA example, indigenous knowledge is more clearly documented and inscribed through the process and embedded in different media types in the collection.

39. Boyd, Robin. *The great great Australian dream*. [Rushcutters Bay, NSW]: Pergamon Press (Australia), 1972.

In both the GRB and GBA archives, archivists and architectural historians are called to see anew. In both of these archival examples, intangible heritage is embodied in two different processes of architectural expression. In GRB, we can see the tale of the bark paintings, the relocation—and perhaps desecration—of a rock from Country to Montreal, the aesthetic judgements regarding Namatjira, the apparent myopia of the watercolour of the Tower Hill project. Yet, few historians have focused on Boyd's aesthetic judgements and design practice regarding indigeneity and Country. This is despite depicting a massacre in the last pages of his book *The Great Great Australian Dream*; any indigenous presence within the SLV GRB archive has to date been seen to be invisible.³⁹ Of course, we can excuse Boyd's sightlessness—which might also be called racism—as a result of the mid-century “times” which shaped Boyd's life. Still, we might also reflect that sightlessness perpetuates a continuing Australian settler zeitgeist in our architectural histories.

40. Janke, *True Tracks* 159.

In contrast, the GBA example of the Uluru project indicates how the non-physical characteristics, practices and expressions of indigenous knowledge and skills are all contained within the architectural project. This architectural design embodies non-physical and spatial representations, oral traditions, and linguistic structures and language. As the participatory design of the Uluru project indicates, architectural spaces can also be shaped by both music and the performing arts. social practices, rituals and festive events; foods and clothing; and traditional craftsmanship.⁴⁰ In the GBA archive, knowledge and practices concerning indigenous cosmology are embodied in the project. This embodiment points to how ecology, the human and non-human and a living indigenous mythology can exist in a project within architectural archives.

The Uluru project points to the need to Reworld archival practice. Reworlding can be defined as gathering into, recognising, listening and hearing indigenous Country in architectural archives. Reworlding locates and repositions the archive into a new yet ancient, realm; a realm where eurocentric concepts of space and time have collapsed. Through Reworlding, the settler Anthropocene is reconquered by indigenous knowledge. Through Reworlding, the frontier is reclaimed so that past and present human and non-human exist within a united cosmology. But Reworlding the archive is not simply saying that the non-human must be recognised as equal agents to humans within a dynamic ecological network. As suggested at Uluru, Reworlding is a concept that places the

ancient living beings of Tjukurpa as equal agents within its realm. For the Anangu at Uluru this cosmology is *Tjupurka*.

41. Jones, Philip. "Naming the Dead Heart: Hillier's Map and Reuther's Gazetteer of 2468 placenames in Northeastern South Australia." *The Land is a Map: Placenames of Indigenous Origin in Australia* (2002): 187-200.

In Architectural archives, spatiality is commonly represented and present, even if the archival material, such as plans, images or file documents, are themselves two dimensional. Country is also connected to this spatial dimension, and it is through this spatial dimension, further dimensions and layers of Country are made evident. These other dimensions of Country might include oral histories and language, cultural expressions such as ceremonies, songs and paintings. As Philip Jones documents in his work on the Hillier map, the land is a map; everything has a name.⁴¹ A particular project, its landscape and ecological systems will also be part of this dimension, as is the case at Tower Hill. A landscape of Country will also include seemingly inanimate objects such as rocks. Thus, through the knowledge of Country, its full dimensionality and cosmologies that architectural archives can be Reworlded.

42. Murcutts' project of "environmental design" which elides Country is evident in Cynthia Davidson, "Raised to Observe: Glenn Murcutt" *Log No. 8, Toward a critique of sustainable architecture and landscape* (Summer 2006), pp. 31-39.

Through Reworlding, indigenous trauma can be read by architectural historians and archivists. In recognising indigenous trauma, we can begin to pursue Clare Land's other methodologies of decolonisation reading, reframing and restoring. Settler progress and iconography are entrenched and widely distributed in Australian architectural history; of course, space here does not allow a full explication of this claim. However, the work of Glenn Murcutt, Australia's only Pritzker prize winner, points to how the tropes of the settler shed are melded deep into Australian architectural history.⁴² As the indigenous poet Evelyn Araluen writes in her poem *The Trope Speaks*: 'The trope sleeps in a homestead built over bones.'⁴³

43. Evelyn Araluen, "The Trope Speaks," *Dropbear University of Queensland Press* 2020, 32.

Araluen's trope is a reminder of Walter Benjamin's Angelus Novus looking back at the wreckage of modernity. In the hands of a single auteur like Murcutt, design knowledge is formed in a way that anticipates the future progression of time. This forward-looking chronology gives life to tropes of functional use, construction innovations, and symbolic capital in preparation for recognition within the architectural canon. These forward-looking tropes are then rewritten and rewritten through a process of mimesis in historical practices. In contrast, Greg Burgess's description of design participation at Uluru indicates a process that has abandoned a forward-looking project of modernity.

44. Willis and Goad, "A Bigger Picture."

45. Research based on this premise is beginning to emerge in the work of Peter Hogg. See for Example, Peter Hogg, *Traces of Incipient Aboriginal Urbanism in South-Eastern Australia, In Edge Conditions: Invented Peripheries, Hidden Centres*. In 15th Australasian Urban History Planning History Conference, Launceston, 5-7 February and Peter Hogg, (22 June 2020), *Cones Beehives, and Domes: Traditional Aboriginal Dwellings in Victoria PhD Confirmation Report*, School of Architecture and Built Environment Deakin University,

Reworlding points to the need for both architects, archivists and historians to consider abandoning forward propelling sequences and chronologies. But we, as white historians, must also abandon methodologies that separate the indigenous from the colonial past and the segmented accounts of Australian Architectural History. Indigenous knowledge is not an exotic and complex history to be dealt with separately from "landscape and urbanisation, colonialism and internationalism, and past historiographical tendencies."⁴⁴ Indigenous concepts of settlement did not abruptly finish with the onset of colonisation.⁴⁵ Indigenous knowledge cannot be compartmentalised or interwoven—dare we say assimilated—with other themes in order to "provide refrains at a national level that echo through different eras while recognising that each era can be understood to have its own defining characteristics."⁴⁶ Reworlding calls for archival and historiographic

46. Willis and Goad, "A Bigger Picture."

44. For an example of such a shift see, Thun, Theara. "The epistemological shift from palace chronicles to scholarly Khmer historiography under French colonial rule." *Journal of Southeast Asian Studies* 51, no. 1-2 (2020): 132-153.

45. Steele, Wendy. *Planning Wild Cities: Human-Nature Relationships in the Urban Age*. Routledge, 2020. p.90 DBR Reports From a Wild Country.

46. Braun, R. (1994). "The Holocaust and problems of historical representation". *History and Theory*, Vol.33, No2 (1994); 172-197. p.195.

47. Lorna Munro p.6 *Guwayu, for all times A Collection of First Nations Poems Dripping With Decadence* (big House, White Lies) Magabala Books 2020

practices that abandon settler chronologies and eras. What is needed is a shift from settler-modernist chronicles; but also a shift to an approach that recognises indigenous historiography.⁴⁴ Through Reworlding, a history of Australian Architecture "at a national level" would be organised by language groups and the landscapes of Country.

Our prevailing, seemingly inclusive methodologies advance an architectural history that creates an ever-increasing distance to the trauma of the frontier. This timing leads to another historiographic issue. Given the genocide of indigenous Australians, how might archival practices, and even architectural history itself, enable architectural historians to abandon settler notions of history? How might we develop new historiographic and theoretical approaches when it comes to "reading, reframing and restoring" the counters of both genocide and ecocide in architectural history.

As white architectural historians, we have all been complicit in not seeing the knowledge and spirit of Country in our writing and rewriting of settler history. As Wendy Steele has noted in her reading of Deborah Bird Rose's work, "We glamorise the frontier of civilisation, fetishise the violence of colonisation", and we are "blind to the ongoing livingness of Country."⁴⁵ "If there is any parallel, we might turn to the extensive literature on the Holocaust and the various debates issues of how it is represented in archives, literature and the visual arts."⁴⁶ Settler occupation and violence is deeply embedded in all Australian architectural history as the Wiradjuri and Gamilaroi poet Lorna Munro was to write in her poem *Dripping With Decadence* (big House, White Lies): 'Architects of this great nation, nothing but glorified thieves.'⁴⁷

Reworlding as a concept points to a range of potential research. Audits of existing architectural archives and collections would develop new historical narratives that account for previously invisible indigenous connections to Country and histories. Such studies would encompass a broad range and be used to develop new socio-ecological conceptions of architectural sustainability. Reworlding research where the indigenous connection has been shaped or reshaped by architects may also give rise to new ways of seeing? How have the tropes of settler colonialism changed in the work of Australian architects? Reception studies might ascertain how indigenous knowledge has been received and written into existing architectural histories and surveys.

Conclusion

For architectural archives in Australia, no framework of practice for encouraging solidarity or decolonising exists currently. The first step in decolonising and Reworlding Australian Architectural archives is to reconfigure archival practices with reference to the Tandanya-Adelaide principles and ICIP guidelines. For existing architectural archives, this might include an audit of existing indigenous knowledge within the archive; archival databases should also register initial information regarding relationships to Country. Within architectural archives, respectful co-governance, amongst other things, between institutional authorities and indigenous knowledge authorities should increasingly become the norm. White historians, this author included, must be

careful that a "bigger picture" historiography does not omit the voices of Country.

In any Australian architectural archive or collection, indigenous connections and knowledge will be present. Each architectural design project, built and unbuilt, is on indigenous Country. *Tjukurpa*, in its different incarnations, will make its presence known to those who can see. As Burgess was to note in relation to the design process at Uluru.

48. Burgess, "Between Worlds, Before Building."

"The non-visible too was becoming palpably present when listening into the silence. Everything seemed to be connected to everything else and we were participants. This experience was changing our lives."⁴⁸

Reworlding the architectural archive recognises indigenous knowledge is inescapable. This knowledge is ever-present, and it will always leach into our white present. It will always be seen, for those who wish to see, in the architectural archive and in the smoke of the histories emanating from that archive.