

Dream Factory:
GMH Design at
Fishermans Bend
1964–2020



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17 May to 31 August
2021

City Gallery
Melbourne Town Hall

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**CITY OF
MELBOURNE**

From Aussie classics to contemporary concept cars, this small exhibition captures the unfinished story of design and innovation at General Motors Holden (GMH) Fishermans Bend, home to Melbourne's most successful city-based automotive factory. Focusing on the Technical Centre, which opened in 1964, *Dream Factory* takes a tour through 60 years of design by way of original drawings, models, photographs, film and memories of key designers.

NANKERVIS





DREAM FACTORY

GMH DESIGN AT FISHERMANS BEND 1964-2020



Previous

Jia Jia Chen

(b.1986 China;
1989 Melbourne)

Dream My Monaro,
2020

CNC-milled
polystyrene,
cobalt glaze beads,
sand, paint

67 x 26cm

City of Melbourne
Art and Heritage
Collection

Opposite

Stephenson
& Turner

GMH Technical
Centre exterior
perspectives and
interior views
carried out in
exemplary corporate
mid-century modern style,
1963

Holden Collection

The GMH Technical Centre: a place for design

In June 1964, General Motors Holden (GMH) opened the Technical Centre at its Fishermans Bend site in Melbourne, Victoria, the company's headquarters since 1936.¹ An extension to GMH engineering's Plant N°.3, the centre was designed by Stephenson & Turner, an architectural firm renowned across the region for its interwar and wartime hospital designs. It is less known for its contemporary Ford manufacturing and assembly plant in Homebush, New South Wales, designed in 1936. Indeed, Stephenson & Turner's contribution, like that of Australian architects in general, to the architecture of manufacturing in this country is a story yet to be told. As Philip Goad has recently argued:

In Australian twentieth century architectural histories, the trajectory of modernism has been a key focus as has the documentation of residential architecture as a banner of progressive design ideas ... But a foundational icon of modernism in architecture – the factory – and the trope of the so-called 'factory' aesthetic intrinsic to modernism's rise and its Australian appearance has been – remarkably – little studied.²

Australia's booming postwar manufacturing sector demanded new plants, specialised facilities and head offices, and Stephenson & Turner was commissioned to design GMH's new manufacturing and research facility on Princes Highway, Dandenong, which opened in 1956. The smaller Technical Centre came a few years later, and both buildings were conceived in Stephenson & Turner's well-tuned idiom of rationalist modernism. While the centre was not a factory – being a specialised facility for the design and engineering of industrial products – it belongs in the category of industrial architecture discussed by Goad. The folio of drawings prepared by the architects for the three-storey building shows a sequence of carefully designed spaces, from the





external courtyard with an abstract modernist fountain through to the more private but still accessible spaces of auditorium, dining rooms, conference room and so on.³

The centre is a modest work for the firm, scarcely known outside the world of GMH. Yet for nearly 60 years it was the powerhouse of one of the most successful industrial design studios in Australia. Its significance thus is twofold: an architectural object representing a manufacturing sector that underwrote Australian postwar prosperity and the home of the GMH design studio.

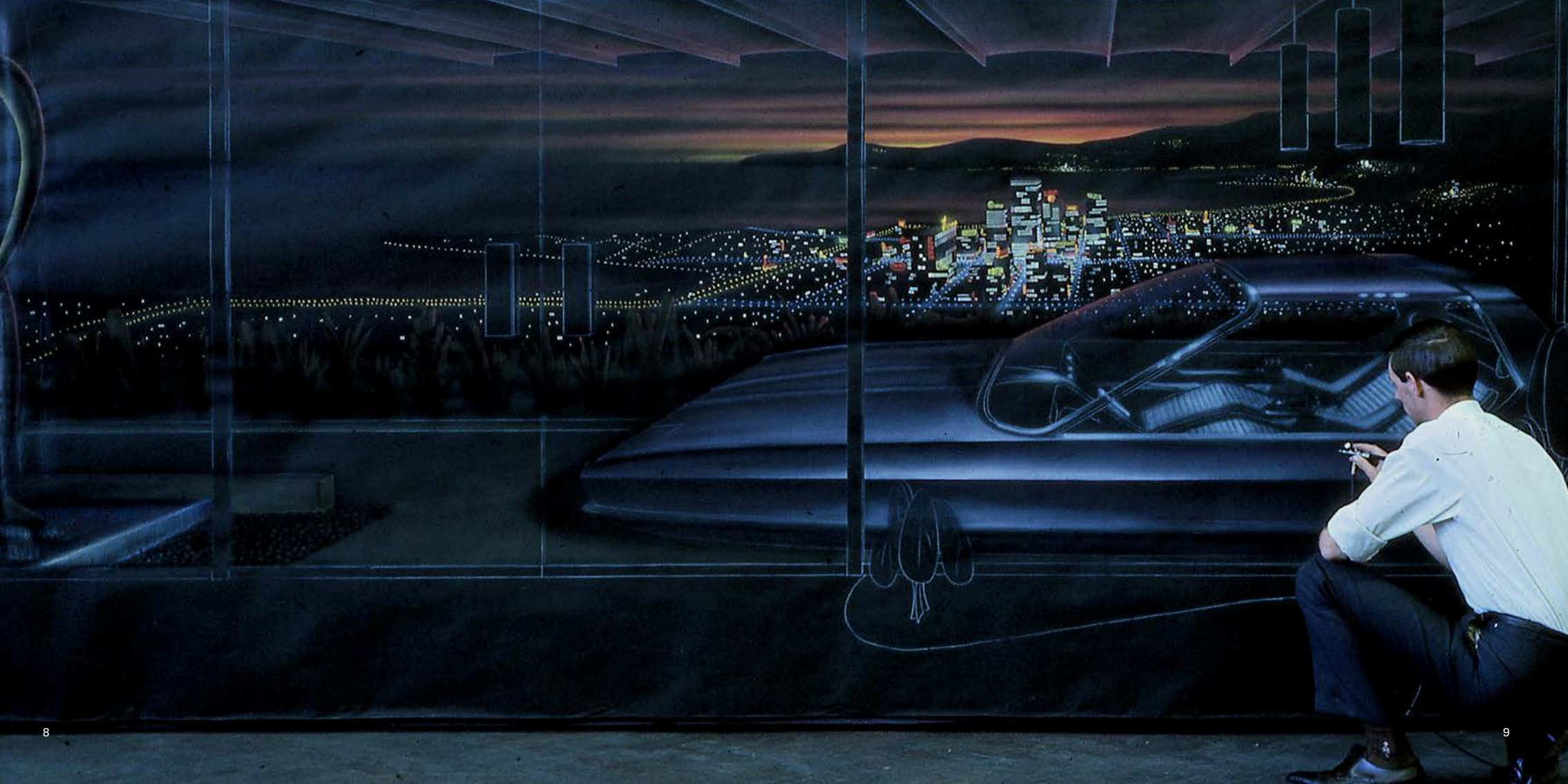
The design studio

The launch of the Technical Centre in June 1964 was arranged by General Motors (GM) to coincide with the opening of its Opel Technical Centre, in Rüsselsheim am Main, Germany. GMH at Fishermans Bend and Opel were the offspring of GM's technical centre at Warren, Michigan, designed by Eero Saarinen a decade before. For the first time, the design ambition of GM, the world's largest auto manufacturer and one of its largest corporations for much of the 20th century, was embodied in its architecture – not in one building but in the spectacular campus of more than 20 buildings. The Opel design studio was, at its opening, 'the largest design studio owned by an automaker in Europe', and, like at Fishermans Bend on that June day, the public was allowed to visit the building and freely walk among its exhibits. The studios were then forever sealed off from prying eyes.

The ambition of the enterprise and the excitement of the occasion were captured in Peter Nankervis's futuristic murals painted on the walls of the design studio for the opening, projecting an imagined 'autopia'. Like its German counterpart, the Melbourne facility mirrored, on a small scale, the work of its parent company, grounding the design staff in the skills and competencies that allowed them to participate as partners

Unknown
photographer
Opening of the
GMH Technical
Centre, June 1964

Nankervis Collection
The setting was
the rooftop viewing
courtyard and the
vehicle next to the
model was the 1964
EH Premier sedan.
The car was set on
a turntable above
a shallow 'pond',
and the tall screen
behind the car was a
miniature version of
the entry to the GM
exhibit at the New
York World Fair.



Previous

Unknown
photographer [GMH]
Nankervis Collection

Peter Nankervis kneels by the mural he painted in the design studio to celebrate the opening of the Technical Centre in June 1964. It depicts a vehicle in front of a vision of 'Autopia', an urban landscape designed for use by the automobile.



Above

Peter Nankervis
View of Fishermans
Bend outside the
Technical Centre, 1964

Opposite

Unknown
photographer [GMH]
Nankervis Collection
Peter Nankervis's
second mural painted
for the opening of
the Technical Centre,
shows the interior
of a vehicle in front
of an ultra-modern
architectural
background,
June 1964.

in the GM global behemoth. It co-located its design and engineering facilities and departments, which had been housed elsewhere, with the administration and workshop, auditorium, executive dining room, viewing courtyard and archive.⁴ The brochure published to celebrate the opening of the facility illustrated the 'Technical Centre in Action'.⁵ It described in some detail the activities of each department: Styling ('stylists create the shape. Engineers design the structure'); Production Design Drawing Office ('accuracy in detail'); Rig Test Laboratory ('the destroyers'); Central Laboratory ('the analysts'); and GMH Proving Ground ('tested around the clock'). The brochure concluded with an organisational chart listing the activities under each department. Those under Styling included sketches and comparative data, scale outlines and small models, seating buck, clay model, fibreglass model, trim and colour detail.⁶ Sometimes these diverse activities, which took place in different studios, were arranged together in one studio for a photo shoot, a sort of *précis* of the work the studios carried out



in combination. The Technical Centre was refurbished over the years, and when a new headquarters opened next door in 2004 the design department remained, expanding to occupy all of the first and second levels and some of the ground level. Things remained in this way until the end in 2020.⁷

General Motors was, in 1964, a highly coordinated global operation, with advanced studios in Detroit and at the Vauxhall, Opel and Holden plants. Under the expansionist Alfred P. Sloan, GM had bought Vauxhall of England in 1925, an 80 per cent stake in the German Opel enterprise in 1929, which increased to full ownership two years later, and, during the Depression, Holden in 1931. As Bradford Wernie noted in 2008, GM was cost-conscious and 'decided to build its business mostly by buying established companies rather than building them from scratch, particularly the three that have kept their brand identities: Holden, Opel and Vauxhall'.⁸ Elaborating, Wernie argued:

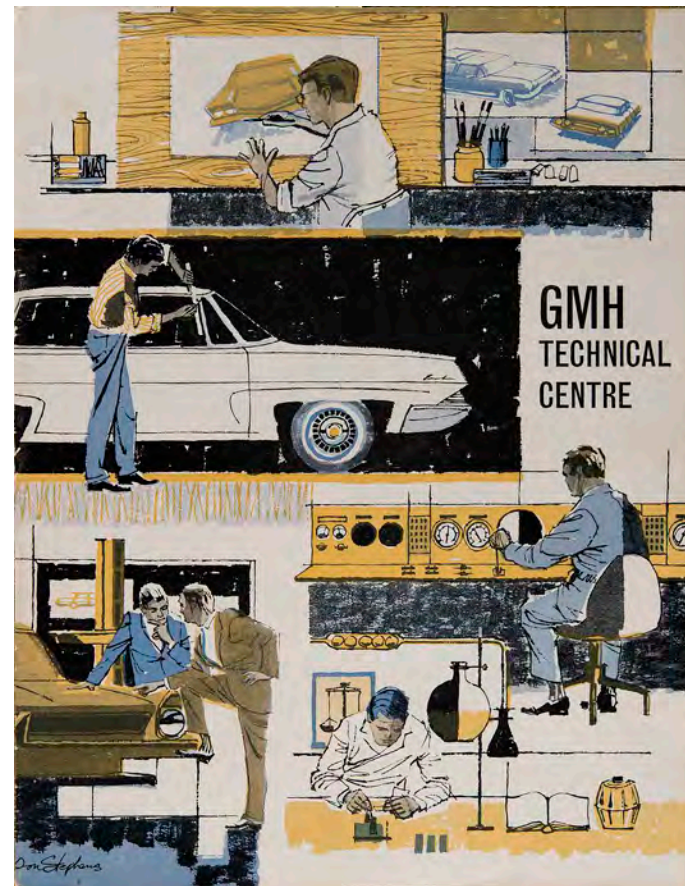
Working according to the credo of empire builder Alfred Sloan, GM kept a hands-off policy when it came to the cultures and operations of its foreign subsidiaries, albeit with a touch of Detroit paternalism. Few American consumers would know that the Saturn Astra started life in Germany as an Opel Astra or that the Pontiac G8 originated in Australia as a Holden Commodore. The Vauxhall brand is still sold only in Great Britain, even though its vehicles now are just rebadged Opels.⁹

Staff circulated through the design studios, sharing expertise, skills and design ideas. During the war and in the immediate postwar years, senior Holden engineers and stylists had made the pilgrimage to Detroit when Harley Earl was the GM design director. There was a large contingent of GMH staff at Detroit during the development of the Holden 48-215 after the war, for example.¹⁰ Earl, a Sloan appointee, 'relied on General Motors Overseas Operations' (GMOO) executive Glen Smith to convey his design expectations to the various GM outposts beyond the USA.¹¹ Thus, while Detroit dictated much in the way of Holden's design ethos, it also left much up to the local Melbourne team. This remained the case until Bill Mitchell succeeded Earl in January 1959. Mitchell was an interventionist and, fuelled by America's postwar prosperity and GM's huge market dominance, held a global view. He took to visiting the outposts and kept an eye on things. The consequences for GMH were profound. In 1963, Mitchell chose Detroit-born GM designer Joe Schemansky to take up the newly created position of design director at Fishermans Bend, which he assumed a few months before the opening of the Technical Centre. While GMH had effective in-house designers and well-established drawings offices from the 1930s, as Norm Darwin has shown, the 'design studio' announced a new orientation towards design rather than drawing – concept rather than skill.¹²

Opposite

General Motors-
Holden Pty Ltd
(publisher)

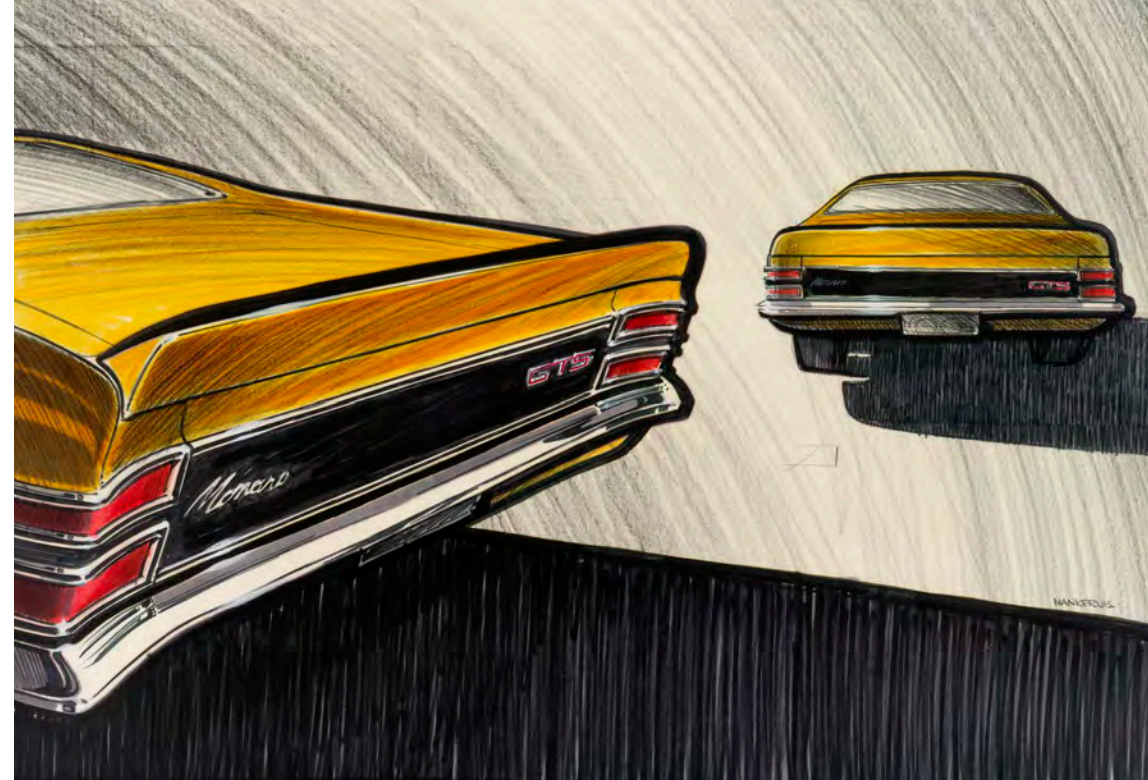
Brochure titled
GMH Technical
Centre, June 1964
paper, ink
27 x 20.6cm
RMIT Design
Archives Collection

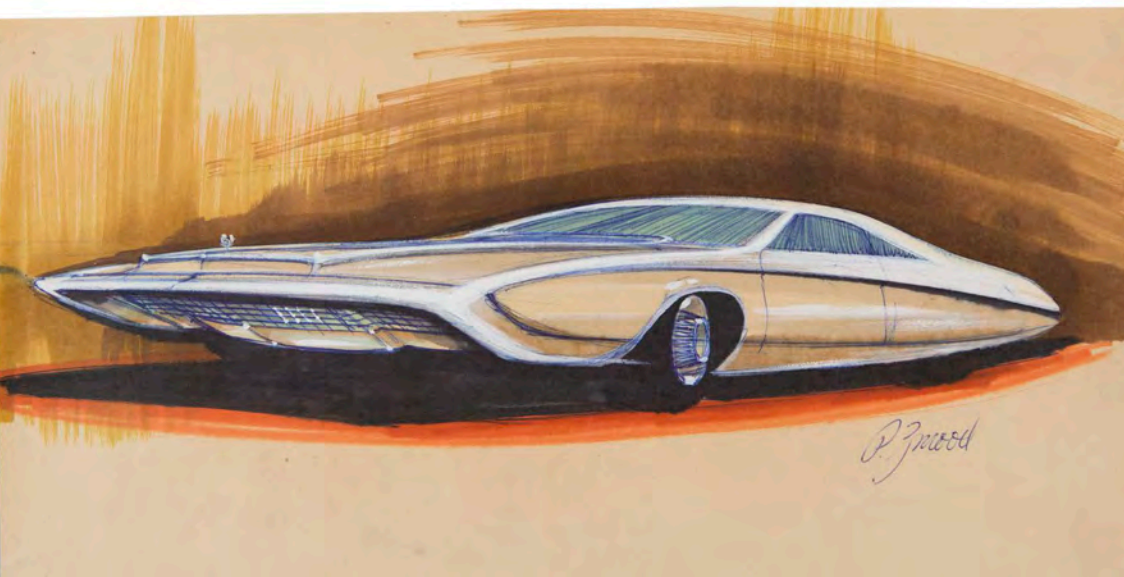


Schemansky had graduated from the Detroit Art Academy and, after working in a Detroit department store, joined GM's styling department in 1937. He steadily worked his way up through the La Salle, Cadillac, Chevrolet and Pontiac studios from the late 1930s to the 1950s, and in 1961 was appointed chief designer for body-design coordination across the company.¹³ This appointment coincided with the design of the EJ Holden, overseen by Alfred Payze in Melbourne, which no-one at Detroit liked. Mitchell decided to oversee styling in Melbourne from Detroit until such time as GMH could improve, and it would be helped to do this by American designers on the team. Under Schemansky the culture of design broadened. John Schinella, a graduate of New England School of Art, Boston, was sent to Fishermans Bend in 1965 for a six-month stint to help in the studio, but he stayed on as assistant design director for five years. With Schemansky's oversight, Schinella led the team of long-serving designers, such as Payze, and young recruits, such as Peter Nankervis and Phillip Zmood; they designed the HK series, the first project produced by the new design team in the new facility. The HK Monaro was awarded *Wheels* magazine's Car of the Year for 1968. With the LC and LJ Torana, the Monaro was taken to Bathurst, and in the ensuing gladiatorial Battles of the Mountain, against archrival Ford and others, these muscle cars transformed the image and market of GMH for the remainder of the century.

Schemansky brought to Melbourne new skills and design methods (such as the 'tape drawing') and recruited and fostered talented young Australian designers out of art and design schools. If they showed promise, Schemansky sent them into the GM corporation's design studios in the United States, England and Germany; in later years, such work tours would include China and South Korea. Zmood recalls the impact of Detroit on him as a young designer in 1967:

Opposite
Peter Nankervis
 HT Monaro GTS,
 concept for a rear
 spoiler on the boot
 lid, 1967
 marker pastel and
 pencil on vellum
 Holden Collection





The benefit of having the opportunity to work in 5 or 6 different design studios with designers varying in age and experience was challenging, it opened one's mind to different design techniques and aesthetic solutions and assisted in improving your design talent.

Some studio chiefs would initiate a quick morning sketch session with the objective of each designer sketching as many different concept themes with a ball-point pen and 1 or 2 marker colours to highlight the graphics with flair. At the end of the morning all the respective designer's work was mounted on large display boards for review with the design management that afternoon, some of the sketch concepts were selected for further exploration.

This created an extremely competitive environment, but you felt great if your sketch or sketches were selected. Further down the track your theme sometimes was passed on to the more experienced designers to develop in a clay model form. As all the GM brands were in the one design technical centre there was also competition between them.¹⁴

These tours of duty ensured that the GM DNA was distributed among its studios, but it did not obliterate the local design initiative. For a relatively small operation by GM standards, GMH held up its part of the bargain, designing not only for the Australian market but also for an export market. Schemansky retired from GMH in 1975 and was replaced by another American, Leo Pruneau, a graduate of the ArtCenter College of Design in Los Angeles, who headed up the studio until 1983. The following year, after almost 20 years of American direction, the baton was handed over to Melbourne-born Phillip Zmood. He was followed, in turn, by Australians Michael Simcoe (1998–2004), Anthony Stolfo (2004–12), Andrew Smith (2012–13) and Richard Ferlazzo (2013–20). While Ferlazzo oversaw the closing of GMH Design in 2020, GMH's legacy continues to influence the GM

Opposite
Phillip Zmood
 Styling proposal
 for Cadillac studio,
 Detroit, 1967
 ink, paint, paper
 RMIT Design
 Archives Collection



Opposite top

John Schinella
HK Monaro GTS,
c. 1967

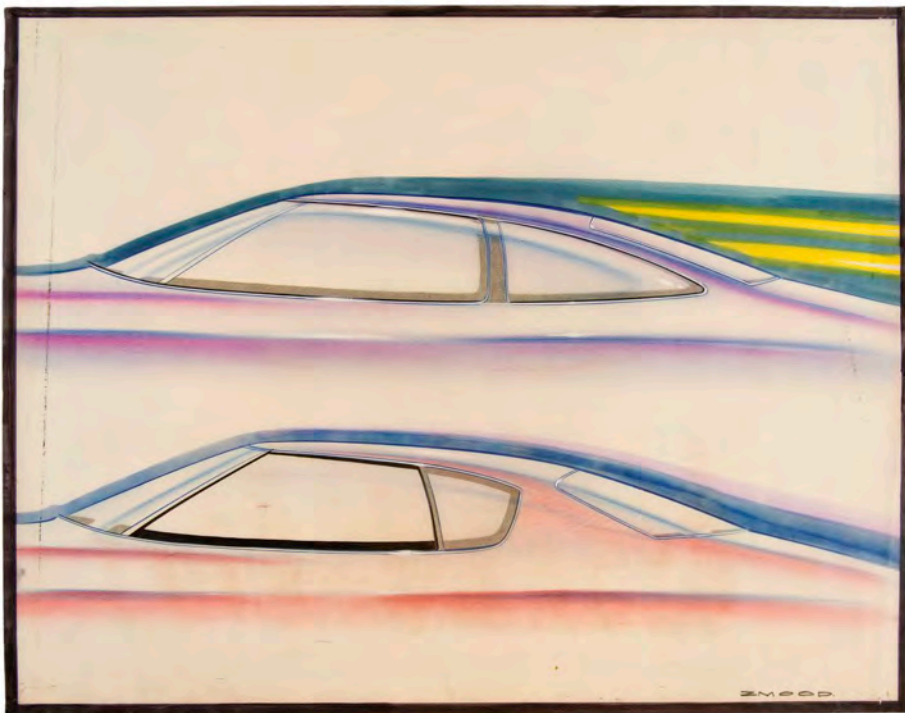
digital print of chalk
and coloured ink
Holden Collection

Opposite bottom

Unknown
photographer
The so-called
'Cat Woman'
advertisement for
the HK Monaro GTS
was photographed
at Lang Lang Proving
Ground for security.

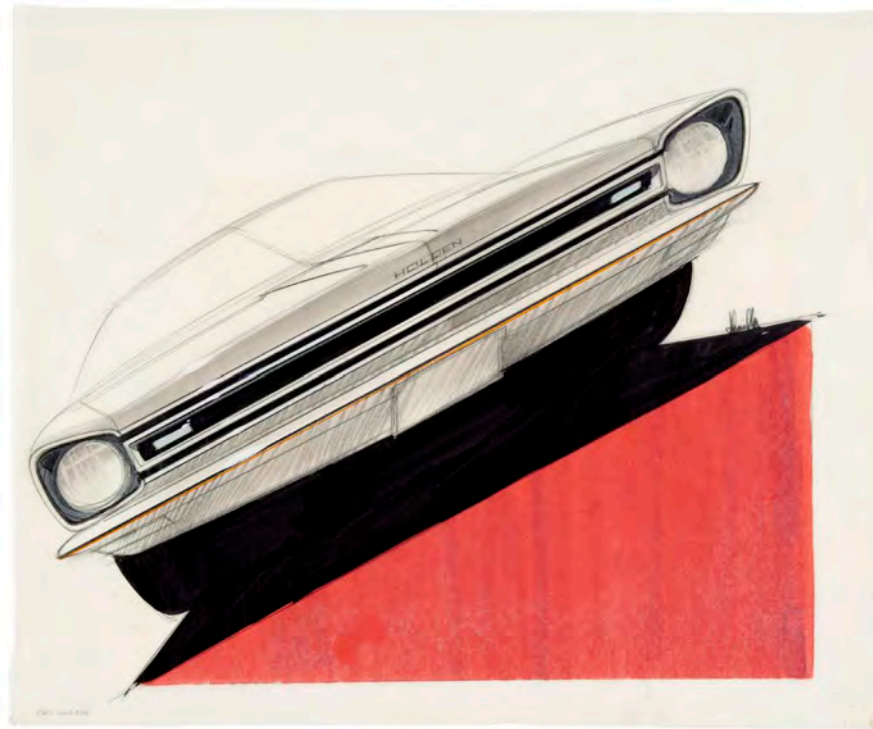
Above

John Schinella
Possible HK Monaro
GTS, 1967
chalk and coloured ink
Holden Collection



Opposite

Phillip Zmood
HQ Monaro coupe,
window concept,
c. 1970
ink, paint,
pencil, paper
RMIT Design
Archives Collection

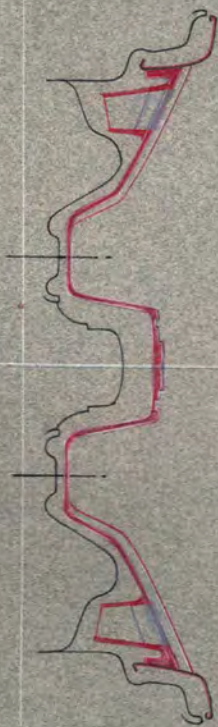


Above

John Schinella
Torana, LC or LJ
sketch, c. 1970
sketch chalk and
coloured ink
RMIT Design
Archives Collection

Following pages

Peter Nankervis
WB Statesman
wheel proposals,
1977
coloured pencil with
gouache highlighting
on Canson paper
Nankervis Collection



NANKERVIS....



Caprice
NANKERVIS...

Opposite top
Phillip Zmood
 LX Torana,
 1974–1976,
 Australia's first
 designed hatchback
 ink, paint,
 pencil, paper
 RMIT Design
 Archives Collection

Opposite bottom
Phillip Zmood
 LJ Torana,
 XU–1 V8, 1971
 ink, pencil, paper
 RMIT Design
 Archives Collection

Following page
Michael Simcoe
 VQ Statesman,
 1989
 marker, pastel,
 pencil and gouache
 on vellum film
 RMIT Design
 Archives Collection

global corporation: Andrew Smith is the executive director of Global Cadillac and Buick Design, and Michael Simcoe was appointed the vice president of GM Global Design in 2016, occupying Harley Earl's office.

As Smith has noted: 'One reason I believe Australians have been quite successful at GM in the US is because we had the opportunity to work at a smaller version of the same organization. We were able to learn our trade at GMH and then apply it in the US.'¹⁵ Zmood also thought that the small size (relative to Detroit) of the GMH operation forced its designers to be agile:

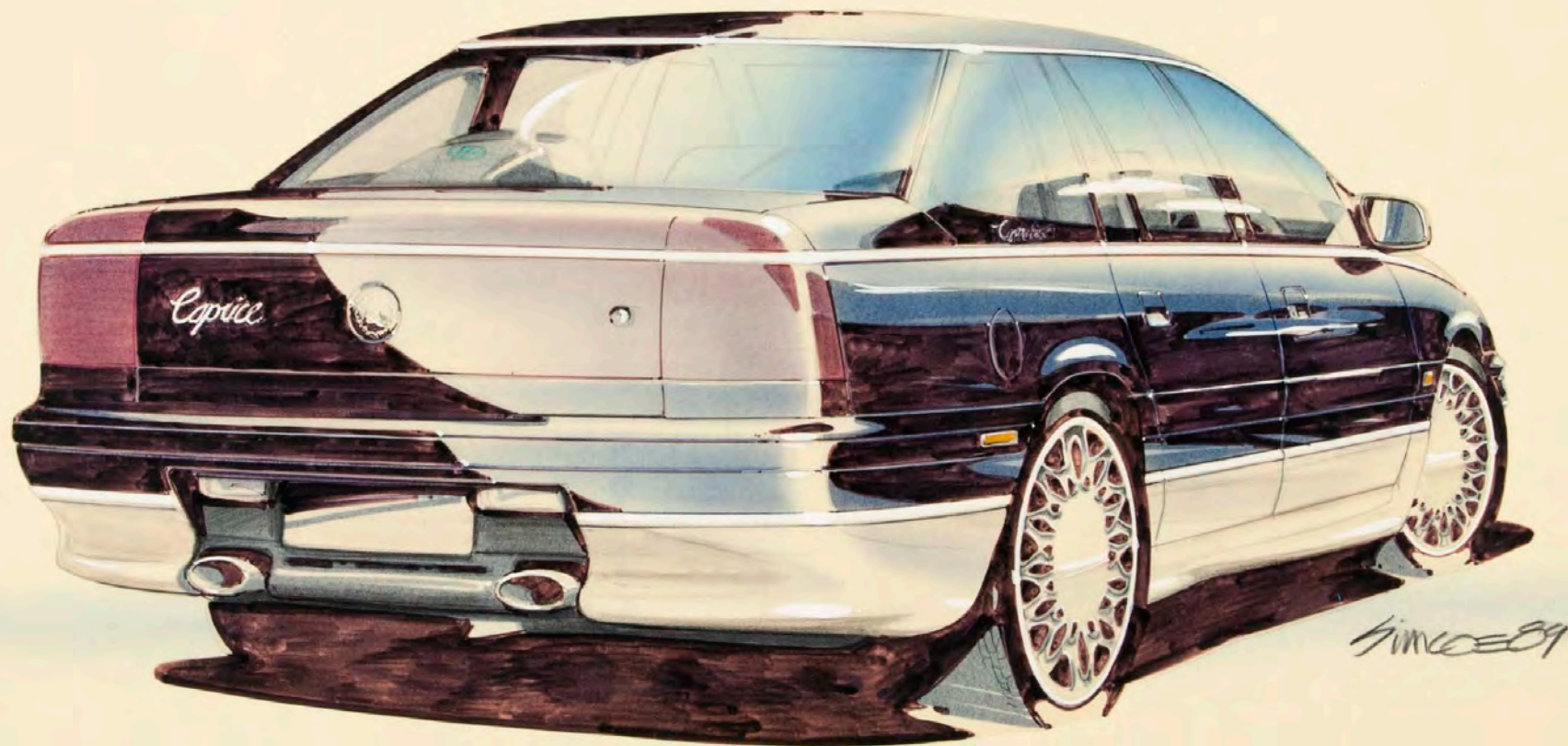
Holden Design benefited to some degree by being smaller in number and the designers had to come up with design themes quickly and then participate in the model making guidance, technical/engineering solutions etc.

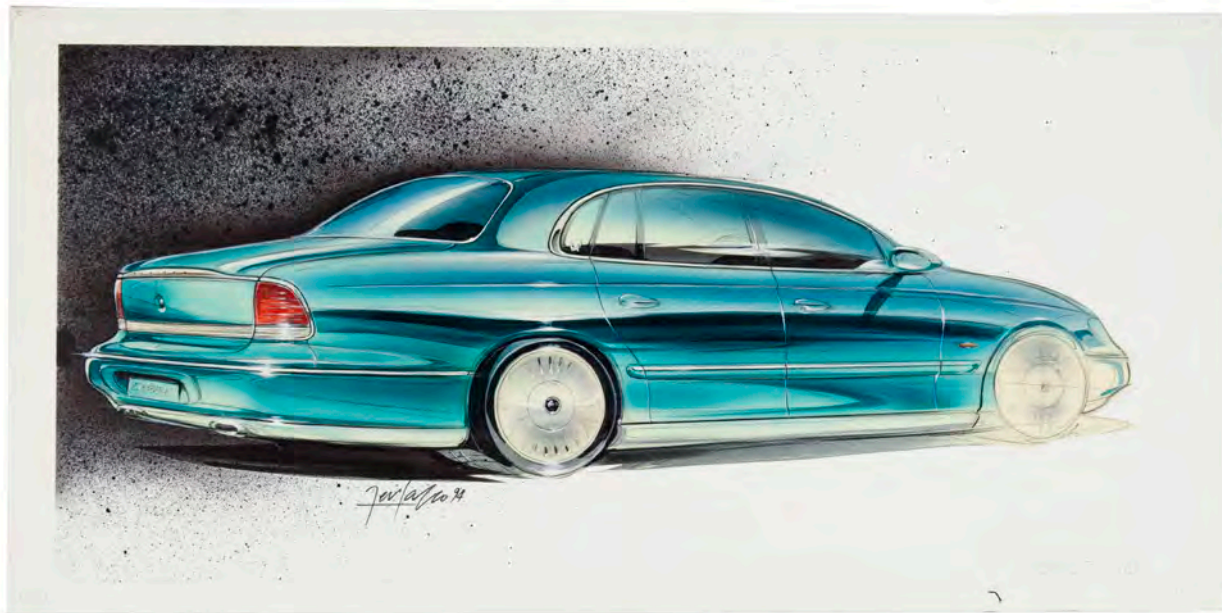
This approach meant that the team bonded and needed to realise the releasing of the design/body surface as quickly as possible. The design team became very efficient as they often had go outside their comfort zone to achieve their design in the Australian situation, low volume and limited funds.¹⁶

A community of practice

The designers represented in this exhibition span the 56-year history of the Technical Centre, from Peter Nankervis, who was there at the beginning in 1964, to Richard Ferlazzo, who oversaw its closure in 2020. What became apparent during conversations with them was that they had created in the studio a powerful collaborative culture of which they were, and are still, extremely proud. It was this idea of the collaborative studio, and the building of a 'community of practice' both within the Technical Centre and the overseas GM studios, that became the focus and theme for the exhibition. Andrew Smith, for example, reflected:







Opposite
Richard Ferlazzo
 Holden Caprice,
 side view, 1994
 marker, pastel,
 pencil, gouache
 on vellum film
 RMIT Design
 Archives Collection



Above
Richard Ferlazzo
 VT Wagon theme,
 sketch, 1993
 marker, pastel,
 pencil, gouache
 on vellum film
 RMIT Design
 Archives Collection

*I have also always approached car design as a team sport. I never felt I was the best at rendering but I really enjoyed being part of the team and working the details. The studio I was introduced to as a young designer was a truly phenomenally talented team.*¹⁷

Viewed in this light, we can align their work to other design studio models more familiar to design historians and practitioners, such as the graphic design studio, fashion studio or even the architecture studio. As Dhaval Vyas, Gerrit van der Veer and Anton Nijholt note in their examination of design studio culture, 'The role of collaboration between co-designers is critical to a design studio's creativity'. They elaborate:

*A typical design studio, professional or academic, has a high material character – in the sense that it is full of material objects and design artefacts; office walls and other working surfaces full of post-it notes, sketches and magazine clips for sharing ideas and inspiration; physical models and prototypes lying on the desk and so on.*¹⁸

This comment goes to the heart of how we might describe the design studio at the GMH Technical Centre. As Richard Ferlazzo has noted, 'the motor car is the most complex consumer product on the market so it presents many design and engineering challenges. It is the ultimate expression of art & science, combining style and quality with technology and dynamics'.¹⁹ The production of such a complex object has produced, over the last century, particular industrial processes and ways of working which generate their own culture:

The atmosphere in a Design Studio is always highly charged; it is both competitive and collaborative. The design process begins with complete freedom of individual expression and exploration. Through collective interaction of the experienced group, ideas are refined and improved through an iterative process. Ultimately, a single direction is chosen and

the work dynamic changes from 'competitive' to 'collaborative' as the team assumes shared ownership of developing the optimal outcome.

*A successful studio will have a culture of open sharing of ideas, encouragement and support for other team members and the willingness to impart knowledge and experience.*²⁰

Like Ferlazzo, Smith recalled that automotive design was a 'team sport':

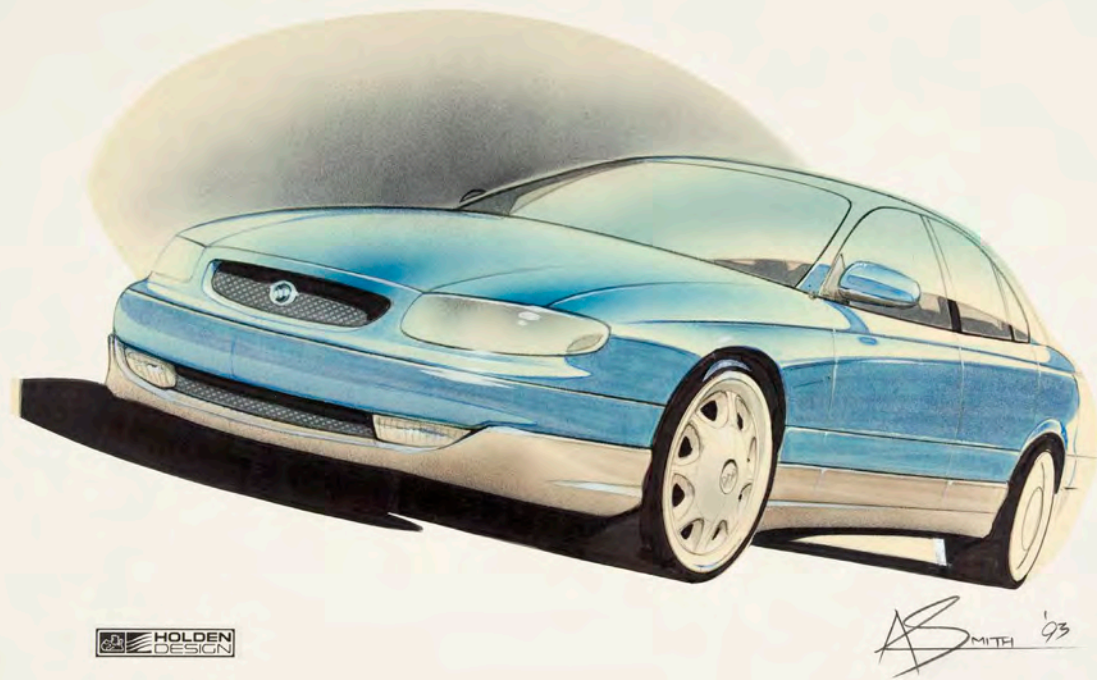
*The studios were very much a collective. The balance of competition and collaboration was just about perfect ... When I started at Holden, Phil Zmood was director, Peter was chief designer for the joint venture studios (Studio 6), Mike Simcoe was chief designer for the main studios, Richard Ferlazzo was assistant chief. Peter Hughes, John Field and I sat in Studio 2. It was a great work environment, lots of creativity and lots of idle banter about music on the radio, the next big concept car from Europe, the latest trends in Japan ... We used to also critique each other's work. John ... was incredibly talented and an out of the box thinker. Pete was naturally gifted and could translate an idea from sketch to clay with ease.*²¹

This ethos of collaborative design was echoed by John Schinella, who, from the vantage point of 2021, recalled his years in Melbourne with Schemansky as 'an amazing time to be at Holdens and working with and being part of a great creative group of people at that time in history'.²²

Ways of working

Vyas, van der Veer and Nijholt note:

*The type of information that is communicated between designers is multimodal, multisensory, ubiquitous and touches the artistic, emotional and experiential side of the designers' thinking, in addition to their instrumental and practical reasoning.*²³



HOLDEN
DESIGN



Opposite

Andrew Smith

Buick variant proposal developed
during the VT program, 1993

RMIT Design Archives Collection

During the VT program, proposals for
multiple markets were developed.

Above

Andrew Smith

VU Ute, proposal, markers, airbrush, 1997

RMIT Design Archives Collection

This was a proposal for a canopy, which was
enabled by an innovative rail system Stuart Smith
from engineering and Smith developed for the ute.
This was also the first sketch of what became the
Sandman concept.

Within this collective community of practice, each designer at GMH developed their specialism and way of working. They came to the studio from different training and experiences. In the early years, some were recruited from technical high schools and some were more or less self-taught and were trained at GMH. But as industrial design programs developed at Australian technical universities, such as RMIT, Swinburne and University of Technology Sydney, recruits to GMH Design had a sound design foundation; once in the design studio their skills were honed, shared and developed. Initially, says John Field, '[I] looked to sketches in magazines by designers such as Mark Stehrenberger and David Bentley. This led to a precise, technical style using sweeps and templates, but once in the industry I also needed to develop a faster, more freehand style'.²⁴

Andrew Smith 'originally intended to study architecture and always liked a very technical style. I remember there was a Japanese publication, *Magazine X*, that used to have an illustrator of future vehicles who had a style I always admired. Almost a mix of architectural drawings and water color'²⁵ Skills were handed down and across the industry, as Smith notes:

*As designers we were influenced and trained by the more experienced staff, and occasionally designers from the US or Europe would spend time in the studios and pass on their knowledge. Specialist automotive design magazines were also a source of inspiration for new techniques. However we also learnt from our peers and strove to leapfrog each other in the spirit of friendly competitiveness. I do recall it getting a bit out of hand and doing sketches with aircraft in the background that had more attention paid to them than the cars, and Phil Zmood telling me to rein it in!*²⁶

Opposite

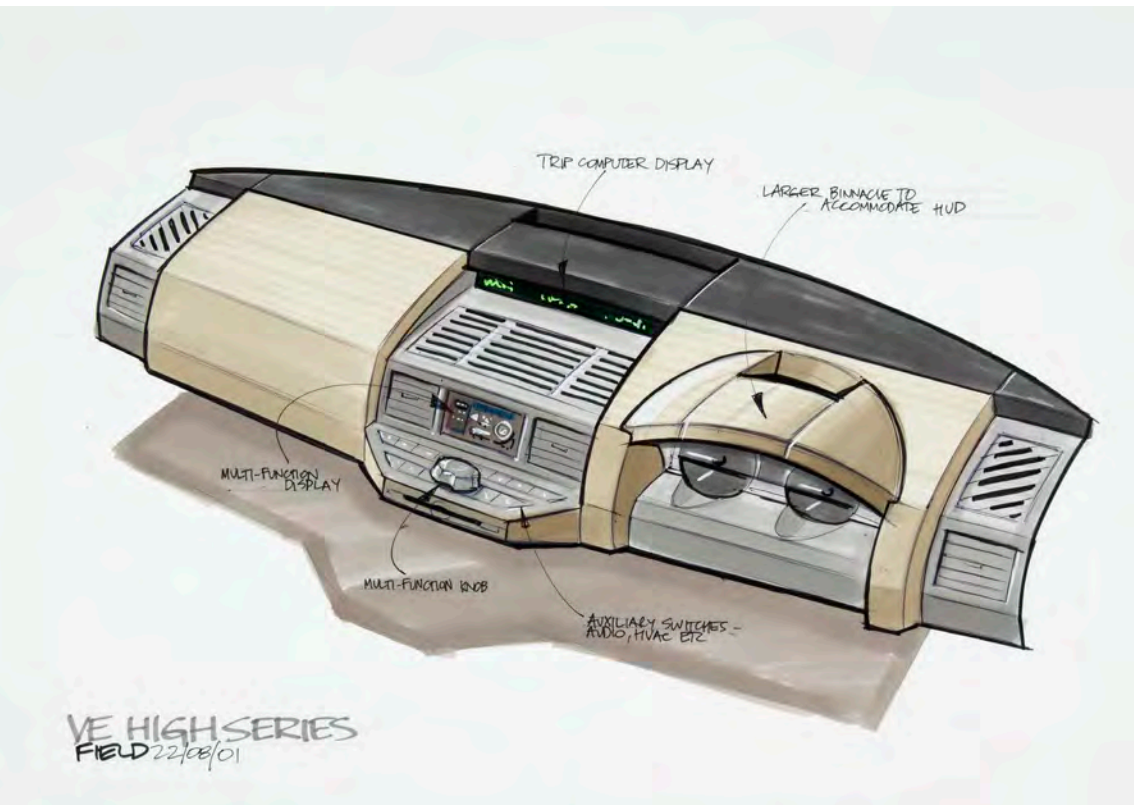
John Field

VX Commodore rear
three-quarter view,
exploration sketch,
1998

ballpoint pen, marker,
white pencil, white
gouache on bleedproof
paper

RMIT Design
Archives Collection





Peter Nankervis recalls that 'often viewing others work and techniques provides inspiration which influences your style',²⁷ and yet he in turn was for Smith 'a great mentor', who 'would tell us to tape and retape lines, moving them mm's but ultimately making the drawing truly sing'.²⁸ The mobility of Australian designers was also an advantage, as Zmood notes:

*Australian automotive designers and support staff are probably the most travelled overseas work group, our opportunity to travel and work overseas resulted in fresh and creative solutions with a twist of Australian culture which has had significant design impact within Australia and internationally.*²⁹

The exhibition

The idea of the design studio as a community of practice is the organising spirit of this exhibition. The drawings on the wall represent the work of nine designers covering a span of more than 50 years. They are not the only designers who worked at Fishermans Bend but were chosen as a representative group. Their drawings are accompanied by quotations about style, technique and intent. This combination of image and text is intended to impart an idea about the activity of design, the mobility of ideas, the collaborative-competitive ethos. Thus, unusually for an automotive exhibition, *Dream Factory* is not primarily focused on the end product of the design process: the motor car.³⁰ Insofar as it is focused on an object, it is on a building, the Technical Centre, which, for almost 60 years, was a powerhouse of Australian industrial design. Having said that, many of the drawings exhibited here relate to some of GMH's most significant and recognised designs: the HK and HQ Monaro, the LC and LJ Torana, the Statesman, the VN and VT Commodore, and the Holden Hurricane, GTR-X Torana and Efijy concept cars (the Hurricane represented as a scale model).

Opposite

John Field
VE/WM instrument panel, exploration sketch, 2001

marker, white pencil, white gouache on bleedproof A3 paper
RMIT Design Archives Collection



Opposite
Justin Thompson
WM Holden
Statesman detail
sketch for the
headlamp system,
2002
 pen and marker on
 bleedproof paper
 RMIT Design
 Archives Collection

Left
Andrew Smith in the
design studio with
tape drawing, 1990s
 Nankervis Collection
 The tape drawing
 was an accessory
 canopy for the VU
 Ute which evolved
 into the Sandman
 concept. The images
 above Smith show a
 variety of techniques
 including math data
 'sketch' models
 created in Alias (the
 ones with the black
 backgrounds).

Top

Peter Hughes

**Late VT Commodore,
1992**

verithin pencil,
markers and gouache
RMIT Design
Archives Collection



Bottom

Peter Hughes

**Adventura,
2000**

verithin pencil,
markers and gouache
RMIT Design
Archives Collection



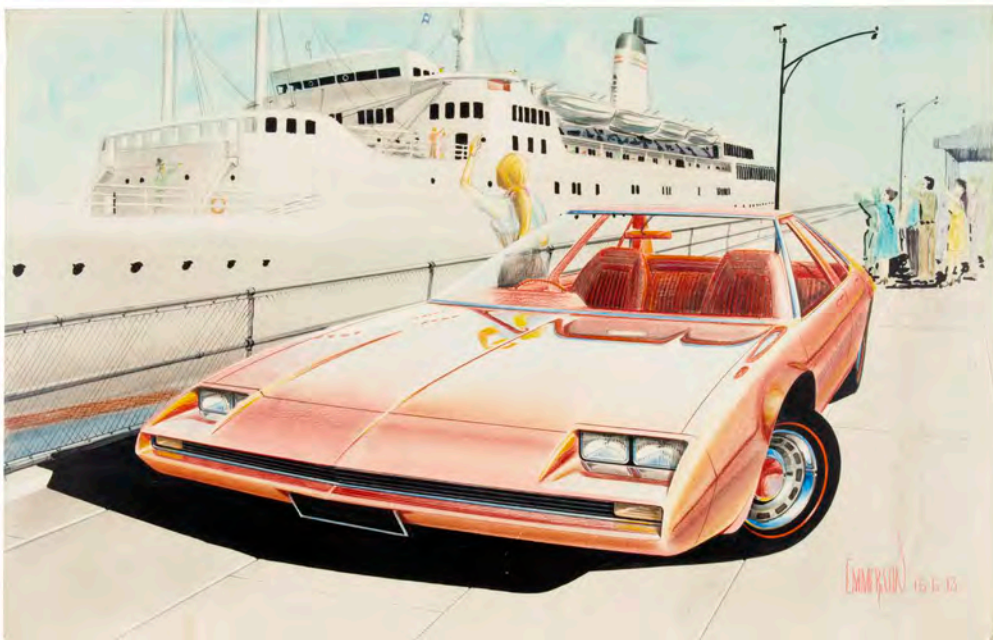
Opposite

Phillip Zmood

**Statesman grille,
1968**

ink, paint,
pencil, paper
RMIT Design
Archives Collection

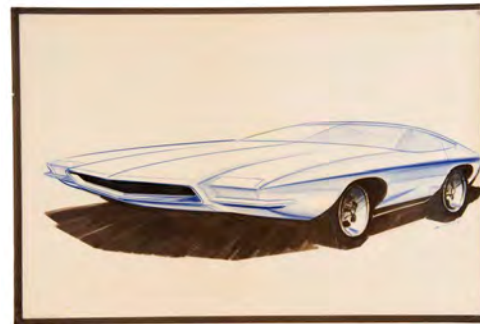




Above
Chris Emmerson
WA Premier, 1973
pen, ink wash,
poster colour and
pastel on paper
RMIT Design
Archives Collection

Opposite
Chris Emmerson
WB Statesman, 1974
pen, ink wash,
poster colour and
pastel on paper
RMIT Design
Archives Collection





This brings us to the second organising idea of the exhibition. For, if one intention is to conjure the idea of the GMH design studio as a physical space as much as a way of working, the other is to insert this idea into the prevailing understanding of Australia's industrial design history. It was in the design and production of complex industrial objects such as the motor car that Australia, somewhat against the odds given its population and distance from centres of capital and design innovation, successfully participated on the postwar global stage; GMH is one story among many.³¹ As we stand among the ruins of an industry that once powered the country's prosperity, it is crucial to record how we achieved this success and how we might act on that knowledge for the future. We can only do this when the histories of our manufacturing sector and its design contributions have been told.

Opposite

General Motors-
Holden, Ltd,
Don DaHarsh,
Jack Hutson,
Joe Schemansky,
Ed Taylor

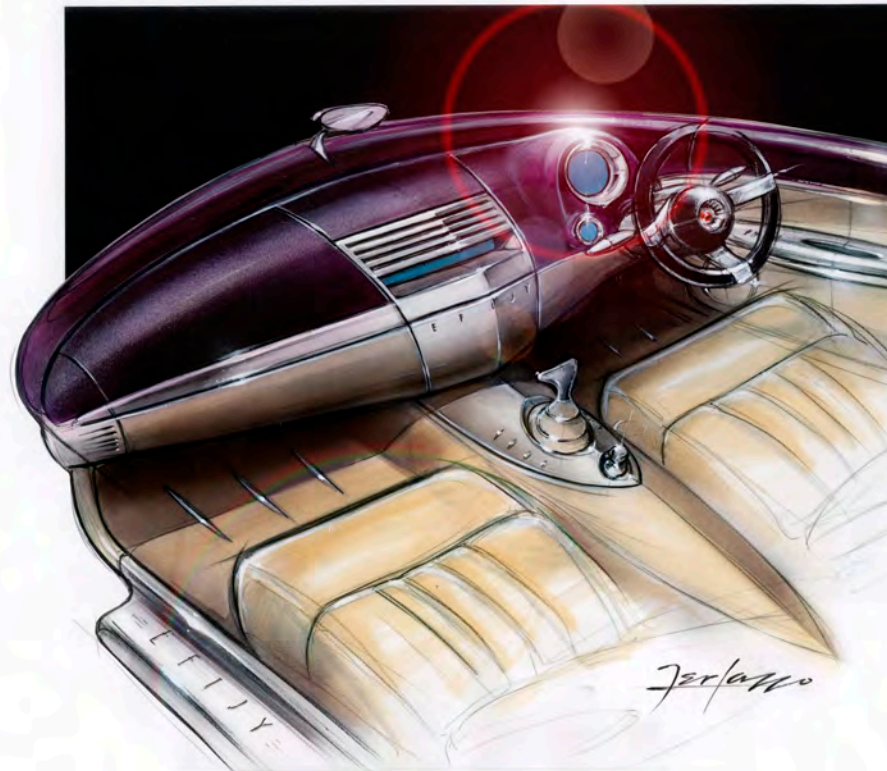
Holden Hurricane
concept car coupe
1969

Top right

Phillip Zmood
GTR-X Torana
concept car, c. 1970
ink, pencil, paper
RMIT Design
Archives Collection

Top left

Phillip Zmood
GTR-X Torana
concept car, c. 1970
ink, pencil, paper
RMIT Design
Archives Collection



Left
 Richard Ferlazzo
 Efijy concept car exterior,
 2005
 marker, pastel, pencil,
 gouache on vellum film
 Ferlazzo Collection

Above
 Richard Ferlazzo
 Efijy concept car interior,
 2005
 marker, pastel, pencil,
 gouache on vellum film
 Ferlazzo Collection

Endnotes

- 1 For a history of Fishermans Bend, see Norm Darwin's tour brochure developed for delegates to the Automotive Historians Australia conference: *A Guided Tour of Fishermans Bend Automotive Plants*, AHA Inc., 3 March 2019.
- 2 Philip Goad, 'The Architecture of Manufacturing: Design for Making in Post-War Victoria', *RMIT Design Archives Journal*, vol. 10, no. 2, 2020, p. 8.
- 3 For Stephenson & Turner's folio of drawings, https://drive.google.com/file/d/1XI sydu Y2bb14SRMfw 2w7v_4A1z_cY/view.
- 4 Ferlazzo, email correspondence with the author, 17 February 2021.
- 5 *GMH Technical Centre*, General Motors-Holden's Pty Ltd, June 1964, unpaginated.
- 6 *GMH Technical Centre*.
- 7 Richard Ferlazzo, email correspondence with the author, 17 February 2021.
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- 12 See Darwin's *Early Australian Automotive Design* for a discussion of the development of the GMH drawings and styling studios in Adelaide and Melbourne.
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- 14 Phillip Zmood, email correspondence with author, 2 March 2021.
- 15 Andrew Smith, email correspondence with the author, 15 February 2021.
- 16 Zmood.
- 17 Smith.
- 18 Dhaval Vyas, Gerrit van der Veer and Anton Nijholt, 'Creative Practices in the Design Studio Culture: Collaboration and Communication', *Cognition, Technology & Work*, vol. 15, 2013, pp. 415–43.
- 19 Richard Ferlazzo, email correspondence with author, 22 March 2021.
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- 22 John Schinella, email correspondence with the author, 2 February 2021.
- 23 Vyas, van der Veer and Nijholt.
- 24 John Field, email correspondence with the author, 2 February 2021.
- 25 Smith.
- 26 Smith.
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- 28 Smith.
- 29 Zmood.
- 30 Recent automotive exhibitions include Harriet Edquist and David Hurston, *Shifting Gear: Design, Innovation and the Australian Car*, at the National Gallery of Victoria, Melbourne, 2015, and Brendan Cormier and Lizzie Bisley, *Cars: Accelerating the Modern World*, V&A, London, 2019. The first focused almost entirely on the design of the 23 vehicles on display, while the second examined the broader impact of the automobile on the 20th century.
- 31 For a development of this argument, see Harriet Edquist, 'Research and Innovation in the Australian Automotive Industry: A Forgotten Legacy', a paper delivered to the annual conference of Automotive Historians Australia Inc., Adelaide, 2017, accessible at academia.edu/43455242/Research_and_innovation_in_the_Australian_automotive_industry_a_forgotten_legacy.

Dream Factory:
GMH Design at
Fishermans Bend
1964–2020

17 May to 31 August
2021

City Gallery
Melbourne Town Hall

[melbourne.vic.gov.au/
citygallery](http://melbourne.vic.gov.au/citygallery)

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Curator

Harriet Edquist is a curator and historian, and Emeritus Professor in the School of Architecture and Urban Design at RMIT. She was founding director of the RMIT Design Archives 2007–20 and inaugural president of Automotive Historians Australia 2015–19.

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Outer Cover

Peter Nankervis
LC Torana
three-quarter
front view, early
concept proposal,
July 1967

Pencil and marker
with gouache high
lights on Canson
paper

RMIT Design
Archives Collection

Inside Front Cover

Photograph of main
Holden styling studio
showing stages in
design, c.1975

RMIT Design
Archives Collection

The activities
depicted in this
staged photograph
usually occupied
separate studios.
They include
sketches, scale
drawings, small
model, seating buck,
clay model, interior
trim and exterior
detail.

Inside Back Cover

Faulkner Ireland,
LH Torana and
hatchback variant,
January 1974

Norm Darwin
Collection

