



thought about it so I can argue about it, be articulate about it, it just doesn't interest









If I do that sort of thing, I'm regarded as apply or some each thing at that. I don't know how you write about that, I think I probably should say thing I'll but but I don't want those you write about that, I wink I probably should say things like that but I don't want those sort of baselin.









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an exha

House, Conburs 9 designs



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e in architecture

the renewal

by philip drew











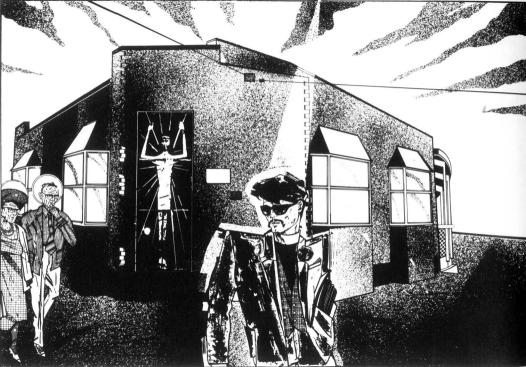








rest tradesper



































KPR. School, Stage 2: cloister, south en





Kay Street Housing: south-side



Figure 141 June pp. 89, 1901 The Pleasures of Architecture conference, Sydney, 1900: the Completion of Engelvent exhibition design, general therees and proposals



AN EXHIBITION BY FOUR MELBOURNE ARCHITECTS

Three Reviews













Edmond & Corrigan. Exhibition. 197





Colvin House Lawrence Court Warrandyte Kevin Borland 1975



Porritt House Mount Martha Peter Crone 1978



Jackson House Shoreham Daryl Jackson Pty. Ltd. 1979-1980



Resurrection School Hall Corrigan Road Keysborough Edmond & Corrigan 1979



House Toorak Max May Pty. Ltd. 1977-1981



Carmichael House Sandringham Cocks & Carmichael



Scroggie/Clair House Kensington Road, South Yarra Gunn Hayball Pty. Ltd. 1977-1979



SEVEN IN THE SEVENTIES

KEVIN BORLAND, COCKS and CARMICHAEL, PETER CRONE, **EDMOND** and **CORRIGAN**, **GUNN HAYBALL,** DARYL JACKSON, MAX MAY.

EXHIBITION GALLERY. MONASH UNIVERSITY, Department of Visual Arts October 9 to November 13, 1981

This exhibition has been made possible by generous grants from Merchant Builders Pty. Ltd. and the Vera Moore Fund of Monash University.

Seven In The Seventies INTRODUCTION

This exhibition brings together work by seven architects of particular importance to Melbourne architecture in the seventies. The exhibition represents a cross-section of the architects work which documents a change in the direction of Melbourne architecture during the decade 1970-1980

In the late nineteen-fifties and early nineteen-sixties the prevailing order was late International Style. Tower building was at the heart of architectural thinking. In 1961 Robin Boyd spoke of a new age where glass towers would provide 'guileless shelter for men whose lives have found order'. Certainly other architecture, such as houses or small buildings, seemed to be fragments sliced or peeled off the fowers. Structure and pure form were pre-eminent; few new buildings considered their surroundings in terms of urbanism. Moreover, structure and pure form took precedence over function in its narrow sense of circulation and activity, and its broader sense of providing a sense of place and an enjoyable and dignified surrounding for human activity From around 1970 these architects represented

in the exhibition started to turn the tables in Melbourne. All were distinctively individualistic ieir approach, yet they had a general source of agreement: the house, not the tower, was the focus of their architecture. The house gave forms through which it was possible to achieve human scale and enrich surroundings. These architects were able to give the house a new independence from their tower form, from the late International Style emphasis on structure, pure form and universality. The way they did this was to rediscover Australian popular building. This meant, primarily, the homestead and the bush hut, and later, the imagery and forms of the inner suburbs and city area. In this group, it was only Edmond and Corrigan who found nourishment in the suburbs. Country and inner city vernacular provided a rich enough source. The variety and irregularity of these traditional housing types, with their tunnel-like halls and endless extensions, seemed to celebrate the human presence. As these architects grew interested in traditional vernacular buildings, they sensed wider planning possibilities and their approach to planning freed up accordingly

As Le Corbusier discovered the track through space, so did these architects. With later Corbusier, it was a long march past sculptured objects. With post-war Melbournians generally lacking access to cheap concrete, the spatial procession opened out into new spaces, and a new improvisation crept in as architects became more and more interested in the space seen in passing. Slowly they developed plans that

encouraged these momentary sensations. expanding a corner turn here, dramatising an internal balcony there. This freedom was in marked contrast to contemporary American architects' planning, which was emphasising the fixed and the symmetrical as they rediscovered

But American ideas were shared here, and in particular Australians moved in sympathy with the American quest for a new monumentality bringing buildings a renewed richness and strength. Lacking cheap concrete, timber and metal were the answer. It would be difficult to make these materials monolithic, but they could have muscularity. During the seventies we see these architects building into their work a physical representation of the Australian myth wiriness, toughness, sinew. It came first in unplaned beams, in tree-trunk columns, and a sense of movement. It was to be found in work by architects these seven firms knew and admired: Harold Desbrowe Annear was one. with his Eaglemont houses where hoops swung through rows of veranda rails. Roy Grounds was another, with his steel columns and slatted balconies shoved up against bagged brick walls. Indeed it can be argued that when Australia was most sure of its identity in architecture — during Federation, in the late 'thirties and then in the 'seventies — this wiriness and sinew was what its best buildings revealed. When architects were less sure of themselves or their national identity. architecture grew heavy and static, as in the 1920s, or excessively spindly, technical and

structural, as in the 1950s. Kevin Borland is the oldest of this group. He had an early interest in technology which was reflected in his Ctesiphon house of 1952 and his association with the Olympic Pool. His more recent work has, however, returned to the bush for inspiration. Log posts, raw planking, prominent water tanks mark his housing, which is mostly in the country or in outer suburban areas. These come together in a casual, almost accidental way, as his buildings literally stride down their hilly sites. Typical of this is his Nichols House (1973), and Launching Place Flats (1974). Natural references extend inside: Borland interiors are invariably stained wood. Something of the surrounding terrain comes in too. The path to the Nichols House bedrooms climbs up from the living areas through a series of small wooden 'hills'. And the main bedroom and kitchen form a building within a building, an edifice indoors that can be seen clearly through front windows from outside. There is a kind of lingering, an elaboration of space to dramatise movement within the house. This corresponds with the development of spatial circumstance

inclined towards the collective: schools, welfare

housing, trade union building. He has often

their own Beaux-Arts

Australian tradition. In recent years Cocks and Carmichael have begun exploring a gentle humour and irony in their work. An example is the classical lunettes and bubble cockpit canopy windows for the 1979-80 home of P.J. Pennycuick, a retired airlines captain. Their remarkable Kendalls Liquor Store (1980) uses the latticework like a Victorian summer house. to bathe the surrounding walls in banded shadow. Peter Crone is the youngest of this group. He commenced his own practice immediately after training. He was a partner with Max May, though a free agent, and during this period he designed the **Heubner House** at Olinda (1974). This client shared Crone's interest in Le Corbusier. but the result again restates elements of an Australian tradition. The house has a clear core of served spaces, and spreading series of wooden extensions, moving outward in the radial manner of Australian country houses. Crone is renowned for fine detail, and develops similar surprises here. His Porritt House at Mount Martha (1978) is marked by a large steel girder hoisted up out of nowhere, while from another wall, a rambling wooden pergola sprouts, suggesting the ghost of a verandah. A mixture of nineteenth century and rural interests recur in his work, such as the water-tank motifs in the Briggs House at Lancefield (1979). Edmond and Corrigan differ significantly from the others in this group. While the house forms a vital focus of their work, it is generally the suburban house they are interested in, not a rural or urban type. The Church of the Resurrection (1975-76) and St. Joseph's Chapel (1976-78) draw on the suburban brick home, that repository of hopes and fears that Robin Boyd first studied in Australia's Home. Edmond and Corrigan take everyday elements from suburban housing, and, placing them in new contexts, give them new meaning. Edmond mentioned earlier. One can sense Kevin and Corrigan make extraordinarily wide Borland's sympathy with Australian references, both to historic forms and surroundings. His interest has, moreover. construction techniques. Yet both are strict and

careful in their desire for cheap and functional

house. At the same time, their view of Cocks and Carmichael veered away from the architecture as art and politics is intense: often 'fifties and early 'sixties approach in a series of angry, often pessimistic. This can be seen in beach houses (1972-1979) each of which their competition design for Parliament House emphasised solid plank walls and sheer (1980). Here they argue the precarious nature expanses of window. But Peter Carmichael's of Australian democracy in a building composed own house at Sandringham (1977-78) and the houses which follow, such as the spectacular of unstable, pivoting segments. The toughness of Edmond and Corrigan's work is informed by a Bos House (1978-80) have narrow, raised solids surrounded by slender structure curving national feeling, clearly thought out. It is in and bracketing the long thin core. The steel interesting to sense that sinew in their work too. tubes of this outer structure are bent taut, in their interest in steel structure juxtaposed with evoking that tense, sinewy character that marks brick, the long, tough arms of the St Joseph's Chapel awning or the girders on the the development in Melbourne architecture of the Seventies. Cocks and Carmichael do not Keysborough School, sliding from one post to another. One thing they have done is bring admit to any specific national feeling in their work, but their solutions are clearly in an 'Australian sinew' into suburban brick form. Gunn Hayball is the office of Graeme Gunn, who has been designing houses since 1961. Gunn's Shoebridge House of 1963 anticipated this whole movement in its use of natural materials and the low spreading form of country housing. It had a certain debt to the contemporary 'Sydney School'. Gunn's housing career was made by the Merchant Builders commissions of 1965 and after. The Plumbers and Gasfitters Employees' Union Headquarters (1969-70), is significant for its new toughness in an urban setting. It was in off-form concrete and hoised off the street with a Corbusian monumentality. Yet the building's great frontal masses are tied down most carefully to the verandah angles and lines of the building. Much of the work shown here has maintained this consideration. The Commercial Road facade of the **Prahran Market** (1971-81) is another example, and inside, Gunn has developed lively forms using awnings and rail details that, while modern, retain the imagery of produce buildings. Again the columns and rails have a robust appearance and bind the forms together. In private work, where house clients still seek seclusion from the street, these

building. The Resurrection Church and

Caroline Chisholm Terrace housing were

each built for the cost of a medium-to-large

returned from New York, having worked with

Corrigan, who had taken a post-graduate

Paul Rudolph. Their experience was similar to

degree at Yale and then worked in New Haven

made Jackson and Walker's practice. They

and New York. Education and welfare spending

emphasised collective buildings: schools, civic

centres, libraries. The MLC Library (1973) was

railings and trellises appear in new forms. adding to seclusion by covering or framing screened courtyards as in the Scroggie House, South Yarra. The Australian 'sinew' is not so evident here; rather the structures frame and mark out space statically; the space itself is clearly defined, and improvisation on circumstance is not so prominent. Daryl Jackson and Evan Walker joined forces in 1971. Walker had returned from Canada, having worked with John Andrews: Jackson had

Gunn's Plumbers and Gasfitters building. I made some references to Italianate houses further up Glenferrie Road but in its immediate context, it was a clear addition. Jackson and Walker's subsequent work emphasised existing contents more thoroughly. After Walker left to join the State parliament, Jackson showed this ering of walls on its bay side, then increased weight and included chimneys in a 1930s manner, to match earlier buildings. Jackson reintroducted the latticed screen, with its suggestions of the traditional Australian veranda; the screens on Jackson's new Emu Ridge Government Housing at Belconnen of the corner and side-wall veranda, on fairly massive housing blocks. Jackson's own house at Shoreham seems to blend the still monumentality of Rudolph's American architecture with a tense, hovering structure of columns and beams. Max May trained initially as an engineer, and an architect. This is seen dramatically in his additions to the Trachsel House in Hawthorn (1974). There, a corridor runs over a large enclosed swimming pool, and is supported by a huge, unplaned bridge truss, which pierces the floor, and runs up to the first floor ceiling. This detail typifies May's work, which is robust and emphasizes structure. May's architecture is not however, the clear and unambiguous design of the 'fifties and early 'sixties. There is great complexity as walls, floors and voids perform different functions at once, and pass in and out of windows. The Rattle House at Harkaway (1974) shows this well, as does the Ereaut House of 1974-76, at Emerald. The Bromley House in Belgrave, under construction since 1973, moves into concrete. May uses the same scale and forms found in his timber architecture Later a house in Toorak (1977-81) returns more to the idea of solid masonry, but with the same projections and interpenetration found in the earlier timber houses. The Toorak house, for example, has its glass front wall broken through with a massive brick study, and a screen projecting to one side has a 'ruined', incomplete appearance, in contrast to the long clean panel which ran up to the original 1974 design of the

The variety and strength of the work of these

architects have acted as a stimulus to younger

architects while at the same time substantially

altering our expectations of Australian

architecture and its future direction.

Ereaut House.

Conrad Hamann

Monash University

Lecturer in Architecture

Department of Visual Arts

one of these. In off-form concrete, it had a

monolithic toughness that compares with

interest in context with the Abrahams House at Brighton (1979-80). This design dissolved into a outside Canberra (1978-79) continue the theme has emphasised that he is a builder as much as

CATALOGUE OF BUILDINGS

KEVIN BORLAND

1. NICHOLS HOUSE Eltham Client: B. & J. Nichols

McCAUGHEY HOUSE

3. HOLIDAY FLATS Grandview Road, Launching Place 4. BRAM HOUSE Merricks Beach

Client: A. & M. Bram

5. COLVIN HOUSE
Lawrence Court,
Warrandtye
1975-1976

Client: J. & R. Crossmar Vith Model

V. HEARST HOUSE

Trevelyan Street

Elsternwick

ARCHITECTS

1. LAUCHLAN HOUSE

15. ENGLISH HOUSE

COCKS AND CARMICHAEL 17. HOUS 8. FALK HOUSE

Renovations 85 Toorak Road, South Yarra 19. MOORE HOUSE

12. CARMICHAEL HOUSE

B. KENDALLS LIQUOR STORE

Client P & H. Moore

PETER CRONE 20. HUEBNER HOUSE

21. MATER CHRISTI COLLEGE, ADMINISTRATION BUILDING Bayview Road,

Client: D. & P. English

16. D'ONOFRIO HOUSE

45 Beach Road

23. KISS HOUSE

Client: K. & M. Briggs

EDMOND & CORRIGAN

KEVIN BORLAND Born October 1926 1976 Civic X5B QUALIFICATIONS Energy Award Bachelor of Architecture, University of 1978 Gas and Fuel Energy Competition Royal Australian Institute of Architects, New South

1970 Civic X2

1971 Civic X2 1971 Civic X3

1976 Civic LC4

1974 Civic X5A

1975 Civic LC3

1975 Civic LC4

COMMITTEES

PUBLICATIONS

1973 "House of the Future

1976 Gray and Mulrooney

Chapter Awards Committee

Sydney, Ure Smith, 1979

1975. pp. 67-68

20/8/1980

Cocks & Carmichael

QUALIFICATIONS

EXHIBITIONS

PETER CRONE Born May 1944

1970 Fellowship Diploma of Architecture, Royal

Melbourne Institute of Technology

Renovation of the Year

1977 Civic 3 Level

Housing Industry Association Award

NSW Master Builders Association Centenary

1973, 1975, 1976 Member, R.A.I.A. Victorian

1980 Judge, Hobart Housing Competition

On Cocks & Carmichael — Selections

Brian Zouch Publications P/L. 1976

Babette Haves, Design for Living in Australia

Sydney, Hodder & Stoughton, 1978

Norman Day, Modern Houses Melbourne, Armadale

Howard Tanner, Australian Housing in the Seventies

'The Winners", Architecture Australia, February

Architecture Australia, January 1979. pp. 44-45

Norman Day, "Message in the bottles", The Age

1952 Associate, Royal Australian Institute of 1970 Fellow, Royal Australian Institute of Architects O Foundation Professor, Division of Architecture

1950 Harry Seidler 951 Mockridge, Stahle & Mitchell 1952 Robin Boyd

PARTNERSHIPS/COLLABORATIONS Borland, Murphy and McIntyre A. G. Architects Group

Royal Australian Institute of Architects, Victorian

Bronze Medal — 956 Olympic Swimming Pool, Melbourne 1972 Preshil School, Kew 1974 Nichols House, Eltham 972 Paton House, Portsea

1974 Holiday Flats, Launching Place 1977 Gordon House, South Melbourne (A.G. 1977 North Melbourne Community Centre, North 1978 Mt. Eliza North Primary School (With Public Works Dept.)

Architecture and Arts Award — Building of the Year 1957 Olympic Swimming Pool, Melbourne 1964 Preshil Hall, Kew

1980 Deakin University — Various Committee PUBLICATIONS

COMMITTEES

On Kevin Borland — Selections Norman Day, Modern Houses Melbourne, Armadale Brian Zouch Publications, 1976 Howard Tanner, Australian Housing in the Seventies J. M. Richards, "Australian Newsletter", Architectura, Review, 148, October 1970, pp. 210-218 "Preshil", Architecture Australia, October 1974, pp.

1975, pp. 56-68 Norman Day, "Essential Speed". Architecture Ken Edmonds, "Clyde Cameron College", Architect, August 1978, pp. 12-13 Victorian Awards, 1978", Architecture Australia November 1978, p. 64 Norman Day, "Pool plan still in the swim", The Age,

'The Tastes of Modern Cannibals", The Age, "Olympic Pool Concept is threatened", The Age, "A Tall Rugged Tree", The Age, 30/1/1980



Lawrence Court Kevin Borland

COCKS AND CARMICHAEL ROBIN COCKS Born November 1941

QUALIFICATIONS 1965 Bachelor of Architecture, University o Fellow, Royal Australian Institute of Architects

TRAINING Tompkins Shaw & Evans **PARTNERSHIPS** 1968 Cocks & Carmichael PETER CARMICHAEL Born July 1942

QUALIFICATIONS 1966 Bachelor of Architecture, University o Fellow, Royal Australian Institute of Architects TRAINING Marcus and Alison Norris

Richardson Hanmer Pty. Ltd. **PARTNERSHIPS** 1968 Cocks and Carmichae

Mackan and Potter

AWARDS Royal Australian Institute of Architects. Victorian 1973 Falk House, Eastern View

1974 Johnstone House, Mount Eliza 1975 Woodley House, Sorrento 1976 Housing Development Key 1978 Merchant Builders Rectangle House 1979 Landmark Solar House 1981 Kendalls Liquor Store, South Yarra

PUBLICATIONS On Peter Crone

Sydney, Ure Smith, 1979

Norman Day, Modern Houses Melbourne, Armadale Brian Zouch Publications, 1976

"The A. R. in Australia", The Architectural Review 979, September 1978

The Pleasures of Architectur

29. ROBIN BOYD'S RICHARDSON HOUSE 1954 -

Renovations and Additions Toorak

Mount Waverley

Transition, 1, 2, November 1979, p.9 he Pleasures of Architecture", Architecture Australia, May 1980 "Modern Australian Architecture". Process Architecture, 22, 1981 Architecture Australia, January 1981, p.38

Ian Macdougall, "New Work Review, Peter Crone Adds to Robin Boyd", Transition, 2, 1, March Norman Day, "A Cabin can be rough or ready", Age, 9/8/1977 "An unusual first for modernist". The Age.

EDMOND AND CORRIGAN MAGGIE EDMOND

"Preserving Status Quo", The Age, 7/10/1980

QUALIFICATIONS 1969 Bachelor of Architecture, University of Melbourne 1976 Associate, Royal Australian Institute of

"Let them eat cake", The Age, 22/7/1980

PARTNERSHIPS 1970 Private Practice 1975 Private practice with Peter Corrigan

1973-4 Secretary & Treasurer, Fitzroy Residents 1979- Member, R.A.I.A. Victorian Chapter Public Services Board 1979 — Awards Committee, Housing - Awards Committee, Buildings

PETER CORRIGAN Born May 1941

QUALIFICATIONS 1966 Bachelor of Architecture, Universi v o 1969 Master of Environmental Design, Yale University, New Haven

Worked with: 1969 Roche Dinkerloo & Associates, Hamden 1971 Paul Rudolph, New York Ulrich Franzen & Associates, New York 1973-4 Gruen Associates, New York

1971 Associate Royal Australian Institute of TEACHING 1968-9 Tutor, Yale University 1967-1971 Bernard Joyce and Associate 1974- Lecturer, Design Theory & Design Stud 1965-1967 Bates, Smart and McCutcheon PARTNERSHIPS/COLLABORATIONS

1977 Private practice

1971 R.A.I.A. Robert & Ada Haddon Design 1972 AGE/R.A.I.A. Citation, Abrahams House, 1975 AGE/R.A.I.A. Bronze Medal, Huebner House,

1976 AGE/R.A.I.A. Citation, Coakley House, 1977 AGE/R.A.I.A. Citation, Greenman House, 1977 R.A.I.A./A.C.I./Gas & Fuel Low Energy House

1980 R.A.I.A. Victorian Chapter, Bronze Medal, Mater Christi College, Administration Building 1980 R.A.I.A. Victorian Chapter, Citation, Porritt House, Mt. Martha

1979 Four Melbourne Architects, Powell Street 1980 The Pleasures of Architecture. Engehurs Competition — Invitation Entry. N.S.W. Institute of Technology

COMMITTEES 1978 Member, R.A.I.A. Victorian Chapter Awards 1979 Chairman, R.A.I.A. Victorian Chapter Awards 1981 Member, R.A.I.A. Victorian Chapter Awards 1978-1980 Councillor, R.A.I.A. Victorian Chapter

> By Corrigan — Selections 1970-1981 1972, pp.55-66 December 1972 December 1973, pp. 68-73 February 1974 Architecture's Changing Role", The Age, Bronze Medal and Brute Steel: Melbourne's B.H.P.

Building", Meanjin Quarterly, 35, Autumn 1976, 'Carlton Designs", Theatre Australia, August 1977 1979, p. 24 Sentlemen Only", Theatre Australia, May 1979 Australian Architecture and The Stage 1979" Architecture Australia, September 1979, pp.

On Edmond and Corrigan — Selections

32. MELBOURNE CIVIC SQUARE

33. RESURRECTION PRIMARY

34. CHAPEL OF ST. JOSEPH Strabane Avenue Box Hill North

36. RESURRECTION SCHOOL HALL Corrigan Road

Canning Street Carlton

COMPETITION PROJECT Canberra, A.C.T.

1976-1981 Norman Day, Modern Houses Melbourne, Armadale Brian Zouch Publications, 1976 Norman Day, "The struggle to build a city square. And what we've got", Architecture Australia, August/September, 1976

39. McCartney House

Client: R. & M. McCartney With Model

40. PLUMBERS & GASFITTERS EMPLOYEES' UNION OFFICES 52 Victoria Street

PRAHRAN MARKET -

Alterations and Addi

GUNN HAYBALL

PTY. LTD.

Richard Munday, "Passion in the Suburbs" Architecture Australia, February/March 197 An Exhibition of Four Melbourne Architects" Three Reviews, Transition, 1, 2, September 1979, p. 9 Phillipa Yelland, "Modern Church Architecture", Church Scene, February, 1980 "Peter Corrigan: Architetto Australiano", Domus

Muriel Emanuel (ed.), Contemporary Architects, London, Macmillan, 1980 e Pleasures of Architecture", Architecture Australia, May 1980 "Edmond and Corrigan", Architecture Australia, May 1980, pp. 70-71

Greg Missingham, "Peter Corrigan's Architecture: A Kind of Exposition", *Transition*, 2, 1, March 1981, pp. 14-19 Australian Stockman's Hall of Fame and Outback Heritage Centre Competition", *Transition*, 2, 1, March 1981, p. 23, 29

Edmond and Corrigan: The Australian Architecture Architecture and Urbanism, 127, March 1981, pp. Modern Australian Architecture", Process Architecture, 22, March 1981 Roger Pegrum, "A Quest for Relevance", POL, April/May, 1981, pp. 94-98

Roger Pulvers, "The Evolution of a design", Theatre Australia, July 1981, pp. 27-31 Norman Day, "A Church fit for the Land of OZ", The Age, 3/5/1977 Architecture Sign — Posted, Punk or Junk", The Age, 4/10/1977 ism of the Modernist Spirit", The Age, 23/5/1978 Primary Forms Top of the Class", The Age, 12/12/1978

"A Valuable land deal for elderly", The Age

Leonard Havball, with Williams K. Williams

in 1978 and with Karl Fender in 1981

1971 Plumbers & Gasfitters Employees' Union

1972 Royal South Yarra Lawn Tennis Club, South

1976 A.M.W.S.U. Headquarters, East Melbourne

Royal Australian Institute of Architects, Victorian

Vice-President, Education Services Committee

Member, Melbourne & Metropolitan Board of Works

Residential Planning Standards Committee ember, Victorian Cluster Housing Committee

Chairman, Public Services Committee

Member, Education Committee

1969 Town Houses, Kew

1980 Arts Activity Centre, Ararat

1975 Winter Park, Doncaster

COMMITEES

PUBLICATIONS

1980 Arts Activity Centre, Ararat

1964 Godfrey & Spowers Pty. Ltd 1965-66 Mockridge, Stahle & Mitchell 1967 George Izenour & Associates, New Haven

Corrigan Road Edmond & Corrigan

974-5 Johnson & Burgee, New York GRAEME C. GUNN Born August 1933 1976- Private practice with Maggie Edmond Melbourne QUALIFICATIONS 1956-1960 Fellowship Diploma of Architecture, Royal Melbourne Institute of Technology 1971-3 Guest Critic, City University of New York Associate, Royal Australian Institute of

Royal Melbourne Institute of Techn 1976 Guest Lecturer, Stage Design, University 1977 Lecturer, Council of Adult Education 1960-62 Grounds, Romberg & Boyd 978 Guest Lecturer, R.A.I.A. N.S.W. Chapter 1979 Guest Seminar, Architectural Edi cation PARTNERSHIPS/COLLABORATIONS Conference, Brisbane 1962-75 Private practice Buest Seminar, Spirit of Architec ure 1975 Gunn Hayball Pty. Ltd., partnership with

University of N.S.W. Royal Australian Institute of Architects Victorian Royal Australian Institute of Architects, Victorian 1979 Bronze Medal, Resurrection School Bronze Medal -1981 Citation, Resurrection Church, Keysborough 1966 Richardson House, Essendon

COMMITTEES 1968 Admissions Committee, Architec ure Member, R.A.I.A. Vic. Chapter 1974 & 76- Design Awards Cor ducation Services Board Member, Australian Performing Grou 1974-

Member, Designers Association in

Citation, Caroline Chisholm Terrace

Keysborough

1980-Member, Australian Association for Member, R.A.I.A. Vic. Chapter Finance 1979 Four Melbourne Architects. Powell Street Art 1980 The Pleasures of Architecture. Engehurst

Competition Invitation Entry. N.S.W. Institute of

1981 Australian Perspecta 81. Art Gallery of N.S.W.

By Graeme Gunn Paterson, J., Yencken, D., Gunn G., A Mansion or No **PUBLICATIONS** House, A Report for U.D.I.A. on Consequences of Planning Standards and their Impact on Land and Reflections on a New North American Architecture g Melbourne, Hawthorn Press, 1976 he Venturi's", Architecture in Australia, February Yencken, D. & Gunn, G., "Perception, Expectation and Experience" in Seddon, G. & Davis, M. (eds. Inside the Third Reich", Architecture in Australia, Man and Landscape in Australia: Towards an Ecological Vision. Canberra, A.G.P.S., 1976 On Non-Architecture". Architecture in Australia. Graeme Gunn, "Industrial Buildings converted to Residential Use", ANZAAS Conference, Adelaide, ducation, Hobart", Architecture in Australia,

On Graeme Gunn - Selections Harry Sowden (ed.), Towards an Australian Architecture. Sydney, Ure Smith, 1968 Ian McKay et al. Living and Partly Living: Housing in Australia, Melbourne, Nelson, 1971 Howard Tanner, Australian Housing in the Seventies. Sydney, Ure Smith, 1979 Iliston", Architecture in Australia, April 1971, pp. New Union Building", Architect, July/August 1971, pp. 23-3 Jnion Headquarters", Constructional Review

"Awards, New Clubhouse, Royal South Yarra Lawn "Emu Ridge Government Housing", Constructional ennis Club (Graeme Gunn)", Architect, 3, 23, Review, February 1980 'Premiated Parliament House Entry", Transition, 1, 3 Nov/Dec. 1972, p. 18 State Review of Housing, Victoria, Winter Park

51. STATE BANK STAFF COLLEGE

OUSING FLATS

DARYL JACKSON PTY. LTD.

53. PARLIAMENT HOUSE DESIGN

COMPETITION PROJECT

ABRAHAMS HOUSE

56. COX HOUSE

MAX MAY

7. BROMLEY HOUSE

8. RATTLE HOUSE

60. VEALE HOUSE

. EREAUT HOUSE

2. SPICER HOUSE

1977-198 64. HOUSE Toorak 1977-1981 With Mode

ent: K. & G. Rattle

Client: A. & H. Trachsel

lient: W. & P. Veale

9. TRACHSEL HOUSE - Additions

45. MOONEE PONDS MARKET —

Waitara, New South Wale

Alterations 267 Collins Street

PTY. LTD.

50. BOYLE HOUSE

7. STATEWIDE EXECUTIVE SUITE

DARYL JACKSON EVAN

Masking taken to extremes", The Age, 25/11/198

DARYL JACKSON Born February 1937

958 Bachelor of Architecture, University of

1959 Edwards, Madigan & Torzillo 1960 Don Hendry Fulton

PARTNERSHIPS/COLLABORATIONS

961-63 Chamberlin, Powell & Bon, London

970 Lauriston Girls' School, Melbourne

973 Princes Hill High School, Melbourne

1976 City Edge Housing, South Melbourne

1978 State Bank College, Baxter, Victoria

1976 Boyle House, Mornington

969 Harold Holt Memorial Swimming Pool (with

Kevin Borland) 1974 Library/Resource Centre, Methodist Ladies

St. Paul's School, Woodleigh Yooralla Special Day School, Glenroy

1978 Collingwood Swimming Pool 1979 Royal Melbourne Hospital Staff Housing, North

Library Design Awards 1979 Australian Library

Citation — Balwyn Branch Library, Melbourne

1979 (Stage 1) One of ten.

By Daryl Jackson — Selections

Melbourne University, 1979

Adelaide, May 1980

September 1978

Sydney, Ure Smith, 1979

PUBLICATIONS

outh Drummond Street Conservation Stud

notion Council and the Royal Australian Institute

Prize Winner: Parliament House Design Competition

Daryl Jackson on Robin Boyd", Architecture in

esign for Recreation" Conference on Recreation

Morality and the Architecture of Jackson Walker"

stainable Architecture", ANZAAS Conference,

Australian Ugliness: How are we doing?", The Age,

Art Association of Australia Conference,

Facility Design, Monash University, 5 March 1976

Chance at the Last Laugh?", Architect, August

963-64 Paul Rudolph, New Haven, Connecticut 964 Skidmore, Owings & Merrill, San Francisco

Kensington Road, South Yarra

Gunn Hayball Pty. Ltd.

QUALIFICATIONS

Melbourne

TRAINING

Worked with:

Bronze Medal -

WALKER ARCHITECTS

6. GAZEBO

March 1980 Cluster Housing Development" Architecture in Australia, October 1973, pp. 78-9 Pleasures of Architecture", Architecture Australia, May 1980, p. 39 Shelter for Sportsmen", Architecture Australia Modern Australian Architecture", Process August/September, 1976, p. 70 Laurie Evans, "The Rialto Precinct", Architect, June Architecture, 22, 1981 Dennis Carter, "Facing Nature on Two Fronts", The 1979, pp. 10-12 "Emu Ridge Town Houses". Constructional Review Norman Day, "The Golden Rules of Brutalism", Th

May 1980, pp. 38-43 Age, 30/8/1977 A Bush Haven for Bank Men", The Age, 13/9/1977 Awards 80, Rejuvenated Building Medal Winner-Gunn Hayball Pty. Ltd., Architects, Ararat "Recycling a career on political foundations". The Arts Activity Centre", Architect, December 1980, Age, 7/8/1979 'Why not a Casino in Rialto", The Age, 25/9/1979 Norman Day, "Search for an identity", The Age, 'Recognising Library Designs", *The Age*, 5/9/1979 'The art of reappraisal", *The Age*, 26/3/1980 Innovation gives answers" The Age, 12/7/1977

Showing a good front and back in Ararat" The Age, Prahran Market's Bright New Design", The Age, "Mickey Mouse Modesty", The Age, 17/6/1980



Daryl Jackson Pty. Ltd.

MAX MAY Born July 1941 QUALIFICATIONS 1967 Fellowship Diploma of Architecture, Royal Melbourne Institute of Technology

1969 Associate, Royal Australian Institute of 1965-1967 Daryl Jackson

1968-1969 Architecton Associates Sept. 1965 Kevin Borland PARTNERSHIPS/CULLABORATIONS 1974-1977 Peter Crone 1973-1976 A. G. Architects Group

1973-1974 Ruben Mow 977-1980 Argroup AWARDS Royal Australian Institute of Architects Victorian 1956 Fellowship Diploma, Royal Melbourne Institute 974 Bronze Medal - Rattle House, Harkaway

> 1979 Citation — Spicer House, Kew COMMITTEES 1975 R.A.I.A. Victorian Chapter Awards Committee 1981 R.A.I.A. Victorian Chapter Awards Committee

 Buildings
1974- Planning Committee, Collingwood Council
1979-1980 Collins Street Defence Movement — Consultant Architect

On Max May - Selections 'The Winners", Architecture Australia, February 1980 Daryl Jackson Pty. Ltd. with Bill Ryan and 1975, pp. 67-68 rchitecture Australia, November 1979, p. 24 Norman Day, Modern Houses Melbourne. Armadale, Brian Zouch Publications P/L., 1976 Royal Australian Institute of Architects, Victorian Howard Tanner, Australian Housing in the Seventies Sydney, Ure Smith, 1979



Max May Pty. Ltd.

FTERWORD AND ACKNOWLEDGEMENTS

rchitecture in Melbourne during the last decade The architects were invited to suggest bu and projects which they considered signi and/or representative of their own and their firm work during the seventies. The exhibition of not attempt to provide seven would-be spectives of their work. It has concentrate ad on tracing changes and developments rchitectural attitudes and approaches, on demonstrating achievement and individualit d on presenting those built forms and design solutions which proclaim their significance and ntribution to the course of architectural history The exhibition was made possible by the various are due to Merchant Builders Ptv. Ltd. and the /era Moore Fund of Monash

erous financial support; to the architects.

evin Borland, Peter Carmichael, Peter Crone

Daryl Jackson, Max May and members of their

irms for their co-operation and assistance du

On Daryl Jackson Evan Walker Pty. Ltd. -"Lauriston Girls' School", Architecture in Australia,

November 1970 Methodist Ladies College, Resource Centre", structional Review, June 1973 M.L.C. Resource Centre, Kew", Architecture in Norman Day, Modern Houses Melbourne, Armadale Brian Zouch Publications, 1976 uola in Australia", Domus, November, 1976 'Canberra School of Music", Architecture Australia, 'Bank College", Constructional Review, November

The A.R. In Australia", Architectural Review, 979,

Howard Tanner, Australian Housing in the Seventies,

ounting of the show; to Adrian Featherston epartment of Visual Arts, Monash University nis photography and painstaking labours; essor Patrick McCaughey and Dr. Conrac amann of the Department of Visual Arts stance: to Peter Sands and Richard ompton for their additional photographic nd to Denise McGrath and Judith Trimble of the Department of Visual Arts for their research State Bank College, Baxter", Architecture Australia,

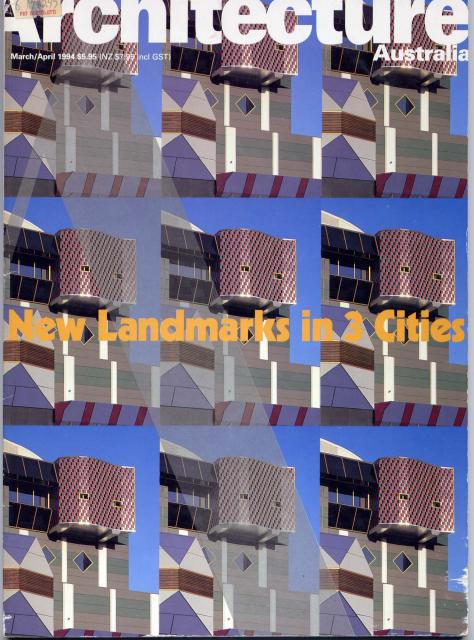
enepher Duncan



The theory

Corrigan's thesis is well known but stands repeating. He is seeking an identifiable, unpretentious Australian architecture to be achieved within the limited economic scope accorded the average building. This he believes can be accomplished by respecting the everyday life patterns of the majority of the Australian people, those who live in the belts of suburbia, and by drawing on those inexpensive elements of their world for the imagery of architecture. Given his background at Yale under the tutorage of Robert Venturi, this attitude is not surprising. What is surprising is that he has been virtually alone in Australia in his adherence to this contention as the philosophical basis for design

The influence on Corrigan from his North American experiences in the late sixties and early seventies is clear in his





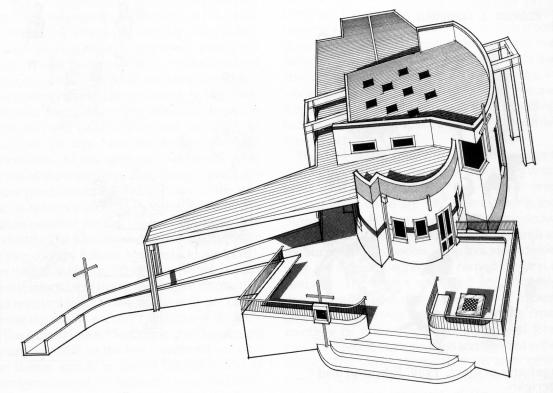




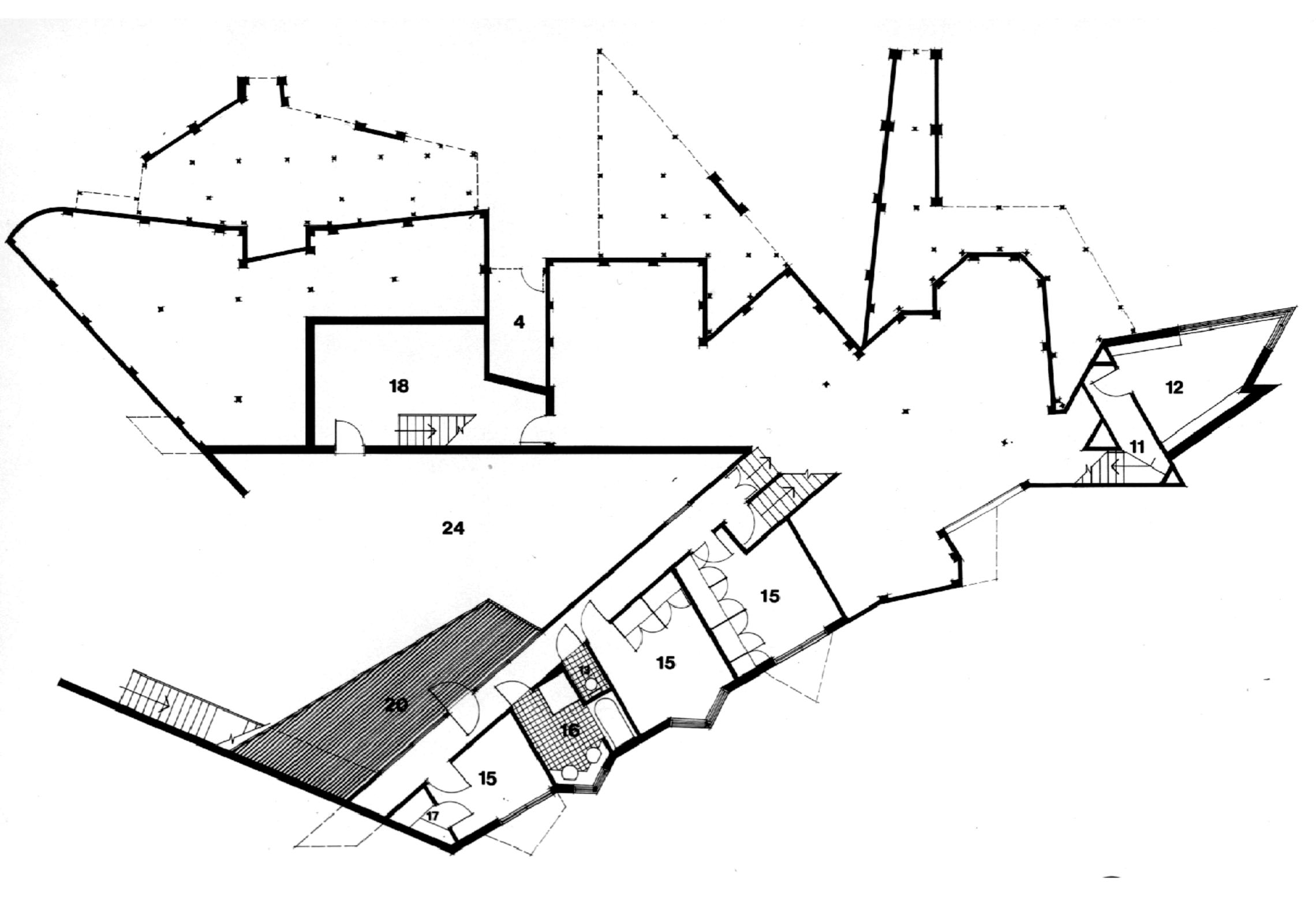
MOUNTAIN HOUS





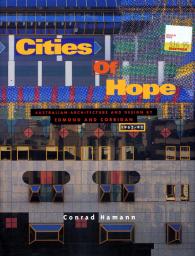






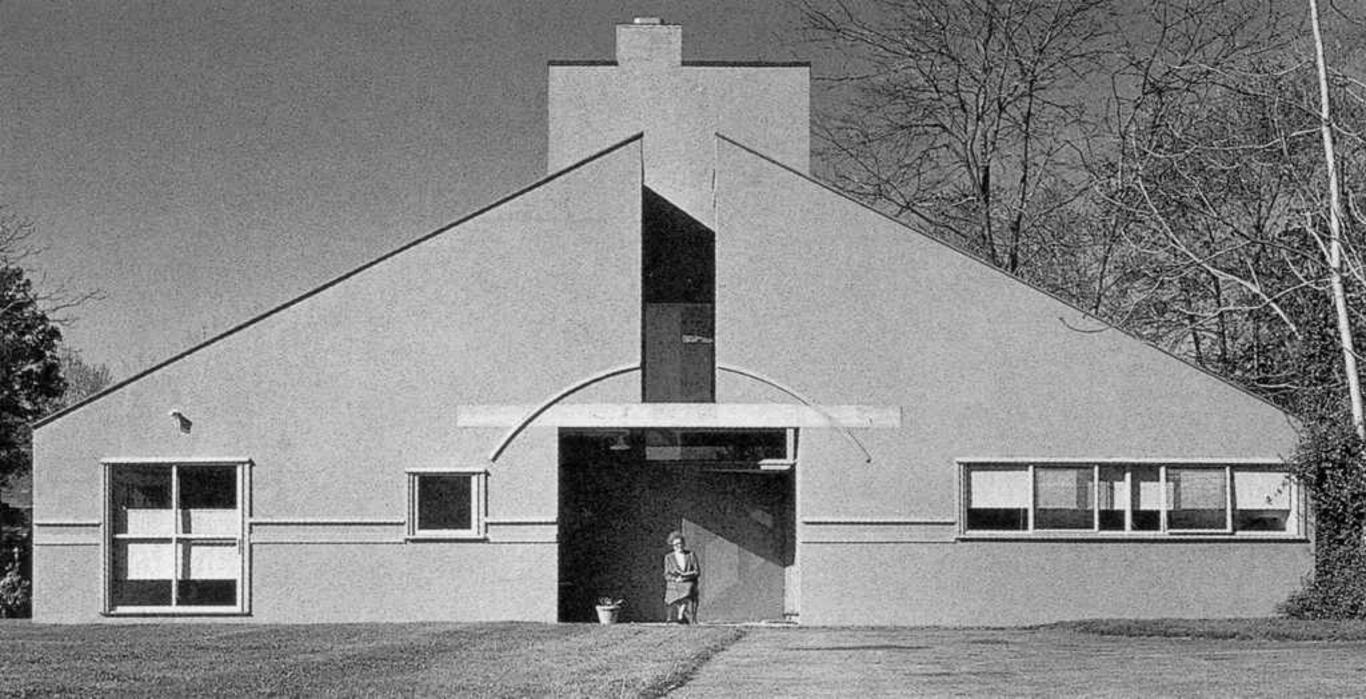












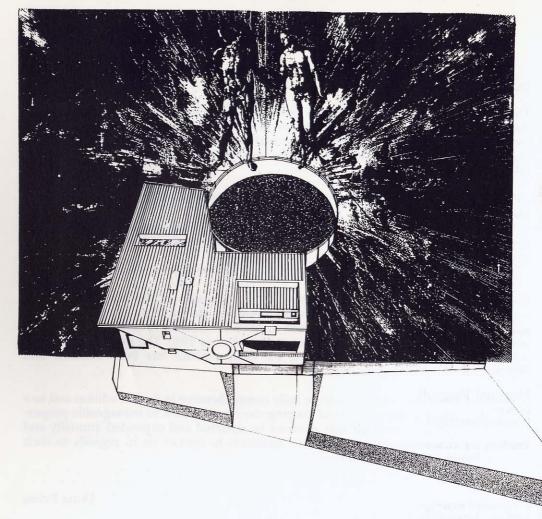
























PRANSITION
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become accepted practice. No one now need ask, 'What are architects doing in an art gallery?'.

The impressive mounting of the exhibition illustrates that students are indeed dedicated to sustaining the



ener Gibson: While this scheme is not unlike Stephe PCintmen's and has sourced similar forms from formatif Rangati: it is not as obligatable, allowing its

treats Raggatt it is not as sold ascared, allowing mode to be examined. Simply put, it is a dear standard of the application of the last escentists contain urban effectional building. This advance is prehaps the most

BURNING DOWN THE HOUSE

TALKING ARCHITECTURE 3 RRR FM 102.7

3 RRR FM 102.7

1-2 pm. Alternate Thursdays.

SMUDGES

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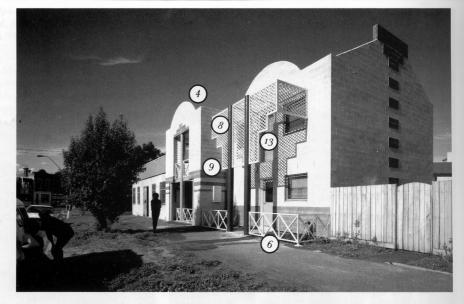
Style Indicators / Late Twentieth-Century Post-Modern 1960-

- Reference to classical colonnade (cf. ill. 81)
- 2 Reference to Palladian motif (cf. ill. 104)
- 3 Reference to traditional entry porch (cf. ill. 15)
- 4 Reference to classical segmental pediment (cf. ill. 391)
- 5 Reference to traditional quoins (cf. ill. 64)
- 6 Reference to early nineteenth-century balustrades (cf. ill. 54)
- 7 Reference to traditional use of curved corrugated iron (cf. ill. 108)
- 8 Reference to Filigree styles (cf. ill. 253)
- 9 Reference to Victorian dichromatic brickwork (cf. ill. 181)
- 10 Reference to Victorian and Federation gabled roofs (cf. ill. 317)
- Reference to traditional use of timber lattice (cf. ill. 110)
- 12 Reference to tops of Art Deco skyscrapers (cf. ill. 483)
- 13 Reference to Art Deco stepped motifs (cf. ill. 475).

△▷ 699 Town houses for the Ministry of Housing, Pickles Street, South Melbourne, Vic. Geoff Sargent, design architect, 1983. An infill project between a terrace house and an old pub.

⇒ 700 St Patrick's Diocesan Centre, Ballarat, Vic. Daryl Jackson, architect, 1982. The new building pays its respects to the scale and forms of the old one next door.

→ 701 Davey house, Hawthorn, Vic. John Davey, architect, 1984. The acute angles, banded masonry and corrugated forms purposely contrast with the suburban context of this house.









> 700 St Patrick's Diocesan Centre, Ballarat, Vic. Daryl Jackson, architect, 1982. The new building pays its respects to the scale and forms of the old one next door.

