

“The Pleasures Functions of Architecture”

Postmodern Architecture and the “Culture of flimsiness” in Queensland

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Abstract

This paper explores the capacity of the quotation to resonate with essential truths, thereby entering the mainstream lexicon and through use and reuse, become detached from its source. It will explore this phenomenon through a short account of architecture in Queensland and its connection to events leading up and contributing to the 1984 Royal Australian Institute of Architects National Convention held in Brisbane from 16 to 19 June and resort venues ‘beyond’ including Dunk Island, Cairns, Kooralbyn and the Gold Coast. Leveraging its title epiphorically from the Institute’s 1980 Sydney convention, “The Functions of Architecture” conference in Brisbane sought a similar outcome to the earlier “The Pleasures of Architecture”, event; clarity and direction in the variety of “Attitudes” then expressed within Australian architecture. The reception of post-modernism by architects in Queensland is at once similar to and different from its reception in other centres in Australia. The lingering national debate between adherents of an orthodox modernism and “Post-modernists” had political, social and economic rather than ideological dimensions in the Sunshine State. It was further complicated by the presence of a group of young practitioners who came to be associated with regionalism and whose work has been variously described as “Visually light”, “layered”, and “ephemeral”. Drawing on interviews and commentary in Architecture Australia and the Institute’s Chapter News, this paper constructs an account of “The Function of Architecture” conference and describes the context for the emergence of a particularly apt descriptor of Queensland architecture, the origins of which had been become lost in the mists of time. It demonstrates the capacity of this description to grab the collective imagination and through quotation come to embody a culture of architecture belonging to a particular place.

Background

This paper describes the Royal Australian Institute of Architects 1984 convention “The Functions of Architecture” held in Brisbane between 16 and 19 June and afterwards at various Queensland resorts. The circumstances surrounding and contributing to this event provide a lens through which to view the reception of Post-modernism in Queensland.

The story of the 1984 convention actually begins with events at the 1980 convention, “The Pleasures of Architecture”, held in Sydney. This Convention which bought Michael Graves, George Baird and Rem Koolhaas to Australia, was a deliberate attempt by organiser Andrew Metcalf and his deputy Alex Tzannes to stimulate debate on themes associated with Post-Modernism and is considered a pivotal moment in the history of critical discourse in Australia.

More interesting perhaps than the “Pleasures” convention, was the flowering of debate that occurred post-event. In his 2003 paper “The Aftermath of ‘Pleasures’: Untold stories of postmodern architecture in Australia”,¹ Paul Hogben describes an ongoing difference of opinion, sustained through the journal of record, *Architecture in Australia*, between Harry Seidler, a proponent of modern orthodoxy, and those promoting new ways of thinking and working. Hogben reasons that this battle was essentially over control of the instruments of discourse and legitimacy. In their reportage of the conference, the newly established countercultural journal *Transition* eschewed such reductivism, and conducted wide-ranging interviews with the international keynote speakers. When asked to reflect on post-modern architecture in Australia, Rem Koolhaas’ response included a particularly apt description for Queensland work. His reference to Queensland’s “breathtaking” “culture of flimsiness” was inconsequential in terms of national debate at the time, but reappeared four years later as the title of a session at “The Functions of Architecture” convention in Brisbane. From where did this particular insight emerge and what has been its provenance?

“The Pleasures of Architecture” and the Engehurst Competition: Queenslanders are different

The declared intention of the “Pleasures” convention was to explore the relationship between an architect’s “Philosophical position” and “The development of a language of architectural form”.² A limited competition for the completion of Engehurst, a development commenced by John Verge in the 1830s, was intended to provide a catalyst for conversation. Invited submissions, subsequently published in a “Convention Issue” of *Architecture Australia*, were to provide a “definitive statement of the directions being taken in Australian architecture at the turn of the decade”.³ Lecturers at the University of Queensland, Peter O’Gorman, Donald Watson and Brit Andresen (calling their submission OWA), were invited to make a submission,⁴ presumably to represent directions being taken at that institution. The Queensland Institute of Technology (QIT) was represented by a submission from Andris Stenders. Daniel (Dan) Callaghan and William Spencer (Spence) Jamieson, who were tutoring at the QIT also submitted an entry, which was accounted for in the list of “Architects invited to Exhibit” published in *Architecture Australia* as ‘Unsolicited ... But Welcome.’⁵

In describing submissions in the post-Convention edition of *Architecture Australia*, Andrew Metcalf indicated that the competition judges were looking for themes that might constitute a “Culture of architecture”.⁶ Commentary noted the co-dependency of a culture of architecture and its constituent architectural language.⁷ The submissions from Queensland were not reviewed in commentary, but may have been implicated by Metcalf in his reference to schemes “indulging in private games”.⁸ A letter from local architect John Dalton to the editor of Queensland’s *Chapter News* puts a parochial spin on this oversight.

The entries of Andy Stenders, Brit Andresen/Peter O’Gorman/Don Watson and Daniel Callaghan and Spence Jamieson to the Engehurst Competition Exhibition were first class. Contrary to some squeals and yelps ... those “North of the Tweed” were not savaged by Post Modern Critics (sic) – just reminded that we are different⁹

The O’Gorman, Watson, Andresen (OWA) and Callaghan, Jamieson solutions were different from other entries. They were playful, exploratory and open-ended. Don Watson, for OWA, had meticulously researched incremental changes to the building fabric of Engehurst over time. In a process redolent of Eisenman, Watson used this information to “fold” the original plan footprint against the modern-day site boundary and deliver a new site geometry. This in turn, was given expression through an enfilade of flimsy cast iron trellises reminiscent of verandas, but also demarcating Sydney’s modern sub-division pattern with a line of ghostly party walls. Research, design process and final product was described through computer-generated drawings – a foreign mode of presentation at that time – and set out with text in a checkerboard layout (Fig.1). The OWA scheme was the only scheme to pay more than lip-service to the “observance of tradition”.¹⁰

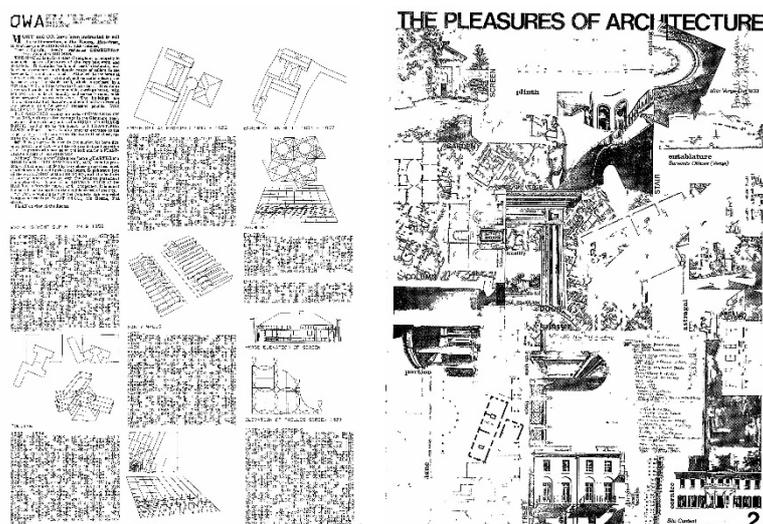


Figure 1 (left). Completion of Engehurst Competition entry by Peter O’Gorman, Brit Andresen and Donald Watson (OWA).

Figure 2 (right). “Verge on Verge”. Competition entry by Daniel Callaghan and William Spencer Jamieson. Source: *Architecture Australia* April/May 1980, 43 and 75.

Callaghan and Jamieson played with the idea of “Verge on Verge”, through the layering of historical images and imagery, spatial figures, morphological elements and details. Their submission collaged over the exhibition poster and was accompanied by a handwritten list of operations to be performed – “Put Verge’s head on corner, line Verge with verge”.¹¹ (Fig.2) The OWA and Callaghan/Jamieson submissions distinguish themselves from others, many generated through a conventional design process using empirical data or deploying neo-classical and Victorian languages symbolically or in response to a theoretical stance. Metaphor and motifs were often deployed directly without abstraction. Few chose to work critically, imaginatively or wittily through a radical design process of the sort deployed by OWA and Callaghan/Jamieson.

In interviews with *Transition* journal, Michael Graves, Rem Koolhaas and George Baird were asked to comment on competition submissions. Koolhaas’ response intuited the subtext of questioning – as a national anxiety about how Australian practice measured against the discipline globally? He did not address the entries at all, but drew attention to two things that he had observed during his travels from Adelaide to Melbourne and north along east coast of Australia. He described an architecture of transpositions and observed that a grounding in a particular location was what made a work identifiably “Australian”.

I think that the only regionalism I could conceive of is not the sort of literal development of a regional style, but is derived from essentially similar or universal or international issues

inserted into different contexts ... The first time I saw Peter Corrigan's work it struck me as not an Australian building but an Australian image ... his work is marooned or transplanted here. And this may be the problem of Australian architecture, but it may also be its excitement, in that it could be an architecture of fresh transplantations. The natural environment is so strong and the conditions are so obvious. ... another thing I find intriguing is the drift as I sensed it, from Adelaide to Melbourne to cities in the north: starting with buildings that are relatively solid and built of stone, and giving way to an increasing flimsiness. So that in Brisbane there is a kind of culture of flimsiness that is breathtaking.¹²

The interviews with Michael Graves, Rem Koolhaas and George Baird for *Transitions* were far-reaching, but their significance nationally was overshadowed by the sensationalised debate between Harry Seidler and adherents to the Post-modernism "fad" that was being played out in the institute's journal of record, in libel suits and in the popular press.¹³ Koolhaas' comment about Brisbane's "flimsy" culture registered with Michael Keniger who resurrected it four years later at the "functions" convention. Keniger, who had hosted Rem Koolhaas during his 1980 travels, recalls Koolhaas at Mt Tambourine gazing across the as yet, undeveloped coastal plains to the thin line of development that was the Gold Coast and describing the scene as "flimsy".¹⁴ Whilst in this context "flimsy" relates to the scale and precariousness of building in relation to the immensity of nature. But Keniger, arriving as he did from London in 1978, recognised the appropriateness of the term "flimsiness" when used in relation to the Queensland house, Queensland contemporary domestic architecture, and even the architecture of the main streets of Queensland's country towns.¹⁵ His writing from this period frequently draws attention to qualities of "Fragility", "Visual lightness", "layering", and the "ephemeral".¹⁶

RAIA Conventions 1981-1983

That "The Pleasures of Architecture" convention is recalled as a turning point in Australia is evidence of its far-reaching success.¹⁷ Although less significant, there were other conventions between the 1980 "Pleasures" and the 1984 "functions" conventions. In 1981, the Queensland chapter hosted a mini-conference at the Bardon Professional Development Centre titled "A Decade of Development". Featuring presentations by government representatives on mining, tourism, agriculture, transport, communications and finance, it was a lame effort and poorly attended.¹⁸

In 1982, the Victorian Chapter hosted an offshore convention in Singapore titled the "The International Architect".¹⁹ Speakers included John Portman, Harry Seidler, Kisho Kurokawa, Richard Thorp, Daryl Jackson, Philip Cox, and Frank Gehry and attracted 700 plus delegates. Whilst the conference revolved around the brash culture of commercial architecture, it is recalled for Seidler's memorable attack on post-modernists, which was reprinted in *Architecture Australia* as "Internationalism".²⁰

In 1983, the New South Wales Chapter in association with the Commonwealth Association of Architects hosted "Conflict" to explore "Conflicts inherent in present day development worldwide".²¹ Content was ordered thematically in relation to the city; "City as Building", "City as Politics", and "City as History". Speakers included Helmut Jahn, Kenneth Frampton, Jack Robertson who at the time was in partnership with Peter Eisenman, Demetri Porphyrios Charles Correa but also Romaldo Giurgola, John Andrews, Harry Seidler, Daryl Jackson and Gough Whitlam. In comparison, the Brisbane convention returned debate to issues related to the culture of architecture raised by the 1980 convention. Clearly, for some, there was unfinished business.

Practice in Brisbane

In 1984, Brisbane city was transitioning from an isolated and sleepy sub-tropical town to a development driven city with strong economic links into Asia. It had not yet experienced the massive growth that would transform its every dimension during the 80s and 90s. Yet, Spence Jamieson

recalls there was “A lot going on intellectually”, usually generated by small cohorts of people associated with one or other of the two schools of architecture in Queensland. The wider local profession divided itself according to an allegiance to one of these two schools and remained largely indifferent to theoretical debate.²² It organised itself along business lines with strong connections through its Chapter council and newsletter to the Brisbane Development Association (BDA), the Building Owners and Managers Association (BOMA), the Queensland Master Builders Federation (QMBF) and other professional organisations.²³

One initiative provided an exception to this general indifference. On his own initiative Donald Watson, who lectured part-time at the University of Queensland whilst working for Frank Spork, instigated the “Architecture is a Community Art” lecture series, a fortnightly event featuring a rich variety of notable local and international architects addressing a broad range of ideas and themes. It attracted large number of students eager for contemporary content. The series, which was only sporadically and inconsistently advertised and reported in *Chapter News*, began in April 1983 with a talk by local architect Russell Hall entitled “Bananas and Mangoes”.²⁴

“The Functions of Architecture”

It is against a background of professional ambivalence and isolated pockets of activism that the Queensland Chapter of the Institute organised and hosted the 1984 RIAA Convention in Brisbane from 16 to 19 June and at resort locations after. Convention Committee chair, Tom McKerrell approached Dan Callaghan to assist and Callaghan in turn, conscripted Spence Jamieson.²⁵ Callaghan and Jamieson who were team teaching 5th and 6th year design at Queensland Institute of Technology, devised the convention theme, title, logo and speakers. The plan was to be open to a range of ideas and to “Collect speakers and give them their space”.²⁶

The convention title was epiphorically appropriated from the 1980 Sydney conference.²⁷ The acknowledgment of “functions”, a nod to Sullivan’s reading of function as incorporating architectures’ pleasures rather than Durand’s positivist interpretation, but the subtlety of this distinction was lost.²⁸ Promotion material read:

The aim of the Convention is to give clarity and direction to the variety of attitudes expressed in recent architecture, and to explore the functions of architecture as perceived by current practice and thinking.²⁹

Jamieson’s logo featured a primitive hut created by two palm trees and overlaid with regulating lines. Phase two of the logo involved the its transformation into a pineapple through the projection of the pitch of the hut’s gable and the curve of the arc inscribed by the diagonal regulating line to become a book of tickets (Fig.3).

Securing international speakers was an issue and Callaghan and Jamieson sought assistance from John Dalton who was a colleague at QIT. From John Dalton’s home the trio phoned Christopher Alexander (too busy), Philip Johnson (too expensive) and finally Haig Beck, who assisted them in securing Ralph Erskine, Henri Ciriani, Uttman Jain, Hervin Romney of Arquitectonica and Ian Athfield.³⁰ London-based David Dunster (University College, London) and Haig Beck provided commentary on the days’ events. Robin Gibson conducted a site visit of the Performing Arts Complex then under construction, and Michael Keniger, quoting Rem Koolhaas’ description of Brisbane’s architecture, hosted a symposium with Rex Addison, Russell Hall and Gabriel Poole titled “Queensland’s Culture of Flimsiness”.³¹ These last two events timetabled against each other became a polarising moment around which the audience segregated into modernist and post-modernist sympathizers. Finally, Peter Cook exhibited drawings, completed whilst he was a visiting professor at the University of Queensland, at the Ray Hughes Gallery in Red Hill.³² Cook’s delicate line and wash drawings of flimsy bridges fanning across the Brisbane River and precarious towers laden with

vegetation and vestiges of occupation confirmed a culture of flimsiness and have long since been absorbed into his oeuvre.³³

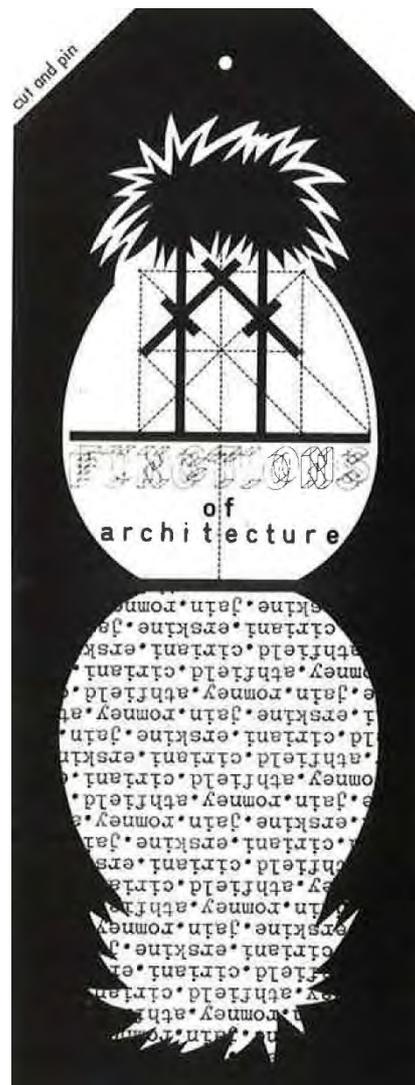


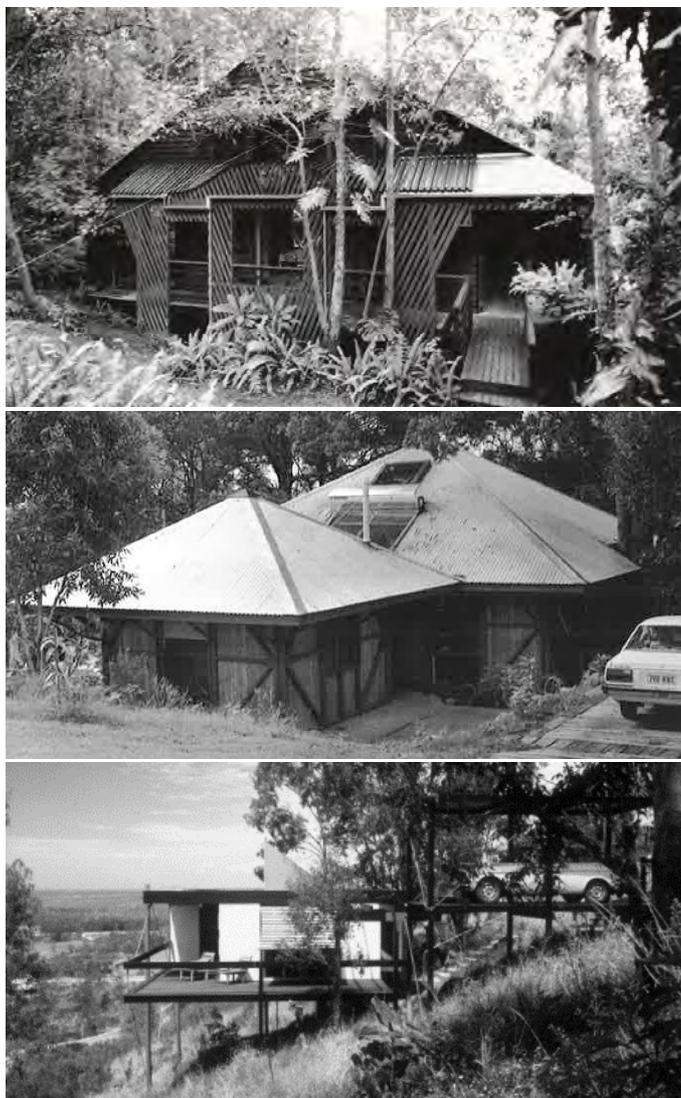
Figure 3. “The Functions of Architecture” logo as swing tag.
Designer: Spence Jamieson. Source: *Chapter News*, April 1984, 3.

“...in Brisbane there is a kind of culture of flimsiness that is breathtaking”.

It is noteworthy that it took outsiders Koolhaas, Keniger and Cook to recognize, describe and draw local and national attention to the essential characteristic of the local architecture culture. Lightness of construction and enclosure became *the* characteristic linking pre-existing domestic architecture (the Queensland House) to current mostly domestic work. Contemporary work, in turn, was framed in criticism as Regionalist in opposition to a modern orthodoxy.³⁴ Gabriel Poole’s Schubert House (1973) and Rex Addison’s house for his family in Taringa (1974) are frequently reproduced as evidence of the regional approach in Queensland, despite the fact that both architects reject that classification of their work. Indeed one consequence of the “Queensland’s Culture of Flimsiness” seminar was that debate in Queensland was reduced to a simple opposition between young “regionalist” practitioners arguing for a local culture and the practice establishment who adhered to functional modernism and were getting on with the business. The most renowned Brisbane architect at the time and proponent of the modern viewpoint was Robin Gibson. Gibson whilst not outspoken, had achieved a large output of government work, which bestowed on him an authority that could not be ignored. Russell Hall, Rex Addison, Gabriel Poole and others gained legitimisation through their association with and promotion by academic staff in the UQ Faculty of Architecture – most particularly Michael Keniger – and by this

QUOTATION: What does history have in store for architecture today?

means came to national attention. Brisbane's architecture came to be associated with a light and airy aesthetic. Koolhaas' original statement appropriated through quotation reduced the complexity in work to a simple opposition between regionalist and modern. In fact, architecture in Brisbane was far more complex than a simple polarity between modern and post-modern or between modern and regional.



Queensland's "Culture of flimsiness".

Figure 4. Taringa House (1974 and 1982) Rex Addison Architect.
Image: Michael Keniger. Source: <http://espace.library.uq.edu.au/view/>

Figure 5. Prasser Holiday House, Buderim (1982) Russell Hall
Architect. Image: Michael Keniger. Source:
<http://espace.library.uq.edu.au/view/>

Figure 6. Dobie House, Buderim (1972) Gabriel Poole Architect.
Source: <http://gabrielpoole.com.au/portfolio-view/dobie-house-buderim-1972/>

Brisbane in the 1980s demonstrated a pluralism not reflected in conventional historical accounts of that time; a pluralism that allowed for a range of post-modern languages, some of which shared the characteristic of flimsiness. This pluralism is apparent in *Australian Built: Responding to the Place*, a catalogue to accompany a photographic exhibition touring internationally. Work by Brisbane architects included the Addison House, Taringa (1975/1983) and the Manson House on Macleay Island (1985) both by Rex Addison Associates and the Gloster House Noosa Heads (1984) by Gabriel Poole and

Michael Gloster, which demonstrate the lightness and airiness attributed to regionalist thinking. Whereas the Kenlyn Centre (1983) by Noel Robinson and the high tech Mazda Parts Showroom (1983) by Edwin Codd, which were also included in *Australian Built*, demonstrate other preoccupations.³⁵ Also contributing to a plurality was work by Patrick Moroney, who completed a number of bar interiors including the Studio Bar and Moon Bar at the Belfast Tavern in Queens Street, the Prince Consort Hotel in Fortitude Valley and the American Inn at the Carlton Crest Hotel. These spaces, conceived as elaborate pop stage-sets referencing historic interiors and well-known art works such as “A Bar at the Folies-Bergère” by Édouard Manet, are decidedly post-modern but not regionalist.

Spence Jamieson and Don Watson completed a series of buildings with stripped brickwork. Jamieson’s, North Mackay Exchange for the Commonwealth Department of Post and Telecom,³⁶ Army Housing at Canungra (1984), and Arms and Services Building at Enoggera (1985) for the Commonwealth Department of Housing and Construction, deployed stripped masonry for contextual reasons.³⁷ Watson claims that the stripes on the award winning Southpoint (1981-2 dem. 2015) completed in the office of Frank Spork and Associates “were a result of a disciplining” of material.³⁸ Whilst Cunnington McKerrell’s mannered elaboration of facades on commercial developments “Celebrated” entrance, Noel Robinson Apartments at Maroochydore (1981) and Kenlynn Centre at Spring Hill (1983) played with glass block work and layered masonry screens respectively.³⁹ These projects, all different, are consistent with broad range of approaches and styles associated with post-modernism.

Discussion: Responses to the “Functions” Convention

It is perhaps unfair that the 1984 Brisbane convention did not generate the level of national media attention that previous conventions had on matters such as public housing, monumentality and the human scale. Henri Ciriani had just completed La Noiserai a Marne-la-Vallée (1975-1980) and Le George Sand a Marne-la-Vallée (1979-1981), and Ralph Erskine the Byker Wall (1968-1982). Uttman Jain was undertaking monumental planning and building projects for Universities in Jodhpur and Kota, and Ian Athfield, was challenging the New Zealand establishment with his radical and idiosyncratic work. Queensland’s *Chapter News* published chatty and descriptive pieces by Dennis Beitz on “‘Functions’ in Brisbane” and Geoffrey Pie on the social activities at “Dunk Island: The Beyond”.⁴⁰ In an attempt to sustain the Modern–Post-Modern debate, *Architecture Australia* published an article with the sub-heading “It’s childish to reject our Modern Movement culture say Ralph Erskine and Henri Ciriani, Heroes of recent, if not Modern architecture in their own way”.⁴¹ The selectivity of this interview is revealed when compared with Ciriani’s wide-ranging interview in *Transition* covering: philosophy; the romance of technology; myth and the problems of “Architecture talking to itself”; the issue of symbolism as inherent in an architecture of signs; a concern for writing that that ‘can be used in architecture’ as opposed to polemic.⁴²

Ciriani’s concerns about a reductivist and style-focused discourse in architecture were not isolated. In August 1984, *Architectural Review* editor Peter Davey devoted an entire edition to “Use and abuses of history”⁴³ and in 1985, Haig Beck published a paper by Roy Landau, “The Culture of Architecture: A Historiography of the Current Discourse” as part of special edition of *International Architect* on British architecture.⁴⁴ Landau proposed that an architect’s “Conceptual schema” and program of action was the key to discriminating between modes of architecture.⁴⁵ In formulating a theoretical basis for the pluralism that existed within post-modernism at that time, Landau made it possible for design outcomes, although formally different, to share a characteristic such as “flimsiness”. His framework also confirmed the obverse; that the presence of shared conceptual schemas, knowledge bases, settings, beliefs and actions constituted a culture or architecture. Koolhaas identified such a culture in Queensland and described it as a “Culture of flimsiness”. The depiction of Queensland architecture as “flimsy”, light and airy has resonated with others and has come to represent Queensland architecture, almost to the exclusion of other modes of operation.

Conclusion: The power of a Quotation

Rem Koolhaas' original statement – “So that in Brisbane there is a kind of culture of flimsiness that is breathtaking” - is an expression of his astonishment. It may have been astonishment at finding a culture of architecture in a place so removed, or the extremeness of the construction, or the scale of the intervention in relation to nature, or all of these, which astonished. Either way, the original statement directly references the material and spatial characteristics of an architecture, rather than a particular ideology. The reuse of such a phrase through quotation returns the debate about the culture of architecture to the material and spatial consequences of an architect's actions that is, in the words of Landau, to “The architectural settings, the thinking and preoccupations, which belong to those settings as well as the actors, institutions, and media of those settings”.⁴⁶ Finally, Koolhaas' statement registers as familiar, enabling it to be quoted, partly quoted or misquoted, to channel debate and to confer ideological legitimisation.

Endnotes

¹ Paul Hogben, "The Aftermath of 'Pleasures': Untold Stories of Post-Modern Architecture in Australia", in *PROGRESS: The 20th annual conference of SAHANZ*, Sydney, 2-5 October, 146-151. Seidler's position was that Post-modernism was a 'style,' and like the 'style' movements before it, it would be quickly forgotten.

² *Architecture Australia* 69, no.1 (Feb/March 1980): 66.

³ *Architecture Australia* 71, no. 5 (September 1982): 58-60.

⁴ Interview with Don Watson. No Queensland practitioners were on the initial list of architects invited to submit. Brit Andresen, then a lecturer at the University of Queensland, drew this oversight to the competition organizers' attention. No Queensland practitioners were on the initial list of architects invited to submit.

⁵ *Architecture Australia* 69, no.2 (April/May 1980): 39.

⁶ Andrew Metcalf, "Fabricating Engehurst", *Architecture Australia* (April/May 1980): 40.

⁷ Metcalf, "Fabricating Engehurst", 41.

⁸ Metcalf, "Fabricating Engehurst", 41.

⁹ *Chapter News* (August 1980): 3.

¹⁰ Metcalf, "Fabricating Engehurst", 41.

¹¹ Callaghan recalls the presentation of their scheme was met by silence. Jamieson recalls that George Baird labeled it "historicist" to which he, Jamieson, objected strenuously.

¹² "Rem Koolhaas", in *Transition* 1 no. 4 (November 1980): 14.

¹³ Paul Hogben, "The Aftermath of 'Pleasures,'" 146-151.

¹⁴ Interview with Michael Keniger.

¹⁵ Michael Keniger, "Department of Architecture, University of Queensland: Queensland Country Towns", RAI Queensland Chapter: *Chapter News* (April 1982).

¹⁶ Michael Keniger, Judy Vulker and Mark Roehrs. *Australian Architects: Rex Addison, Lindsay Clare and Russell Hall* (Manuka, A.C.T.: Royal Australian Institute of Architects, 1990), 4-5.

¹⁷ Paul Hogben, "The Aftermath of 'Pleasures'", 147.

¹⁸ "News", *Architectural Australia* 70, no.2 (May 1981): 20. John Andrews was presented with his Gold Medal at the 1982 Convention and gave the A. S. Hook Memorial Address. (1982 was the year of the Commonwealth Games considered by many to be Brisbane's coming of age.)

¹⁹ *Chapter News* (August 1982): 1. The 1982 Convention was held at Bardon Professional Development Centre 14-18 June 1982.

²⁰ Harry Seidler, "Internationalism", *Architecture Australia*, 71, no.5 (September 1982): 52-60.

²¹ "Conflict", *Architecture Australia* 72, no. 2 (March 1982): 30.

²² Interview with Dan Callaghan.

²³ *Chapter News* (March 1983): 3; *Chapter News* (June 1983): 4. In 1983, Chapter News announced the formation of the Brisbane Architect's Group (BAG) initially under the leadership of young graduates Peter Smith, a QIT graduate, and Frank Spork. Targeting 25-35 year olds, BAG sought to build networks for young architects aspiring to work in the highly lucrative commercial sector by promoting "Architectural services" based on "Competence and professionalism".

²⁴ *Chapter News* (April 1983): 4. Over the years speakers included Peter Corrigan (1983), Andrew Metcalf, (1984) Will Alsop (1984), Blair Wilson (1984), Andrea Oppenheimer Dean (1984), James Montague (1984), Jack Zunz (1984). In 1985 speakers included Neville Twidale with Bruce Buchanan, Noel Robinson and Rex Addison on post-offices, Michael Bryce, Philip Cox on "Attitudes to Conservation", Phil Harris on climate and responding to place, and Peter Davey on abstraction and regionalism (June 1985).

²⁵ *Chapter News* (July 1984): 4. The full committee comprised Danny Nutter (National President), Dudley Wilde (Queensland Chapter President), Tom McKerrell (Committee Chair), John Deshon (Treasurer), Geoffrey Pie (Sponsorship and trade exhibitions), Dan Callaghan (Program and speakers), Spence Jamieson (Graphics and theme), Dennis Beitz (Publicity and Promotion).

²⁶ Interview with Spence Jamieson. Jamieson describes a deliberately "heterogeneous" approach.

²⁷ Epistrophe is a figure of speech that involves the repetition of a word or phrase at the end of successive clauses or sentences. Epistrophe also known as epiphora or antistrophe. The word epistrophe comes from the Greek for "return".

²⁸ Interview with Spence Jamieson.

²⁹ 'News item,' *Chapter News* (March 1984): 3.

³⁰ The trio first contacted Philip Johnson phoning him from John Dalton's home phone.

³¹ "Rem Koolhaas", *Transition* 1, no. 4 (November 1980): 14.

³² Peter Cook and Ray Hughes, *Tower Projects* (St Lucia, Qld.: Department of Architecture, University of Queensland, 1984).

³³ Peter Cook, "Design for Sleektower and Veranda Tower", Brisbane, Queensland, Australia, 1984. <https://au.pinterest.com/explore/peter-cook/> accessed 28/02/2017.

³⁴ Michael Griggs and Craig McGregor eds., *Australian Built: Responding to the Place* (Sydney: Design Arts Board of the Australia Council, 1985). Also, Roger Pegrum, *Details in Australian Architecture V1 and V2* (Canberra: RAI Education Division 1984). Pegrum was far more catholic in selection of projects for inclusion. Queensland architecture was still overrepresented by domestic projects in timber including Noel Robinson's Lahz House (1980), John Mainwaring's Mission Beach Bungalows and Noosa Sound House (1982) Lindsay Clare Villari's Goertz House (1985) and Geoffrey Pie's Perigian Beach House (1985).

³⁵ Michael Griggs and Craig McGregor eds., *Australian Built: Responding to the Place* (Sydney: Design Arts Board of the Australia Council, 1985); Graham de Gruchy, *Architecture in Brisbane* (Bowen Hills: Boolarong Publications with Kookaburra Books, 1988): 111.

³⁶ Interview with Spence Jamieson.

³⁷ Ashely Paine, "Institutional Polychromy: The Striped Architecture of Don Watson and Spence Jamieson", *Architecture, Institutions and Change: Proceedings of the Society of Architectural Historians, Australia and New Zealand* eds. Paul Hogben and Judith O'Callaghan (Sydney: SAHANZ, 2015): 473-474.

³⁸ Paine, "Institutional Polychromy", 472-473.

³⁹ <http://www.mckerrellarchitects.com.au/about.html>. Also de Gruchy, *Architecture in Brisbane*, 126.

⁴⁰ *Chapter News* (July 1984): 5.

⁴¹ "Architectural Forum: No mere kid's games", *Architecture Australia* 73, no. 6 (November 1984): 66. Interview with Geoff Hanmer and John Sanderman

⁴² "Interview: Henri Ciriani", *Transition* 4, no.1 (October 1984): 5-7, 25.

⁴³ "Use and abuses of history", *Architecture Review* (August 1984) entire issue.

⁴⁴ Roy Landau, "Theory and Practice of Cultural Criticism: British Architecture", *UIA International Architect* 5 (1984): 6.

⁴⁵ Landau, "Theory and Practice of Cultural Criticism", 8.

⁴⁶ Landau, "Theory and Practice of Cultural Criticism", 6.

