

MAURO BARACCO

Theoretical positions shared in the past with Peter Corrigan through collaborative academic activities engage with the notions of critical resistance and marginality. This presentation will discuss the significance of these empathetic positions as seminal to forms of proximity and analogy between intellectual rather than necessarily aesthetic approaches. These empathetic conditions and their impact on the extended community and industry world will be discussed in relation to both the academic and architectural practice context and their reciprocal intertwinement.

Mauro Baracco is an Associate Professor and Deputy Dean International in the School of Architecture and Design of RMIT University, and Director of Baracco+Wright Architects, Melbourne

NIGEL BERTRAM + MARIKA NEUSTUPNY

Some peculiarities of Melbourne’s Swanston Street civic character, understood through an analysis of details in Edmond & Corrigan’s Building 8. Various details and furniture found within Building 8 are a direct response to elements found within older, surrounding public buildings in the precinct such as the City Baths, State Library, Percy Everett’s Bowen Street buildings and to more general fragments of Melbourne’s ‘street architecture’ – which both explicitly and implicitly influenced the built outcome at RMIT. These details, definitions and understandings constituting a local civic precinct (both exterior and interior) have in turn influenced, been extended and elaborated upon within the multi-authored New Academic Street project.

Marika Neustupny and Nigel Bertram are directors of NMBW Architecture Studio and have taught at both RMIT University and Monash University.

PETER BREW

Ideas – Plural . Plural more than one. *If we did not have the ability to express our own emotions in sounds, we could never understand the meaning of sounds produced by others. We understand only what we ourselves can do.*
Wolflin’s Doctoral thesis posits an immediacy to encounter and experience. So here, too, we must say: Physical forms possess a character only because we ourselves possess a body. Think of Robert Pierce’s images of the sick and the blind, the invalid entering the Chapel of St John in Box Hill. This is an architecture not of first principals so much as first thoughts. I look at the immediacy gesture and circumstance coincide in the architecture of Edmond and Corrigan not as the representation of the idea so much as ideas occurring, through itself, and it is this immediacy of first thought, of expression we encounter truth to us.

Peter Brew studied architecture at RMIT between 1985 and 1989, since then he has practiced as an architect. He recently completed a PhD and is currently a lecturer at RMIT University.

EMILY DAVIES

One Wednesday, Corrigan dropped a set of drawings on a table at a tiling pattern he’d designed for a new column outside the new library in NAS. He pointed to them and just said, in a deliberate croak - “This is important.” When asked what the colours referenced he replied, with a twinkle in his eye, the brightest he looked all semester and said “Me.”

Currently a student in the final semester of the Master of Architecture at RMIT University, Emily Davies took part in the 2016 Design Studio called “After the Election” led by Peter Corrigan. butcorrigansaid.com

SIMON DRYSDALE + ROBERT LUXFORD

Recorded as series of rarities and B-sides, the ‘date tape interviews’ retrieve a unique glimpse into new millennial concerns. Voiced by a select list of architects practicing in Melbourne and recorded by Simon Drysdale and Robert Luxford, the interviews were framed around the following three questions;

1. What are your hopes?
2. What are your fears?
3. What is the best piece of advice you have ever received or given?

Fast forward 14 years these tapes, lost, were rediscovered in the dangerous bushland surrounds of a country hamlet and offer a series or private bootlegged recollections.

This is an intimate portrait of Peter in the den of his Eden.

Simon Drysdale is Principal of Marchese Partners, Melbourne and sessional educator in the Master of Architecture at RMIT University, Simon has worked across Australia and overseas in both public and private sectors.

Robert Luxford is Director of Vivid Communications. Specializing in visual communication and spatial wayfinding in complex urbans spaces, Rob has teamed with many nationally revered built environment design firms and award winning architects.

LEONA DUSANOVIC

Attending various performances was compulsory in Peter Corrigan’s studio. I distinctly recall him noting during a class that ‘Lucy Guerin is a genius’. Lucy Guerin is a choreographer, I didn’t know much about her work at the time. What Corrigan’s design studios permitted was a personal way to look at things. As such I will be using Lucy Guerin’s work as a medium through which to moderate some easy assumptions about the work of Edmond & Corrigan, and, as an example of a cause of influence.

Leona Dusanovic is deeply concerned about architecture and the built environment. She lives & works in Melbourne.

HARRIET EDQUIST

One day in 1987 Peter bailed me up in the street and asked if I would be interested in helping out at Transition. I said “yes” and a few days later was taken to meet Karen Burns. Afterwards, when I turned up at the office where she and Paul Morgan were editing the magazine my career at RMIT began. I had known Peter and Maggie for some years and it was their work, together with the intensity of working on Transition, that taught me a lot about being a Melbournean, a lesson that lies at the heart of the Design Archives.

Harriet Edquist is Professor of Architectural History, a past Head of School of Architecture and Design and foundation Director of the RMIT Design Archives which was established in 2007.

PAUL FOX

To scale the heights of knowledge. This paper explores the importance of the library and the scholar in Peter Corrigan’s practice. It argues Peter’s unwavering belief in libraries, the book and scholarship was central to his reading of architecture. Peter’s scholarship and contemplation created an imaginative and theatrical discourse about the city and the suburb that is sorely needed in Melbourne today.

Dr Paul Fox is an Honorary Fellow, Faculty of Architecture, Building and Planning, University of Melbourne, who annually pruned Peter and Maggie’s pear tree while Peter held the ladder.

SENESIOS FRANGOS

Professor Peter Corrigan was more than an educator and an architect. He was a master director who created the most exploratory play of all time. It was never played on the stage of the state theatre but around a humble wooden table located on the second floor at 46 Little La Trobe St. At times combative and at times physically and mentally testing, the production has cemented itself as the unsung hero behind the culture of the city. This project describes 8 characters or cast members in order to depict the wide scope of influence it has had for over four decades.

Senesios Frangos is a current Master of Architecture student at RMIT University and was a student of Mr Corrigan’s Design Studio, ‘After the Election’. He currently works at ARM Architecture.

LAUREN GARNER

“Theatre and architecture are, at their most potent, the point where words stop and emotions, memory and feelings start to kick in.” This talk navigates my second hand experiences of Corrigan’s theatre design work: from practicing under an office overseas who were well acquainted by his set designs, to my recent graduating project at RMIT. Both aimed to construct moments or spaces that express and empower a radically distinct vision of a city’s evolution in the face of time. Corrigan’s theatre work, with its seemingly extraneous adornment and rhetorical amplification, was deployed to lift spirits and to provide material for the collective memory of it’s audience. These simple gestures contain a very relevant proposition: architecture is not mere problem solving, it’s about creating something to talk about, something to locate us in the world.

RMIT Architecture & Urban Design alumna 2017, recipient of the Peter Corrigan Medal for Major Project (Supervised by Mark Jacques and Dean Boothroyd) and Graduate Architect at MCR.

ELI GIANNINI + CATHERINE RANGER

MGS Architects’ work reflects the legacy of Edmond Corrigan’s architecture through the work we have completed in suburbia, one of Peter Corrigan’s favoured genius loci. Eli Giannini and Catherine Ranger will discuss how their work relates to Peter’s teachings and how it can be framed through the interest he transmitted on bricolage, Arte Povera and the improvised. Making architecture through the collecting and arranging of ‘found objects’, each carrying social, political and cultural capital, will be explored as both a point of departure and a recurrent theme in their ideas-driven architecture.

Eli Giannini is the ‘G’ in MGS Architects. Eli has been responsible for winning numerous industry awards for the practice. She brings to her work tenacity and passion for the craft of design with

a special interest in developing architectural typologies into project specific responses.

Catherine Ranger is an associate director of MGS Architects whose keen eye for detail sees her responsible for continuing to shape the practice’s design vision and creative ambition. Catherine’s approach to design is one that explores the idiosyncrasies found in abstracting images, forms and patterns from their historical, social and environmental contexts.

PHILIP GOAD

In early 1982, as a student, I was ‘lent’ by Peter Crone to Edmond & Corrigan to document three houses for the Ministry of Housing in Kay Street, Carlton. Thirty years later – after three more stints at Edmond & Corrigan (the last being RMIT Building 8 in 1990-91) – I realise now the influence of those houses on Melbourne’s architecture culture and my own career. They spoke of an architecture sponsored by government that might be dense with ideas and also able to speak to a broader community other than just architects. Kay Street still seems fresh, thrillingly vulgar, lived in and almost loved.

Philip Goad is Chair of Architecture and Redmond Barry Distinguished Professor at the University of Melbourne. He is the co-editor of The Encyclopedia of Australian Architecture (2012).

CONRAD HAMANN

Edmond and Corrigan have reshaped how we see Australia’s architectural history and ideology. Their designs, by example, challenge the central parts of Australian architectural history and criticism: (i) traditional assumptions about a distant metropolis and its example to Australia, (ii) the obligation toward ‘the mainstream of modern development’, (iii) the primary mission in Australian architecture being the installation of good taste in an implicitly provincial and isolated population and (iv) the restoration of a colonial and Georgian order. This came through Edmond and Corrigan’s influence on architectural thought through Halftime, Transition and other writing, contribution to a history unit in architectural teaching, teaching by narrative, and through personal writing and design.

Conrad Hamann is Associate Professor of Architectural History at RMIT University, and the author of “Cities of Hope: Australian Architecture and Design by Edmond and Corrigan, 1962-2012.”

PAUL VAN HERK

These eight minutes make the experimental proposition, via Edmond & Corrigan’s Myers House (2008), that the architect-designed house is a customer’s prison and a liberating gift to others who come before and after. Eight minutes worth of images of the intensely wrought interior are used to hack out a firebreak between the conflated concepts of spaciousness and freedom. On the one hand, spaciousness is an anti-terrorist architectural quality. Freedom requires no hands, and does not run out of time. The narrative begins following the rhythmic to and fro motion of an oppositional pendulum and within eight minutes settles into a rhythmic discordance as per the collective manner.

Paul van Herk is a project architect at McBride Charles Ryan Architecture and a history and design tutor at RMIT University. He writes and presents via FLOG! publications and is the founding director of Identikit studio.

VERA MÖLLER on behalf of PHILLIP HUNTER

During the mid 1990’s artist Philip Hunter explored Edmond & Corrigan designs of fire stations and the Museum of Victoria project design of Libeskind and Edmond & Corrigan, as both conceptual challenges and graphic motifs in sequences of drawings and paintings. These motifs replicated the architectural model to the extent that they were skeletal and did not attempt to simulate the look of actual buildings. As Hunter argued they did not historicise or emphasise the material evidence of the past, nor did they acknowledge the suburban/urban landscape that the designs were intended to occupy. For Hunter they became vehicles for multiple projections, metaphors for the processes of construction, signs of interaction with landscape in general.

Dr. Philip Hunter 1958 -2017 was an artist and lecturer working in Melbourne.

EMMA JACKSON

Australia, like religion is messy; the terrible, the glorious, and the ordinary co-exist. Peter Corrigan beat a fat track through the polite aesthetics of Australian architecture to show us how joy enables those difficult truths to sit in a room together. Architecture that gives agency to truth and not Architecture that styles it out. I have introduced the methodologies I see in Keysborough into design studios at RMIT as a way of approaching difficult territory and revealing rather than resolving a lack of cohesion. The intent is to provoke students to look beyond the obvious singular interpretation and embed conflicting histories and readings into architecture. Architecture that speaks to those who care to listen, and underwhelms those who don’t.

Emma Jackson is a senior lecturer at RMIT University in the School of Architecture and Urban Design and the Program Manager of the Master of Urban Design and is currently undertaking a PhD at RMIT University.

IAN MCDOUGALL

1972.“Now such terms as ‘conventional’, ‘ordinary’, or even ‘dumb’ have a certain innocent homespun air about them...[but] to succeed with the ‘dumb’ and the ‘ordinary’ requires very considerable powers of invention and a particularly assured eye..”
1977. “Our office work is Australian.....(and) Australia is about a rough sort of ideas that are true to us. Not about a polished refined identification of ideas that may well be true overseas...The buildings produced ... are what I would like to regard as ‘poor architecture’...”
1993. “Here was another example of the deterioration of the national debate. The choice too often is to settle old scores and ignore the energy and vision...of the enterprise....We are raised by the local clans to barrack for teams and tribes and myths. But today we need to barrack even more strenuously for the birth, life and evolution of ideas.”
2012. “Both theatre and architecture are, at their most potent, at the point where words stop and emotions, memory and feelings start to kick in...A reliable rule of thumb... is that content dictates form”

Ian McDougall studied under Peter Corrigan and became a friend. Ian is the “M” of ARM and has taught at RMIT University and University of Adelaide.

VIVIAN MITSOGIANNI

This presentation will speculate on the idea of a culture; involving a biased recounting of lessons drawn from a few people through several brief moments in time, on creating environments in which ideas can thrive, the importance of turning up, of struggle and failure and why we would both-er. In ‘the laughter of liberation/the authority of vision” (AA 2003 and Cities of Hope: Remembered/ Rehearsed in 2012) I wrote about Peter Corrigan’s teaching at RMIT noting that he “...has taught successive generations how they might prepare for an ethical life of architecture, and why, despite an awareness of architecture’s ‘profound limitations’, they might still strive “to build the unbuildable”. In 2000 at the Halftime Club 21+ Forum session titled “Where do we go from here? XXXX” I suggested that “I am interested in what is to follow. I am not interested in the projects that I will easily think are competent or even good, but rather, the projects, that will...make us question our ability to judge, that will challenge frames of reference.... Like a lot of my peers, I do think that the game is in crisis, unlike some of them though, I wonder when it hasn’t been, and I wonder why this shouldn’t be seen as a personal, collective and minor call to arms. More propositions are needed even if they are Not Quite Right...and we need to record them.”

The presentation will oscillate backwards and forwards in time between; RMIT Peter Corrigan Design Studios, the work of Edmond & Corrigan; some self-consciously discursive and polemical environments in Melbourne – speculating on their influence on my own thinking and projects and my current sense of what an architecture school should be and do.

Professor Vivian Mitsogianni is Deputy Dean and Head of Architecture & Urban Design at RMIT and a partner in M@ STUDIO Architects.

VERA MÖLLER

My kinetic, knitted installation projects, birdland, 1999 at 200 Gertrude Street, and coockooland, 2003 at the NGV, Melbourne, considered the shape of specific items of clothing, balaclavas etc. I incorporated the dual processes and sensations of watching and being watched. The oscillating psychologies that might be encountered between the activities of the observer [experienced as ‘comfortable’ seeing] and the disquieting condition of being the subject of observation were core ideas. In this context I considered Edmond & Corrigan’s design for the Niagara Gallery project of 2002. Processes of watching and looking in a gallery context, aspects of voyeurism and their functions within architectural spaces came into play.

Dr. Vera Möller is a visual artist and lecturer working in Melbourne.

PAUL MORGAN

From the Ground Zero of Edmond & Corrigan’s Chapel of St Joseph, Box Hill, Paul will draw a link through his time painting backdrops for Peter’s stage designs at The Pram Factory and La Mama theatres, to understanding the mise–en–scène design of St Joseph’s. From there he will investigate the strange coincidence that PMA’s project types map exactly almost those of Edmond & Corrigan then project forward from Corrigan’s touchstones: his contention of architecture’s humility, the libidinous pulling in of images and ideas from outside the discipline and the questioning of how an architect should act in the world.

Paul Morgan is Director of Paul Morgan Architects. Since 1989 he has frequently been a Studio Leader in the RMIT School of Architecture.

THOMAS MURATORE

A legacy contributes to our understanding of community and place. In many ways legacies act as an index alongside and against which we develop our own values, but by definition have the author’s imprint left upon them. In this way, a legacy is not a passive heirloom but an active part in the formation of identity. To broaden our understanding of history we might include voices outside of the dominant narrative, in a process similar to that undertaken by Peter Corrigan when he too looked to the periphery for freedom from the legacies of his time.

Thomas Muratore is a graduate of architecture based in Melbourne. He holds a Bachelor of Improvised Music from the Victorian College of the Arts (2011) and a Master of Architecture from RMIT University (2017).

CHRISTINE PHILLIPS

Like a techni-coloured dreamcoat of Peter Corrigan’s architecture, the presentation will interweave an assemblage of material to draw out three narratives: The nature of Peter Corrigan’s distinctive Design Studio Teaching; the influence this has had on Design Studio Teaching Culture at RMIT today, and the influence his teaching and philosophy has had within Melbourne architectural practice. This angle stems from my own experience as a former student of Peter Corrigan, my former role in leading the First Year ‘Culture’ Stream in conjunction with Peter Corrigan, and from my current positions as Coordinator and Studio Leader within the RMIT Bachelor of Architectural Design studios, as well as my role as an architectural critic.

Christine Phillips is an architect, writer and academic. She is a director of OpenHAUS, a lecturer at RMIT University and contributes to media, publications, exhibitions and practice.

MARK RAGGATT

KENT I have a journey, sir, shortly to go; My master calls me, I must not say no.
ALBANY The weight of this sad time we must obey; Speak what we feel, not what we ought to say. The oldest hath borne most: we that are young Shall never see so much, nor live so long.
- William Shakespeare, King Lear, Act V, Scene III

So what now? What’s next? Time for the Rococo or back to first principals? Is Melbourne a crucible melting down the same stuff forever? Do we stand divided, still?

Mark Raggatt is a Director of ARM Architecture. He was the founding editor of the influential magazine Subaud co-editor of Mongrel Publication and a principal contributor for the ARM monograph, Mongrel Rapture.

LEON VAN SCHAIK

Early in my days in this city Peter took me to a ‘Lightning Premiership’ at the now demolished Waverley Stadium. Sitting in the front row we watched all the AFL teams play off against each other. I began the day completely bemused by the numbers of men on the field, and around its edge. Viscerally I objected when play went ‘off-side’. Corrigan whispering non-stop into my ear, I slowly learned the rudiments and the character of each team. I was inducted into a new connoisseurship, a trajectory that still guides my writing. Later Peter influenced my choice of shirts.

Leon van Schaik AO, is Professor of Architecture with an Innovation Chair in Design Practice Research at RMIT University. He has written books on spatial thinking, the poetics of architecture and the processes involved in procuring innovative architecture.

DAN SCHULZ

In the practice of Peter Corrigan, both as architect and teacher, there is an honest volatility between historical and domestic time, and the sustained murmur of human spirit that, today, is difficult to discern over the flushing of fast waste. By asking the question, ‘what is the rhythm of today?’ I will exhaust the already satiated remark ‘Architecture is an expression of culture’ by reflecting upon the bathrooms of Edmond and Corrigan. In the design of a building’s toilets we can journey through notions of place and hygiene; the vermiform world of the Vikings, changing conceptions of time following the French revolution and the creation of the society of the sofa.

Dan Schulz is graduate of architecture at RMIT and a former student of Peter Corrigan’s.

LAURA SZYMAN

Are you a first year architecture student at RMIT? Have you completed your Bachelors at another university? Did you miss out on taking the studio? WOULD YOU LIKE TO TALK ABOUT CORRIGAN?

“Hello! We’re missionaries, students from the Studio of Peter Corrigan of RMIT University and we’d like to take a few minutes to speak with you about his work.”

This pamphlet will help to inform and educate with

regards to the myriad apocryphal tales which have surrounded the Corrigan studio for years. The act of disubjecting the studio, amongst past students, is ubiquitous, for until observed any of the myths about Schrödinger’s Professor are both true and false.

Laura Szyman is currently completing her Master of Architecture at RMIT University. She undertook the Corrigan studio ‘Magic Mountain’ in the first semester of 2016.

MICHAEL SPOONER

The library of Peter Corrigan was a small world in the centre of Melbourne conjured from a milieu of books and artefacts, brought together as attendants to the curation of a life.

I am not interested in talking about Peter’s library. This extends far beyond my knowledge. I wish to speak through my own– however poor in comparison. I had a collection of books before I knew Peter, but it was through the vital proportions of his friendship that I was encouraged to give serious thought to my domain.

Dr Michael Spooner is a Lecturer in Architecture & Urban Design, RMIT University. His teaching, projects and writing can be viewed at www.thexhausted.com

KERSTIN THOMPSON

Edmond and Corrigan’s three fire stations for the MFB - in Keilor, Oakleigh and Windsor - form a compelling essay on situated architecture. Despite dealing with a repeat type they avoid the ‘cookie-cutter’ approach and instead create an enduring, particularly local architectural legacy that provides a disciplinary context from which to draw upon in future works.

The presentation will explore how this suite of fire stations has been an important reference point and influence on KTA’s work for the Victoria Police. Our suite of Police Stations use architecture as a localising force within their neighbourhoods and collectively form a network of civic infrastructure to under-pin our suburbs and towns.

Kerstin Thompson is Principal of Kerstin Thompson Architects and currently Professor of Design in Architecture at VUW (NZ) and Adjunct Professor at RMIT University and Monash Universities. The practice focus is on architecture as a civic endeavor with an emphasis on the users’ experience and enjoyment of place.

IGEA TROIANI + ANDREW DAWSON

As RMIT graduates and founders of the Oxford based practice, Original Field of Architecture (OFA) we are part of ‘the current generation of Australian architects, educated through years of Post-modern revisionism”[1] who moved away from Melbourne after graduation. Here we reflect on Edmond & Corrigan’s influence on our architectural design pedagogical and practice methodology, referring to their Kay Street Housing, Carlton (1983-84), a humble but provocative building that we passed daily. We argue that Edmond & Corrigan’s ideology of the spiritedness, brashness and criticality has carried through us overseas and appears in a lineage of suburban, brick Anglo-Australian OFA projects in Oxford.

1. ‘Vulgar, Brash, Cheap, Garish in Appearance’: A Genealogy from Edmond & Corrigan in Melbourne to Original Field of Architecture in Oxford” Authors: Andrew Dawson and Igea Troiani (PhD)

Andrew Dawson and Igea Troiani founded Original Field of Architecture in 2008. They have lived in the United Kingdom since 2005, having formerly worked in practice in Melbourne and Münster, Germany and in practice and education in Brisbane and Oxford.

ELEANOR TULLOCK

‘Edmond & Corrigan + Peter Corrigan Influence Event’ dwells on the practice of a man who inducted us all into a world where opening a tin of tuna can be an artform. My 8 minutes will be a reflection on how Rakishness as a life art can be applied as a structural system. Through a series of explorations of mechanistic and flexible projections of consciousness – on fish, on fat, on colour, and on radiowaves – I will ask, in the wake of Professor Corrigan’s legacy, whether the metaphor in built form has been brought to its final phenomena, and subsequently must end.

Eleanor Tullock (Mr/Mrs E. TLCK), 27, current location; Melbourne. Former student of Professor Peter Corrigan

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Special thanks to RMIT Architecture Culture Capture Elective students Ketsa Jerome and Jan See Oi.

For event, speaker presentation schedule and future news, please visit: <http://architecture.rmit.edu.au/category/events/corrigan-influence/>