

## **Elementary, My Dear Watson?**

Don Watson's TAFE, 1992-'97

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### **Abstract**

*The online free dictionary defines “elementary” as “simple”, or “rudimentary”. The TAFE (Technical and Further Education) colleges that architect Don Watson designed while working for the Queensland State Government Department of Public Works are, however, anything but. Built predominantly during the 1990s, they are an inventive collection of geometrically precise educational buildings that draw on a wide palette of references. Robert Venturi, Aldo van Eyck, Frank Gehry, Louis Kahn and Robert Graves are only a few of the architects whose work Watson cites, and cleverly combines with references to Japanese architecture, 18<sup>th</sup> century Jeffersonian ideas of campus planning and local (Queensland vernacular) patterns of exterior timber studding. Watson’s TAFE colleges thus present some of the purest expressions of postmodernism in Queensland. And yet, these buildings have thus far not been well studied or comprehensively theorised. Focusing on Watson’s first five TAFE buildings – the technology buildings at the Toowoomba College of TAFE (1992-1995), the computing amenities building at the Ithaca College of TAFE (1992-1995), the administration and teaching building at the Gateway College of TAFE (1992-1995), the applied sciences complex at the Logan Institute of TAFE (1995-1996), and a student centre at the Southbank Institute of TAFE (1996-1997) – this paper investigates what Watson cites and to what end. Drawing on interviews with the architect himself, and relying on select quotations from these conversations, the paper highlights the rationales that informed the selection of references that Watson chose to incorporate in his designs. Positing that Watson did not quote to reactivate the past, but to (quite literally) construct new, contextually apposite realities, “Elementary, my dear Watson?” will demonstrate that more than arbitrary (or ‘elementary’) assemblages, Watson’s buildings constitute eloquent expressions of Venturi’s concept “the difficult whole”.*

## Introduction

Don Watson's architectural career began in 1964, when he enrolled in the architecture course at the University of Queensland (UQ) in Brisbane. After three years of full-time study, he spent the following three years working part-time for several eminent Brisbane architecture firms, including James Birrell and Partners<sup>1</sup> and Hayes and Scott,<sup>2</sup> while continuing his studies part-time, as was common then.<sup>3</sup> What was, however, not common was the then climate at the School of Architecture. In the second half of the 1960s, the architecture programme at UQ was in a state of change; trapped between the (increasingly discredited) edicts of modernism, proclaimed by Professor Robert Cummings, and the experiments of young, "rebellious" lecturers, such as Bill Carr.<sup>4</sup> The tense climate in the UQ School of Architecture echoed a broader crisis that was taking shape in architectural culture, which was fuelled by critical thinkers, such as Robert Venturi, who in 1966 published *Complexity and Contradiction in Architecture*.<sup>5</sup> Although Venturi labelled his book a "gentle manifesto",<sup>6</sup> it in fact sharply critiqued (what he perceived as) the ideologically bankrupt and symbolically vacuous architecture of modernism: "Everything [in this book] is said in the context of current architecture and consequently certain targets are attacked – in general, the limitations of orthodox Modern architecture and city planning..."<sup>7</sup> Drawing on both vernacular and architect-designed examples of built work, *Complexity and Contradiction* opposed the simple diagrammatic architectural forms that were popular at the time and, instead, made a case for "the difficult whole", described by Venturi as an architecture that favours "the difficult unity through inclusion [over] the easy unity through exclusion ... [and] includes multiplicity and diversity of elements in relationships that are inconsistent ... perceptually".<sup>8</sup> The concept of the difficult whole, along with contemporary pleas for a greater use of iconography in architecture, strongly appealed to a polymath like Watson: "I like the idea that buildings carry meanings and are not just abstract ... I don't see the building as collage (I dislike arbitrary assemblages) I prefer – it is a Venturi term – 'the difficult whole'".<sup>9</sup>



**Figure 1.** Designed by Don Watson, the 'Campbell House' won the RAI A Robin Boyd award for residential architecture in 1989.

(Photograph by Richard Stringer)

It, however, took several years, decades even, before Watson was afforded the opportunity to develop his own built expression of a "difficult whole". After he obtained his Bachelor degree in 1970, he travelled overseas, where he worked for AB Waters and Associates in London for one year before returning to Brisbane in 1972. Upon his return, he picked up a job in the office of Geoffrey Pie, where he led the commercial redevelopment of the T.C. Beirne's "Fashion Valley" building; converting its façade into an extraordinary piece of op-art.<sup>10</sup> From 1974, Watson practised as an architectural consultant, undertaking research for the National Trust of Queensland as well as private commissions. One remarkable example are the supergraphics that he designed for the interior of

Brisbane's temporary International Air Terminal (1975), which *Architecture Australia* described as "bold colour schemes", creating 'an appropriate atmosphere' in each special area of the building.<sup>11</sup> The walls of the departures lounge, for instance, were adorned with blue skies and stylized clouds to prepare passengers for the impending air-travel, while the aestheticized green trees and hills in the arrivals area summoned a "back-to-earth" feeling. Finally, geometric shapes, bands and colours echoed the busy atmosphere in the terminal's arrivals and departures hall. From 1979, Watson combined his private consultancy with a position as half-time lecturer at UQ. There, teaching design, supervising history theses and organising a public programme, he greatly impressed on a generation of young, aspiring architects.

1989 was a pivotal year for Watson. Two things happened. First, he won the RAI (Royal Australian Institute of Architects) Robin Boyd award for residential architecture that year for his design for the Campbell house at Graceville.<sup>12</sup> This house, it could be argued, was Watson's first large-scale – it occupied more than 500 square metres – interpretation of a "difficult whole", and cemented a design approach that he had been perfecting for years, both in theory and in practice. Straddling its steep site with a plan based on strong geometric shapes, the Campbell House masterfully blended references to traditional Queensland housing, South-east Asian building and arts and crafts design<sup>13</sup> – the latter so much so that a book published in 2004 erroneously labelled the building an "excellent example" of a 1920s art deco house in Brisbane.<sup>14</sup> The second key event that happened in 1989 was a crucial reorientation of Watson's professional career. After a decade of half-time teaching, and shortly before being bestowed the RAI Robin Boyd award, Watson left UQ and joined the Queensland Department of Public Works. It was there that he was afforded the opportunity to fully articulate his understanding of Venturi's concept of "the difficult whole".

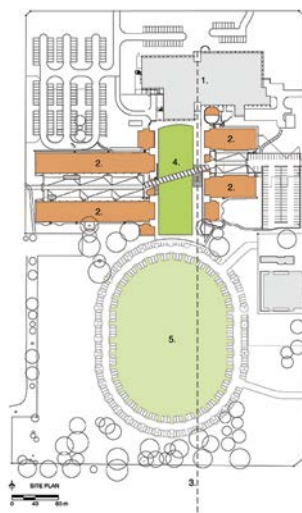
After spending two years in the Health, Law & Order Section, Watson was reassigned to the Special Projects & TAFE (Technical and Further Education) section in 1991, where he, over the following fifteen years, designed eleven educational buildings for seven TAFE colleges across southeast Queensland.<sup>15</sup> These buildings, although differing in formal expression, are all carefully curated assemblages of architectural references with strong geometric shapes that cleverly respond to both their site and programme. Witty and wise, Watson's TAFEs are among the finest examples of postmodernism in Queensland, but have thus far been largely overlooked by Australian architectural historiography. This paper aims to address this oversight. Through formal analyses of his first five TAFE buildings, which he designed as a cluster between 1992 and 1997, and intense exchanges with Watson about these buildings,<sup>16</sup> this text not only illustrates how his designs gave shape to Venturi's concept of 'the difficult whole', but posits that Watson did not quote to reactivate the past, but to construct new, contextually apposite realities.

### **Controlled Geometries In Place**

The first TAFE buildings that Watson designed were the workshops and lecture rooms for the Toowoomba College of TAFE (1992-1995).<sup>17</sup> When first visiting the site, Watson found an expansive, open area, occupied in the north by a large, three-storey concrete building designed in the 1980s by Hume and Webster. The central spine of this building ran north-south, aligned with a memorial located in the park bordering the site's southern edge. Aerial photos revealing the footprint of a large oval between the Hume and Webster building and the park – the remnants of the Royal Agricultural Society showground, which was relocated a decade earlier – inspired Watson to organise the Toowoomba campus around this existing north-south spine. This would enable him to create a graded sequence of public open spaces at the heart of the campus, starting with a new campus courtyard in the north, through the re-instated oval in the middle, down to the parklands in the south. Although the seed for this campus-plan was sown in 1992, it would take more than a decade before the oval was reinstated and his concept was fully realised.<sup>18</sup>

Nevertheless, the first step towards its realisation was taken in the early 1990s, when Watson

accommodated the campus' new programme in four elongated buildings that "traversed" the site from east to west on either side of a newly created campus courtyard. Where they border the courtyard, these buildings accommodate lecture rooms, and beyond: workshops. Watson insisted on keeping all four buildings single-storey only, to ensure easy access for deliveries. However, by keeping the ridgeline of the buildings level across the site, the drop in topography from the northeast to the southwest, enabled him to obtain workshops with increasing ceiling heights towards the south-west corner. One of these accommodates a three-storey plumbing stack; another a spacious workshop in which a single-storey house can be built at full scale. Furthermore, by pairing the buildings two by two, enclosed service-yards were created between the workshops, which helped to keep workshop debris out of neighbours' sight.

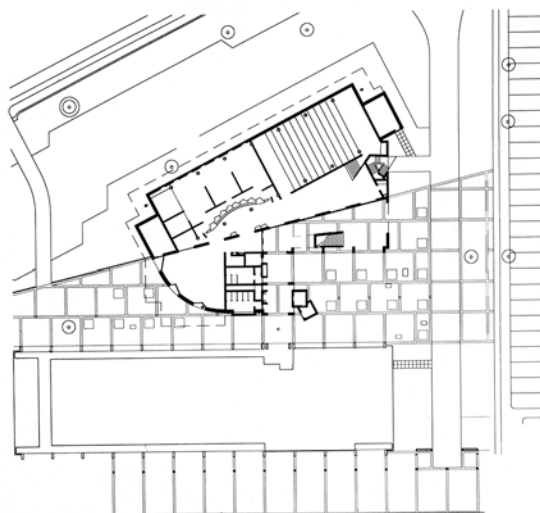


**Figure 2.** The campus plan designed by Don Watson for the Toowoomba College of TAFE: (1) Hume and Webster building; (2) the new technology buildings and classrooms; (3) central campus spine;(4) the campus courtyard; (5) the reinstated oval. (Drawn by Project Services at the Qld Department of Public Works)

This careful consideration of site and surroundings and a desire to create a "public realm ... where people [can] debate their varying views of the good life or assert their communality"<sup>19</sup> recurs in all Watson's TAFE designs, and has resulted in a "type" of postmodernism that Charles Jencks in 1977 defined as 'contextual' – an amalgam of "ad hocism + urbanist" – in *The Language of Post-modern Architecture*.<sup>20</sup> This "contextual" post-modern syntax, Jencks asserted, combines pieces of relevant and non-relevant history in the neighbourhood, and material artefacts of the surrounding architecture and landscape in a new format. "Contextuality" is then achieved not by blending into the surrounding fabric by portraying a similar image, but by melting past and present together in a new mix of contextual, yet unusual, architecture.

This "contextual" approach can also be clearly identified in Watson's design for the Administration and Teaching building at the Gateway College of TAFE (1992-1995). While the building's concrete-slab rear façade seamlessly connects with Block B, which had been built on site previously, its brick-and-glass-clad front, facing (the ever-busy) Kingsford Smith Drive, takes on the role as the campus' public face – and performs this role brilliantly thanks to its (post-)modern interpretation of the giant order, which never fails to attract the attention of passing motorists. This split condition is also echoed in the building's plan. While the rear section adopts (or rather "adapts to") the modern spatial layout of Block B, which is "isotropic, homogeneous in every direction [and] ...layered in grids at right angles to the frontal plane and floor lines",<sup>21</sup> the front part of the building bends and rotates away from this grid to align with the Kingsford Smith Drive, as individual elements recede and protrude to accommodate

particular functions or capture specific views. The result is a highly contextual building, which – to use Jencks' words – is “transformational in its relation of [its] parts to the whole”.<sup>22</sup>



**Figure 3.** Ground floor plan of the building that Don Watson designed for the Gateway College of TAFE in Brisbane.  
(Drawn by Project Services at the Qld Department of Public Works)

Tucked away in the dense inner-Brisbane suburb of Red Hill, the Ithaca building's (1992-1995) adaptation to its context was necessarily subtler. Located on the site of a former tannery, the campus was aligned along Fulcher Road, and the plot that Watson was given was narrow and sloping – bounded in the west by the flood line of a creek; in the east by Fulcher Road; and to the north and south by existing TAFE structures. Initially, Watson proposed to dam the creek and create a lake with a footpath along its edge, which would accommodate circulation on campus. However, when this idea was dismissed and campus-circulation was pushed offsite, to Fulcher Road, he ingeniously turned a loss into a win and designed oversized letters to articulate the entrances of the different TAFE buildings, thereby increasing the buildings' communicative capacities and strengthening the campus' visual coherence. Unfortunately, only the letter on Watson's building – 'B' – was ever executed.

Ithaca's distinctive trapezoid plan (with a hollow core) derived from the diagonal flood line that bounded the site in the west. This diagonal line also triggered the placement of the two fan-shaped lecture theatres that, hard up against this western wall, could make use of the natural slope of the site. On the lower levels are large-space functions, such as the library (in the south) and the double-height canteen (in the north), and on the upper level are computer labs and lecture rooms.

Situated on a level piece of land, the L-shaped building that Watson designed for the Logan Institute of TAFE in Meadowbrook (1995-1996), which includes a child care centre, gymnasium, board room, lecture rooms, and offices for the college director and staff, had less contextual cues and constraints to work with, although it did need to slot in between other buildings on site, designed by Les Jones. Watson adopted the dominant blue colour of Jones' buildings, but complemented it with other hues to create a richer palette. He also appropriated the profiled metal cladding that Jones had used with bull-nose fascias on adjacent buildings for his building's skillion roofing and to create elongated undulating sunshades on its northern and western facades. Furthermore, capitalizing on its central position on campus, the building's elbow provided a diagonal link to its semi-enclosed courtyard. This passage also featured a spiral staircase wrapped in patterned brickwork, which, topped with a custom-made skylight-vent, offered access to the upper floor.

Similar patterned brickwork surfaces in the student centre that Watson designed for the Morningside

College of TAFE (1996-1997). Here, it was laid in the pattern of a giant swirl, originating at the heart of the building's central courtyard, and tapering out onto its walls. Like Ithaca, the plan of the building resembles a square doughnut, albeit one with a bite taken out of its sunny, north-east corner, where an open-air amphitheatre makes the most of the hill against which the building is set. To enhance its assimilation – or, its “contextuality” – in the natural campus environment, Watson topped the building's base of striped and chequered grey and cream-coloured brickwork with an undulating and folded cloak of sheet metal and translucent acrylic panels in a camouflage design.<sup>23</sup>



**Figure 4.** View from the open-air amphitheatre (in the north-east) of the central courtyard of Don Watson's student centre at the Morningside College of TAFE. (Photograph by Richard Stringer)

### Quotes, Quirks and Quips

Apart from context and geometry, Watson's TAFE designs were also strongly informed by “quotes” – references to other architectural projects. These references were, however, never random, but always in response to the building's programmatic and contextual constraints.

At the Toowoomba College of TAFE, an architectural reference was triggered by the presence of the Hume and Webster building, which had been constructed on site a decade earlier. Apart from being organised around a central axis, this building also housed the campus library. The combination of these two elements reminded Watson of Thomas Jefferson's campus plan for the University of Virginia – a project that Venturi had illustrated in *Complexity and Contradiction* in 1966. At Virginia, the library building was positioned on the central axis of a campus courtyard, the edges of which were lined with classrooms. Needless to say, this project became a key reference for Watson's Toowoomba campus-plan. But the analogy went further than that. Jefferson, in his writings, designated the University of Virginia campus an ‘Academical Village’, where he imagined a community of scholars and students to democratically coexist.<sup>24</sup> This (utopian) concept strongly appealed to Watson, who cherished similar high hopes for Queensland's TAFE colleges: “I was always fantasising about the college life”, he says, mournfully adding, ‘which didn't happen but could have’.<sup>25</sup> Apart from this conceptual and master-planning reference, the sequence of shared classrooms and covered walkways that line the edges of the campus courtyard also formally quote this project. To accentuate their position, each of these classrooms was topped with a drum-shaped skylight, the shape of which was derived from skylights in Jefferson's design through a game of formal deduction, and by adding in elements from other, more recent architectural projects. One of these was Aldo van Eyck's Amsterdam orphanage (1960). Watson was familiar with the concrete drums that van Eyck had carefully inserted in his building's freeform plan, composed of (two sizes of) square modules. He, however, reversed the order and instead of placing them inside the rectangular spaces,

superimposed the drum-shaped structures on top of the classrooms to create skylights. These drums were profiled to match the gabled roof of the workshops, but then split in two, down the middle, in the shape of a “v”, which was finished in glass to draw in light. More than ‘straight revivalism’, which quotes historic architectural references almost verbatim to resemble a certain historic model – Jencks deemed this strand of post-modernism ‘insensitive to the nuance of time and context’<sup>26</sup> – the references embedded in Watson’s Toowoomba College were always carefully adapted to their time and place, resulting in a highly sophisticated form of eclecticism.

Apart from quotes, many of Watson’s TAFE buildings also feature “quirks” and “quips” – what can best be described as atypical interpretations of ‘standard’ architectural details, adding a hint of the extraordinary to the everyday. The balustrade of the triangular fire escape in the Gateway building, for instance, spells the letter “W”, for “Watson”,<sup>27</sup> while the distinctive trapezoid shape of a set of wall-mounted tables in the central administration area embellishes the building’s split character. Their carefully detailed milled recesses for pens and rulers furthermore facetiously evoke old-school writing desks.

Similar formal quirks and quips also recur in Watson’s other TAFE designs. At Meadowbrook, the upper floor of the northern corridor features a mannered series of two-dimensional geometric shapes – a line, a circle, a triangle, a square, and a hexagon. Some of these are functional – framing a window in a door or wall – others purely formal. Each of these shapes is illuminated by a triangular opening in the ceiling, connected to a large skylight, which (on the outside) manifest themselves as an array of square periscopes, overlooking the courtyard from the ocean-blue (interior) corridor.



**Figure 5.** View of Watson’s Meadowbrook building from the courtyard: an array of square skylights line the crest of the roof, and demi-portico, demi-buttress downpipes, are positioned at regular intervals along the Eastern and Southern walls. (Photograph by Don Watson)

Of all Watson’s TAFE buildings, Meadowbrook undoubtedly corresponds most closely with the American post-modern tradition. Apart from the *periscope* skylight stopping its arched façade, one of its most eye-catching features is its sculptural demi-buttress, demi-portico downpipes. Although formally reminiscent of the ornamental top of Johnson and Burgee’s AT&T building in New York (1984), inspiration for this element, Watson asserts, came from Michael Graves’ design for the Fargo-Moorhead Cultural Centre Bridge project (1978) – itself a reference to Claude Ledoux’s Inspector’s House at the source of the river Loue (1804). In Graves’ design, the position of his sphere-shaped outlets at the base of the building, where water comes gushing through, is denoted through vaults in the roof structure, which are articulated as arcs in the façade. In the Meadowbrook TAFE,

Watson played with a similar formal repertoire – arcs, vaults, circles, lines and water—as he positioned his demi-portico, demi-buttress downpipes at the junction of the arced and flat sections of the roof, resolving this confluence of forms with small semi-circular water outlets.

Very prominent and extraordinarily detailed downpipes reappear in many of Watson's projects. At Morningside, all downpipes are shaped like hefty concrete shards, except for one. In the south-east corner of the building, where the regularly spaced concrete shards coalesce, a large metal funnel, sliced in half, and held aloft by five slender concrete slabs, articulates its very own ode to rainwater. This fascination with downpipes, Watson asserts, was first triggered while working on the Agriculture and Entomology building (1967 – now named the Hartley Teakle building) in James Birrell's office,<sup>28</sup> and grew after he visited Ralph Erskine's Clare College at Cambridge (1969) – a building described by Jencks as "Neo-vernacular ... with consummate wit"<sup>29</sup> – in the winter of 1971. A firm that pioneered pronounced downpipes in a post-modern aesthetic in Australia was Edmond & Corrigan. Stage 1 of the school that they designed at Keysborough featured, what architectural historian Conrad Hamann described as: 'honorific downpipes'.<sup>30</sup> Watson greatly admired Edmond & Corrigan's work,<sup>31</sup> particularly for its ability to create lively social environments. Even if, according to Watson, this sometimes occurred at the expense of their buildings' architectural coherence.

Most extreme in its adoption and adaptation of architectural references is Watson's Ithaca College of TAFE. During a first visit, the discovery that a large collection of Bonsais was kept on the site, inspired Watson to design the building's hollow core as a 'Japanese' courtyard, basing his design on examples found in Heinrich Engel's book *The Japanese House* (1964):

It is an absolutely fabulous book with the most beautiful drawings and then lots of clear diagrams of the proportioning system of different periods ... we tried hard to proportionate [the courtyard walls correctly] ... I think it has a ... Japanese[spirit].<sup>32</sup>

At the centre of this white and light courtyard, Watson designed a group of four low walls with shelves on which the bonsais could be accommodated. By placing these walls in a pinwheel composition, this ensemble also obstructed views directly across the courtyard and guaranteed the privacy of the different rooms housed along the courtyard's edges.

The need to close the western wall (to accommodate the lecture theatres), in turn, prompted Watson to create a robust brick façade with protruding buttresses, which was largely enclosed and had only a few small window-openings near the top, conjuring firing holes in medieval fortresses. Inspiration for the appearance of this façade was derived from Louis Kahn's work – particularly the sketches he made of the Acropolis.<sup>33</sup> Finally, the slender steel staircase hanging from this wall was a steal from Frank Gehry's Loyola Law School in LA (1978). Hung as if hovering over a moat, this staircase augments the Ithaca building's fortress-like look, and further enunciates the difference between its heavy western wall and transparent and light north-façade.

Apart from demonstrating Watson's encyclopaedic knowledge, the multitude of architectural quotes, quirks and quips included in each building – only a handful have been described here – also give his designs a slight schizophrenic quality, which is perhaps most easily spotted in his Gateway and Ithaca designs. At Ithaca, the black and white, 'Japanese' interior courtyard appears disconnected from its orange-brick fortress-like exterior, which seamlessly assimilates the building in its surroundings. Similarly, at Gateway, the grid-based concrete rear of the building betrays no allegiance to its slightly rotated striated orange and cream coloured brick front façade. Watson readily admits to the schizophrenic character of his designs – a result of the "difficult unity through inclusion" – albeit quickly adding: "but you don't experience the different bits at one spot anyway ... There's this argument it is collage what we're doing ... I think it's the sort of integrated collage".<sup>34</sup> As a result, each of Watson's TAFE buildings has not one, but multiple personalities, which are unified by controlled



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

geometries and a strong sense of place, making a new, contextually apposite whole out of many fragments, as unlikely (or 'difficult') as it may seem.



**Figure 6.** Western wall of the Computing Amenities Building at the Ithaca College of TAFE. (Photograph by Richard Stringer)

### **Postscript**

Many of Watson's TAFE buildings have won awards and commendations.<sup>35</sup> And yet, most linger in obscurity. These buildings have – as has been pointed out – not been written into Australia's architectural history yet, and deserve a much more comprehensive and in-depth appraisal than what is possible within the frame of this paper. Unfortunately, Watson's work might fade from sight before historians and theorists have had a chance to fully excavate their exemplary designs. Because architecture is not only a matter of cultural heritage, but also of property rights and politics and, as today's government busily sells off its assets, including many of its TAFE colleges, some of Watson's buildings have already been badly mutilated, while others quake at the tremors of the approaching wrecking ball. *Aux armes!*

## Endnotes

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<sup>1</sup> Andrew Wilson & John Macarthur, eds., *Birrell: Work from the Office of James Birrell* (Melbourne: NMBW Publications, 1997).

<sup>2</sup> Andrew Wilson, ed., *Hayes and Scott: Post-war Houses* (Brisbane: University of Queensland Press, 2005).

<sup>3</sup> The course consisted of first three years full-time study, followed by three years part-time study, during which students were to start work in an architecture practice. For more information about the development of the architecture education: Deborah van der Plaats & Andrew Wilson, "Bringing Architecture to the People: Defining Architectural Practice and Culture in Post-war Queensland", in John Macarthur et al. eds., *Hot Modernism: Queensland Architecture 1945-1975* (London: Artifice, 2015), 15-29.

<sup>4</sup> Janina Gosseye & John Macarthur, "Angry Young Architects. Counterculture and the Critique of Modernism in Brisbane, 1967-1972", in: Ben Dorfman, ed., *Dissent Refracted: Historical Images of Dissent* (Bern: Peter Lang, 2016), 141-163.

<sup>5</sup> Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966).

<sup>6</sup> Robert Venturi, *Complexity and Contradiction*, 16.

<sup>7</sup> Robert Venturi, *Complexity and Contradiction* 14.

<sup>8</sup> Robert Venturi, *Complexity and Contradiction*, 88.

<sup>9</sup> Don Watson, email to the author, 9 October 2016.

<sup>10</sup> In a conversation with the author, which took place in Brisbane on 16 May 2017, Watson cited American artists Robert Indiana and Frank Stella as having influenced the graphic design work he did in Brisbane in the mid 1970s.

<sup>11</sup> "Brisbane Airport flies out of the dark ages", *Architecture Australia*, 65, 3 (June/July 1976): 79.

<sup>12</sup> Geoffrey Pie, "House at Graceville", *Architecture Australia*, 78, 11 (December 1989): 31.

<sup>13</sup> Geoffrey Pie, 31.

<sup>14</sup> Patrick Dixon, *150 Years of Brisbane River Housing* (Brisbane: Dixon Partners, 2004), 93-96.

<sup>15</sup> The full list includes: Workshops and lecture rooms (1992-'95), a horticulture facility (1998-'99), "Block B" and a building for 'Automotive Trades", (2006) at the Toowoomba College of TAFE; a "Computing Amenities" building (1992-95) for the Ithaca College of TAFE; an 'Administration and Teaching' building (1992-'95) for the Gateway College of TAFE; the 'Applied Science Complex' (1995-96, Meadowbrook campus), and the Western Campus building at Brown's Plains (1997-99) for the Logan Institute of TAFE; the Student Centre for the Southbank Institute of TAFE (1996-97, Morningside Campus); the Chinchilla Campus building (1997-99); and finally, the Arts and Environmental Tourism Centre at the Noosa college of TAFE (2000-03).

<sup>16</sup> On 13 October 2016, the author conducted a four-hour interview with Don Watson in Brisbane, and has since had numerous e-mail exchanges and conversations with him to clarify certain points and complete the missing information.

<sup>17</sup> One year earlier, in 1991 Watson had designed a Library and Student Services Building for the Morningside college of TAFE, but this design was never executed.

<sup>18</sup> Although the oval was part of the original campus concept (1992), it was only fully reinstated in 2003. From then on, it became the main access road for the campus, offering angled parking for approximately 250 cars.

<sup>19</sup> Charles Jencks, *The Language of Post-Modern Architecture* (London: Academy Editions, 1978), 108.

<sup>20</sup> Jencks, *The Language of Post-Modern Architecture*, 104-112.

<sup>21</sup> Jencks, *The Language of Post-Modern Architecture*, 118.

<sup>22</sup> Jencks, *The Language of Post-Modern Architecture* 118.

<sup>23</sup> "Student Centre, Southbank TAFE", *Architecture Australia* (November/ December 1998): 62-63. The building is also discussed in: Bud Brannigan, "Brisbane: Northern Exposure", *Monument* 33 (December-January 1999-2000): 84-97.

<sup>24</sup> Lydia Mattice Brandt, 'The Architecture of the University of Virginia', *Encyclopedia Virginia*, [http://www.encyclopediavirginia.org/University\\_of\\_Virginia\\_The\\_Architecture\\_of\\_the](http://www.encyclopediavirginia.org/University_of_Virginia_The_Architecture_of_the), accessed 19 January 2017.

<sup>25</sup> Don Watson, interviewed by author, 13 October 2016.

<sup>26</sup> Jencks, *The Language of Post-modern Architecture*, 92.

<sup>27</sup> Clare Hamilton, "Public Works by D.R. Watson", Bachelor of Architecture Thesis, University of Queensland (2005), 39.

<sup>28</sup> This building is located on the University of Queensland campus in Brisbane. See: "Hartley Teakle Building", in John Macarthur, Deborah van der Plaats, Janina Gosseye and Andrew Wilson eds., *Hot Modernism: Queensland Architecture 1945-1975* (London: Artifice, 2015), 62-62.

<sup>29</sup> Jencks, *The Language of Post-modern Architecture*, 104.

<sup>30</sup> Conrad Hamann, *Cities of Hope: Australian Architecture and Design by Edmond and Corrigan, 1962-92* (Melbourne: Oxford University Press, 1993), 63.

<sup>31</sup> Watson visited Edmond & Corrigan's Belconnen Community Centre (1985-'88) in the late 1980s and also invited Peter Corrigan up to Brisbane for lectures on more than one occasion during his tenure as a lecturer at UQ. He, however, never visited Edmond & Corrigan's Dandenong TAFE College (1985-'88).

<sup>32</sup> Watson, Interview.

<sup>33</sup> Vincent Scully, *Louis I. Kahn* (New York: George Braziller, 1961).

<sup>34</sup> Watson, Interview.

<sup>35</sup> In 1996 the Ithaca Campus' Computing and Amenities Building received a Regional Commendation in the RAIA Brisbane Region, and the Education Award in the RAIA State Awards. That same year, the Technology Buildings at Toowoomba also received a Regional Commendation (RAIA Awards: Darling Downs Region). In 1997, the Meadowbrook Campus building was also given a Regional Commendation (RAIA Brisbane Region) and a High Commendation in the RAIA State Awards; and in 1998, the Student Centre at the Morningside Campus received a Regional Commendation in the RAIA Brisbane Region awards, the FDG Stanley Award (RAIA State Awards), the BHP Colorbond Award in both the State and National RAIA Awards, and the Australian Institute of Steel (Qld): Steel Building Award.

