

## INTERVIEW WITH HAROLD PAULSEN

DATE 10 DECEMBER, 2012

**DW**

00:00:03 I'm Don Watson and today, with Janine Gosseye, we're interviewing Harold Neil Paulsen at the Queensland State Library. This is 10 December, 2012. Harold, we'd like to talk generally about your whole career and starting off even with some information about your parents and where you were born, where you went to school. Can you tell us a little bit? Where were you born?

**HP**

00:00:31 I was born in Greenslopes, Brisbane, on 5 January, 1929. And, my parents – my mother she came out with her parents in 1899 from Norway and my father – he came out about 1920, from Norway. They were married in 1923 and lived at Greenslopes, when they got married they lived at Greenslopes. Incidentally, my mother's parents – her father as an agronomist, I suppose you'd call him, it's a fancy name for a farmer and in 1899 he came out to Queensland in response to the Queensland Government request for migrants. And, they paid the fare out.

00:01:25 So, they came out here and went out to Harrisville to farm in probably the worst drought of the time and consequently, they didn't make much of a go at it and came into Brisbane and ultimately settled to Greenslopes. It was there that – my parents built their house next door to the grandparents, they had a couple of acres out that way and so, I lived there from when I was born until 1953, I went overseas, came back in 1958 and lived in Brisbane since then, with trips outside Brisbane and ever across overseas.

**DW**

00:02:20 And, so, you went to school in Brisbane?

**HP**

00:02:21 Yes, I went to school in Brisbane, first at the Buranda Boys School, up to grade four and then grade five until seven at the Holland Park State School. After that I went to the Brisbane Grammar School 1943 to 1946, end of '46, then in '47 to '53 I was doing the architectural course, the old Diploma course, the first of Central Technical College, the first three years, and then the next three years at the University of Queensland. All a night course. So, I got a Diploma of Architecture from that and it was on that I've operated all the time.

**DW**

00:03:07        Were you as brilliant a student at the Grammar School as you were in architecture?

**HP**

00:03:11        No. No. At the Grammar School my best subject was cricket. I was in the first 11 for three years, so, I didn't do too badly. But, in those days you couldn't make a career out of cricket and working in a small architect's office and studying at night there was no time. So, it just faded away, ultimately, when I graduated.

**DW**

00:03:37        We know your elder brother had already started architecture. Was that an influence, or why did you do architecture?

**HP**

00:03:45        It probably was an influence. I know, after the war, World War II, my father who was a sea captain, said, "You don't want to go to sea, it's only run by the unions." "The cook tells me where I have to take my ship." Which is a bit of an exaggeration, I suppose, but, nevertheless, he didn't want us to follow.

**DW**

00:04:12        Had you done drawing at school?

**HP**

00:04:14        Well, I did drawing in the final year, not at the Grammar School, but actually in the evening down at the Central Technical College as a subject for the senior.

**DW**

00:04:29        To matriculate for architecture?

**HP**

00:04:30        To matriculate, yes. And, so that was – by that time I was interested in drawing and architecture and my brother, he was doing it, so it was a bit of a mutual thing I suppose.

**DW**

00:04:48        What manifestation was there of this interest. I mean, were you drawing plans of buildings or looking at them?

**HP**

00:04:53        No. Not at that stage no, I was just drawing anything. Just interested and it was strange, I had an aversion in school days to history and that was particularly of

Australian and English history, which seemed to be that all the battles were won by the English, all the Kings and Queens in the world were English and it bored me to death. So, when I went to architecture, went to study, I had three years of history of architecture.

**DW**

00:05:28 But, you did well.

**HP**

00:05:29 Which, I found very fascinating, because it was – it dealt with people and places and the historical things that were tangible in the sense of buildings and religion, social work and all this sort of thing, which was far more interesting than just rattling off, you know, which King came after so and so.

**JG**

00:05:51 And, who was teaching the history of architecture?

**HP**

00:05:54 Yes, down at the university, down there, that was through the Central Technical College and we had Athol Bretnall for our teacher in those days.

**DW**

00:06:07 Just before we leave your school days, was the aversion to history a, sort of, migrants related?

**HP**

00:06:12 No. I don't think, no, I can't say it had – I never thought of it in that way. But, it wasn't as if I was not pro English or anything. During the war I think we were all very patriotic.

**DW**

00:06:25 But, did you speak Norwegian at home, partially?

**HP**

00:06:28 Very little. Very little.

**DW**

00:06:30 Where did you learn it, because, you later kind of worked there.

**HP**

00:06:31 I learnt a bit before I went overseas and then I studied a bit whilst I was in England for a couple of years and then, went to Norway and picked up more then. And, I had more relatives in Norway then that I had in Australia, so, it was, you know, I was hopping around a bit.

**DW**

00:06:55 The architecture course you did was completely part time and you went to work for Horace Driver, why was that? Why Horace Driver and not someone else, or who arranged that?

**HP**

00:07:08 Well, I tried to – well, the first interview I had was with Prangley and Crofts, they had an office in the Tivoli building in Albert Street, now demolished, and there were two of us, Bruce Nowland and myself. Both Grammar old boys who were – well, he was a bit older than I, in fact he'd been in the air force for a year or two during the war, and they went to the school and asked if anyone was interested. So, I went down and spoke to them and Bruce got the job.

00:07:47 I think, mainly being an ex serviceman the Government paid his wages. So, that was a good one for Prangley and Crofts.

**DW**

00:07:59 How long did that keep going?

**HP**

00:08:01 I don't know, anyway, I started with Horace Driver, he was a Coorparoo man and vaguely we'd known him and that sort of thing, and he wanted someone so I worked with him. I joined him and - - -

**DW**

00:08:14 Where was his office?

**HP**

00:08:17 His office then was in the National Mutual Building on the 5<sup>th</sup> floor in Queen Street. Right at the back overlooking Eddison Lane. And, I started there, and this will horrify a lot of the more modern students, I started at the princely sum of ten shillings a week, which is one dollar a week, which could buy a reasonable amount of things in those days, 1947.

00:08:43 But, he did pay better than – by the time I graduated I was probably one of the better paid graduates.

**DW**

00:08:52 What was the office itself like? I mean, you say it's up on the 5<sup>th</sup> floor, what did it comprise?

**HP**

00:08:56 Well it comprised, basically, one big room divided into three and it was shared, in the early days, '47 to 48 with R J McWilliam, Structural Engineer, and there were four of us in the office, Horace Drive, architect, myself as his assistant, R J McWilliam, consulting structural engineer and Frank Shivrall [00:09:22] who eventually did some of the architectural course, but he was an engineering draftsman.

00:09:31 The four of us, we were there and we were co-ordinating building or designing and preparing and working and structural drawings for the Rockhampton, Townsville, Howard and also Koolkhan Northern Rivers power stations and I have a little bit of paper here which talks about those and - - -

**DW**

00:10:06 And, they kept you busy?

**HP**

00:10:07 Yes. Yes. Large structures for their times. The buildings works each cost in the vicinity of £75,000 to £100,000, which with the all up costs of the station of £1,000,000 that included all the boilers and turbines, even then critics complained of overspending by the state

**DW**

00:10:33 Who'd do the mechanical side or the electrical side, did you do that too?

**HP**

00:10:38 No. No. I think Lassops [00:10:34] did that and mechanical. Yes. Yes.

**DW**

00:10:47 But did you use McWilliams for the structure?

**HP**

00:10:48 Yes. Yes. He and Horace Driver, they, together got this job sort of thing, and – well, these jobs, so they worked there.

**DW**

00:11:02 But you would do the structural drawings – the actual documents?

**HP**

00:11:05 Well, I did the architectural side and Frank Shivrall did the engineering - - -

**DW**

00:11:09 Oh, Shivrall did? Okay.

**HP**

00:11:11 It was interesting in those days, we had to have special clearance from the commonwealth for steel, to be able to use steel, we could not use bricks. They were commandeered only for domestic and so, it had to be reinforced concrete, we scrounged for reinforcing.

**DW**

00:11:30 I guess he was lucky to those jobs.

**HP**

00:11:32 Oh yes. They weren't many jobs around, it's interesting to know in 1947 – '48 there were only two private consulting structural engineers in Brisbane. R J McWilliam and also Harry Brown and there were engineers in government and semi government departments, but, they were the only two structural engineers in Brisbane.

**DW**

00:12:00 What can you tell me about Harry Brown?

**HP**

00:12:02 Not very much, tied up with R J McWilliam we didn't have much to do with Harry, except, Harry, he was the lecturer for structural mechanics I think in the third year at the QIT and he was a nice man.

00:12:21 In those days at the QIT, well it wasn't the QIT it was the Central Technical College, we were small classes, everyone knew each other, we knew all the architects, we knew the engineers, we knew – you know – in the city, and in those days the only people that had cars were the lecturers and we would get rides up to George Street with Charlie Fulton, the head of the department or Athol Bretnall and Harry Brown, he was the structural man, he lived at Coorparoo and I lived that way, so he took me home and this is the way it worked.

00:12:56 You'd walk down town and all the architects knew who the students were coming, which ones were coming, it was such a small thing. In fact, the year I graduate, in 1952 at the end of '52, there were only 13 in the architectural final year. And one had a car. That was a 1938 model.

**DW**

00:13:22 Who was the student with the car?

**HP**

00:13:25 Norm Oakden.

**DW**

00:13:29

What was a typical week of the course like? I mean, how many nights a week did you go?

**HP**

00:13:33 It ran three nights a week.

**DW**

00:13:35 And, Saturday morning too?

**HP**

00:13:36 No. Saturday morning you were too busy drawing up the design you had to have in by Monday. Many a time you'd spend almost 40 hours on the board between Friday and Monday, plus 40 hours working during the week. There was no time for cricket.

**DW**

00:13:53 What time did you start at the college, after work?

**HP**

00:13:55 Six until 9:00 was the usual hours. In later years I lectured down at the QIT, or the Central Technical College.

**DW**

00:14:04 After you've come back from overseas?

**HP**

00:14:06 Yeah. That was in 1959, yeah, I think it was in '59. I just can't remember, '60. Yeah. And, yeah, that was different then.

**DW**

00:14:16 Who were the other students – who were your contemporaries? Who were the other students in your year?

**HP**

00:14:25 Don Winsen and I, we were the only two that started in 1947 at the Central Technical College and went through to final year in six years and in that – in 1947 they started the degree course at the University of Queensland, which --- you may know about that--- and so, the first three years there were the night course that diploma students at the Central Technical College and the first three years of the degree course was full time at the university, which was down at George Street.

00:15:07 And, then the final three years, the diploma students, they went to the University of Queensland and they linked up with the final three years of the degree course students, so for the final three years the diploma and degree course students did everything together. Same lectures, same everything. They got a degree, we got a diploma.

**DW**

00:15:34 But you didn't write a thesis?

**HP**

00:15:37 No.

**DW**

00:15:37 That was the only difference.

**HP**

00:15:39 Well, that's right. But, I got the medal for the best student.

**DW**

00:15:44 I hope it's found you all right, your results in the second three years. But, in the first three years there was only one subject you didn't get honours for.

**HP**

00:15:52 That's right.

**DW**

00:15:53 You got a credit for one, that I picked up.

**HP**

00:15:54 Yeah. I know. That was in rendering.

**DW**

00:15:58 What happened?

**HP**

00:15:59 I don't know.

**DW**

00:16:00 Undeserved, unjust.

**HP**

00:16:04 Anyhow. Those were the days.

**JG**

00:16:05 And, who were the students at UQ that you joined with then?

**HP**

00:16:09 Yeah. I graduated from UQ with the diploma in architecture and registered here, I don't know if it's mentioned there or not. Became associate and then ultimately dished out a fellow to me and so, that was basically the academic side of it. I haven't, sort of, taken up any other studies really. Not formal studies.

**DW**

00:16:36 You mention Don Winsen, what other students were around at that time?

**HP**

00:16:39 Well, when we picked up the last three years there was Jack Parkinson and Lou Hailey, George Curtis, Ken Kennerson. Who else? I'm trying to think of some of the others.

**DW**

00:17:00 Was Robin Gibson around your time?

**HP**

00:17:02 Yes. But, he was in – he was behind me, I was a head of him in the sense of years. Yes. No, he was down there at that stage.

**DW**

00:17:15 Could you say a little bit about Jack Parkinson and the other blokes?

**HP**

00:17:20 Yeah.

**DW**

00:17:21 What was Jack like?

**HP**

00:17:22 Jack was a nice guy. I always liked him he'd been – I don't know – I know he's passed away now, but I don't think he'd mind me saying that he was remarkable in many ways. When he was young his father and he – I don't know if they got on very well – but, anyhow, the point was that Jack failed the scholarship, he then went to Churchie, failed the junior, went into the air force and served in North Australia, came back to Brisbane after the war and went to the uni under the repatriation scheme and graduated in one year with his senior to start his degree course which was paid by the government. So, that was Jack.

00:18:19 Then, we were together – we were quite friendly together and we decided to go overseas in 1953, so we organised to go over on the RMS Mooltan to London in '53 and we stayed together in London for two years before I went to Norway and he eventually came back to Australia.

00:18:44 We met up again back here, we used to visit each other sometimes.

**DW**

00:18:47 He died quite young didn't he?

**HP**

00:18:49 Yeah, he was only 72 when he died, which I suppose - - -

**DW**

00:18:54 Seventy-two's not too bad.

**HP**

00:18:55 Well, at the moment I'm 83, so - - -

**JG**

00:19:05 And Lou Hailey? He was a partner at Conrad and Gargett later on?

**HP**

00:19:08 Yes, later on. Yes. I didn't have so much to do with Lou. I mean, we were always quite friendly, we went to these parties we used to go to. In those days they had – the various faculties of the universities had balls around the town and there was the architectural ball and the engineer's ball and the medical, and we used to all rotate around those with our groups and things then.

00:19:32 We've got a big interchange of personalities of – we probably played cricket against some of them at school and, we had a – it was quite pleasant in that time.

**DW**

00:19:44       Where were the architecture balls held?

**HP**

00:19:46       Mainly Lennons. Because, we were small. We couldn't afford or fill up Cloudland. So, it was mainly Lennons.

**JG**

00:20:00       And, were there any women in your year?

**HP**

00:20:05       No. Not in that year. No.

**DW**

00:20:07       Before or after you?

**HP**

00:20:09       Oh yeah, there were. There were several women – when I went back later to lecture there were several women came through then doing the architectural course.

**JG**

00:20:19       But, not at the time when you were doing the course?

**HP**

00:20:21       No. I can't - - -

**JG**

00:20:23       Paquita Day, was she?

**HP**

00:20:25       Yes, Paquita Day was there. I think she was one of the early ones. There was another lass, I forget her name now. But, there were very few across the whole six years. In those days. Now, of course, it's I don't know what the percentage is, probably 50/50.

**JG**

00:20:45       It's 60/40.

**HP**

00:20:49       It's not only in old age that the men go off first. Universally the women lead in the numbers.

**DW**

00:20:59      Could you go through the staff a bit, the people who were teaching. You mentioned Athol Bretnall?

**HP**

00:21:03      Yes.

**DW**

00:21:03      I mean, what from did the history classes take?

**HP**

00:21:07      Well, in those days, it was pre electronics, if you were lucky you got – one of the earlier students who'd gone through, they came back and they might have had a few slides from overseas and they would show those and we'd be aah, to those. It was- history of architecture was basically ploughing through Bannister Fletcher. And, Marion getting a grounding in the early stages and later years.

00:21:49      And, course in those days, history of architecture stopped at the Victorian age or early 1900s, because we were only in the middle of the 20<sup>th</sup> century then. But, we didn't touch on Asian architecture or even the United States and areas of South America. So, it wasn't really a comprehensive architectural history, but, it was far broader than the secondary school history. At that stage.

**DW**

00:22:22      They wouldn't have even had much interest in Victorian architecture would they, or they did?

**HP**

00:22:27      Yes, we went right through up until the Renaissance and the post, Neo Gothic and all these people and what have you, but, it didn't get too far into – well, not really the post modern, although the modern architecture of those days, you know, the big names in those days were Mies Van Der Rohe and Le Corbusier, Marcel Breuer and those people and they were the sort of people who'd think, "Ah look at that job," and they used to come out in the architectural records, architectural forum magazines which we mostly subscribed to.

**DW**

00:23:06      Personally subscribed to?

**HP**

00:23:08      Mmm.

**DW**

00:23:09 Yes, as well as kept – yes. Would the office get magazines?

**HP**

00:23:12 No, we didn't bother much about that, no.

**DW**

00:23:16 No, but you would and you've got records, you've got architectural records?

**HP**

00:23:17 Yes. Yes.

**DW**

00:23:20 Are there other ones?

**HP**

00:23:22 Yeah. L'Architecture d'Aujourd'hui, used to get them. They were mainly, the reinforced concrete they loved.

**DW**

00:23:33 Where were some – were there many architecture magazines and books in the library; where was the library then? Or, you wouldn't use it.

**HP**

00:23:48 I'm trying to think, I don't think we had a library. I don't think the university had a library as such, architectural for - - -

**DW**

00:23:56 When did they move to St Lucia, I should know this?

**HP**

00:24:01 When did they leave to St Lucia? That would have been – well I graduated in '52 and we were still at George Street. I think it would have been , probably about the year after or so. Some time about that. I think they went into the main tower then, for a start.

**DW**

00:24:21 Yes. The library was up on the third floor.

**HP**

00:24:27 That was the early day's thing.

**JG**

00:24:33 And, who were the other teachers, you said Bretnall?

**HP**

00:24:37 Yes. We had Col Jessup, he was the architectural drawing and rendering, he was an artist in his own right I reckon. He did some very nice work. We had – the early days in building construction we had a fellow by the name of Fred Scorer, of Scorer and Scorer. Unfortunately, half way through the course he was killed in a car crash. Then I think, Jim Weller came into the act later with the mechanical and electrical side of teaching.

**DW**

00:25:12 What did you make of Jim Weller?

**HP**

00:25:16 I don't know, I always thought of him as a much more mature man, than I certainly was, but, he knew his work, but he was a fairly dry sort of person, in a sense, and – but, I think he was as capable as most people were in those days.

**DW**

00:25:43 I always thought he had an unfortunate history in a way, with the depression and then the war and – it was a hard time for everyone.

**HP**

00:25:51 Well, it was a hard time for most because, when the war came, virtually architecture stopped and the building stopped. Except for war and most of the architects and engineers ended up working for the Works Department and, civil construction cause, as you see. Doing all army, navy and air force work. There was virtually no private work.

00:26:20 In fact, I don't know if you're interested in some of the little anecdotes of post war -  
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**DW**

00:26:27 Yes.

**HP**

00:26:28 - - - when materials, these days you just look up on your books and you say, 'We'll use this and that and you order it and it turns up. In 1947, if you wanted to build a brick house you had to have a brick permit and you got bricks when the bricklayer

works said, "You can have this load," it might be red bricks today, next week they might be yellow or black, if they were black you took them because there were no others.

**DW**

00:26:57 Does that lead to particular decisions? I mean, how did people cope with three different coloured brick?

**HP**

00:27:02 They painted over them.

**DW**

00:27:04 Painted, yes. That's what I was kind of getting at, because Hayes and Scott painted all their brick buildings.

**HP**

00:27:08 Yeah, well they were probably – if you scrape the paint away you'd see a variety of bricks. I remember one little job – working with Jack McWilliam in the office, he and I used to have chats at lunch time and one little job he did was – and this is indicative of some of the works around in those days, was a garage on a building – on a house.

00:27:33 And he needed to span a thing – an opening – and the only thing that would do it would be steel and the only steel that were available were tram rails. So, we welded three tram rails one above the other, and that was it. You didn't get – oh, it well in the '50s before you got any BHP Steel. In fact, there's a mention here about the Cyclone factory at Geebung, that Horace Driver did, I did all the work and all the drawings on all that. And, we – it was designed in 1951, no 1950. Yeah, that's right.

00:28:25 And, the owners had purchased the drawings from engineers in Adelaide and wished to erect a similar saw factory in Brisbane. However, the structural steel was all welded and at that stage, 1950, welding of structural members was not permitted by the Brisbane City Council. So, the steel work was redesigned by R J McWilliam for bolted connections.

00:28:53 Because, Australian steel was not available, a waiting list of two years was in enforced at that time. All the steel was fabricated in Luxembourg and all other said steel came in. Europe which had been bashed to death during the war was sending us steel, because we couldn't make our own.

00:29:14 Anyhow, they – after negotiating the shop drawings in metric and German, the steel arrived in Brisbane in 1952 and a change in customs regulations required duty to be paid as from 1 January, 1952. This would have doubled the price of the steel and jeopardised the entire project. Eventually, after negotiations, the government

waived the duty as the steel had been ordered for delivery in August 1951, but strikes in Europe had delayed delivery. So, those were some of the problems that you had in the early days.

**DW**

00:29:54 Maybe we could talk a little bit more about the staff and then come back to Horace Driver, a bit more about the office. But, later people – did you have Karl Langer at all?

**HP**

00:30:05 Yes. Well, yeah, Karl Langer. He was our lecturer for town planning. He was a very nice man.

**DW**

00:30:13 What form did those lectures take?

**HP**

00:30:15 Well, they were – he used to show slides, diagrams and photos of various places, in Europe in particular, and various schemes in there that were starting up and post war Europe, England and other places. And, he would comment on all those and give illustrations and we'd have to do some layouts and what have you.

00:30:51 There was nowhere near the availability that we have these days with television and cameras and – to that degree, colour slides, movies.

**DW**

00:31:07 Did you find any of his work interesting?

**HP**

00:31:10 Yes, yes I did. Though I never really followed up town planning, my interest was more in actual buildings rather than large schemes which, to my way of thinking, rarely got built.

**DW**

00:31:26 What part did Prof Cummings play in the course?

**HP**

00:31:30 Yeah. I'm just trying to think what we had with him. He did give us – I don't know if he actually gave us many lectures, he was more the head, keeping the whole department going. We had Bruce Lucas, he used to give us lectures on professional practice. I found that terribly dry. In fact it was one of my poorer subjects that I – by the time I'd finished.

**DW**

00:32:13      Who was the secretary for the Department of Architecture at that time? Was there a woman Rhonda Schmutter? Or, was her brother Ellis Schmutter around when you ---?

**HP**

00:32:26      Yeah. Well, Ellis – I met up with him in the Commonwealth Works. I didn't know him before that.

**DW**

00:32:33      As a draftsman or a ---

**HP**

00:32:37      I think he became an architect eventually. Yeah.

**DW**

00:32:45      You never visited his house?

**HP**

00:32:47      No. No. I didn't really have much to do with him in the department, he was in other sections and then he went into what we called the construction section rather than the design section. The construction section was actually in the field.

**DW**

00:33:08      His sister was the Prof Cummings secretary in my time.

**HP**

00:33:15      Yes, I can't recall a secretary at that time. There probably was one around. Probably, if you were in the day course you probably saw a lot more of that. Coming at night, from just 6:00 til 9:00, you turned up, the lecturer was there, you sat there you did the lecture, you went home. That was it.

00:33:38      So, a lot of the fraternising that you get in a university was not really there when I was there, in as much as working in the day time in the city and attending the university for three days or three nights a week you weren't, sort of, involved with all the daily activities of the university.

**DW**

00:34:01      Where were the actual classes?

**HP**

00:34:05 They were in the new block.

**DW**

00:34:08 The big block at the end.

**HP**

00:34:09 Right at the end near the old Government House there. Right there, overlooking, what was the Kinley Lawn.

**DW**

00:34:17 Yeah. That survived so, - - -

**HP**

00:34:18 That was the university end, and the other end near the gate that was more the Central Technical College. And, when we sat for exams, some of the exams we sat down in what was the domain, which was down by the river there, in army huts.

**DW**

00:34:39 Can you talk – just seeing you brought up army huts – could you talk about to us what Brisbane was like, both during the war and in the aftermath. There were army huts and big army developments right across the city weren't there?

**HP**

00:34:54 Well there were, I was, of course, fairly young. I was only 10 when the war broke out and 16 when it finished, so I wasn't really – I was still at school. But, I was aware of all the stuff, when I went to the Grammar School in '43 to '46, I was in the army cadets. We used to go to camps at Canungra and Burleigh Heads, they had one down there.

00:35:23 One little incident I remember during the war, we used to catch the tram up from Queen Street in Edward Street, outside what was the old Courier Mail building in those days. Now, the new Commonwealth Bank building and the boys were to wait on that side and the other side where Penneys or David Jones, whatever – that side, all the girls of the Grammar School wait on that side, because you couldn't fraternise, even if you were brother and sister you weren't allowed to talk if you were in uniform.

**JG**

00:35:57 Really?

**HP**

00:35:57 Oh, yes. Very - - -

**JG**

00:36:00 Strict.

**HP**

00:36:02 English schooling. Wool clothes, long coats, or suits – wool suits, felt hats, ties, all the year, summer and winter.

**DW**

00:36:14 But, what happened, if they were waiting on opposite sides of the street, what happens next?

**HP**

00:36:18 Yes. One day I was there, it must have been about 1944, or '43 and I was waiting outside on the – for the tram, and the Americans were in Brisbane then, in great force, and a motor bike came along and there were three policemen – then a car, staff car, and then another motorbike and he stopped right in front of me. And, I looked straight in the back window and there was General Macarthur smoking his pipe. And, he was about 6 feet away from me with the window open and we just looked.

00:36:54 Such was the security in Brisbane at that stage.

**DW**

00:36:58 His office was on the corner of Edward and Queen Street in the AMP Building.

**HP**

00:37:03 Yes. Yes. Macarthur Chambers now, the old AMP building there. It would be the only set of street lights in Brisbane.

**JG**

00:37:13 Oh really.

**DW**

00:37:14 On that corner were they? That was the first - - -

**HP**

00:37:17 And, then he's occupied – had the only escalator in Brisbane.

**JG**

00:37:22 Wow, bit special - - -

**HP**

00:37:23 Yes, it makes me feel old.

**DW**

00:37:27 Just talking about then about Driver, why did he get all these power stations? Why him and not another firm?

**HP**

00:37:32 I don't know, I wasn't party to that.

**DW**

00:37:35 Had he done ones, do you know, before the war or?

**HP**

00:37:37 No, he'd never done that. I don't know, I think he just knew someone and he was available and they seemed to think that he would be able to do them, which he did.

**DW**

00:37:48 Did the office increase in size over the six years you were there, or was it still small?

**HP**

00:37:53 No. Well, it was, McWilliam – Jack McWilliam moved out, that was another story, he moved out to 99 Stanley Street, which was – well, well and truly demolished by now.

**DW**

00:38:10 It's under about here, is it?

**HP**

00:38:14 Well, maybe. Yes. It would be, it was a two storey timber and fibro building and there were several other architects moved into that building and other offices and for a while it was quite funny, because, prior to being taken over it had been a brother.

00:38:33 So, all these women and men were strange people coming in and asking for so and so.

**JG**

00:38:42 That was interesting.

**HP**

00:38:44 Only architectural, but still, all part of life.

**JG**

00:38:48 Sorry to interrupt, you said there were four people in the office at the time, but, McWilliam was there as private – so, - - -

**HP**

00:38:58 Co-ordinated with the power houses and then any other minor stuff that we needed with structural work he would do. But, then he moved out because he then took on another – well, not a partner in those days, it was George Francey he was a structural engineer.

00:39:21 They moved over to 99 Stanley Street, then ultimately from there he grew in size and ultimately was up in Upper Edward, I think he had his office, eventually.

**DW**

00:39:40 But, McWilliam was always a separate business to Driver?

**HP**

00:39:44 Well, it was yes. He - - -

**DW**

00:39:45 He just cohabited with - - -

**HP**

00:39:46 Yes, I know it sounds a bit strange and I think some architects might be horrified, but, Jack McWilliam, in that office when there were four of us, he was also doing work for other private architects. Not that that effected us in any way, because, they had their clients and they did their job and we did - - -

**DW**

00:40:06 You've mentioned a factory that Driver did, what other jobs were done in addition to the power - - -

**HP**

00:40:10 He was – in those early days, the BCC, the Brisbane Cash and Carry was started and a fellow by the name of Park, he was the owner – or started it up, and he was a friend of Horace Drivers.

00:40:30 We did a lot of those early stores, which ultimately – he ultimately sold to Woolworths and then, when I went back to Horace Driver in the early '60s for a couple of years, we did a lot of Woolworth's stores there.

**DW**

00:40:50 He did a lot of stylish houses before the war. Was he still doing any houses?

**HP**

00:40:55 He did a few houses after the war, but as I say, there were restrictions. But, nevertheless – well, he'd been trained in the late '20s and early '30s, so he wasn't – I wouldn't say he was an Avant-garde architect really. So, it was the younger brigade of Hayes and Scott and John Dalton and all those who were really coming forth with the new housing.

00:41:32 The housing that Horace Driver did was – well, his hay day had been pre war, where the influence I think would be more of a - I don't know – I suppose it was almost romantic English type of approach rather than post war when people became far more tuned to climate and treatment and those days the old CSIRO was starting up and they were putting out papers on how to calculate sun angles and insulation and all that, which hadn't been available pre war. So, those had quite bit of an influence and no doubt helped in the development of post war architecture.

**DW**

00:42:31 Driver didn't do a house for the Forbes, the manager of the National Bank? Was that one his?

**HP**

00:42:36 No. That doesn't ring a bell at all.

**DW**

00:42:44 Staying with the one firm I think says a lot about you in a way, the commitment to practice and the usefulness to an office, but other people would have moved around a bit I guess.

**HP**

00:42:55 Yes. I toyed with the idea, but I didn't. I'm not particularly sure why not, looking back it probably would have been, in a way, better. It would have broadened my approach. But, it's just one of those things that, I had a job and it was satisfactory and I just stuck with it.

00:43:19 But, I was always aiming that when I finished at the university I would go overseas.

**DW**

00:43:24 Janina's freezing to death.

**JG**

00:43:31 Can I just try it. Oh, no that's the light, sorry.

**DW**

00:43:37      Could you talk a little bit about Driver? What was he like, sort of, seeing you were both there at that time and then came back. What was he like personally; what did he look like?

**HP**

00:43:47      He was – well, he ran the office and that was it really. You know, in some ways he wasn't so easy to work for, though, we got on pretty well. Quite a few people came in later years and they went through and some of them stayed a while, some didn't.

00:44:30      He was more of the old school rather than the really progressive post war school.

**DW**

00:44:36      Where you drawing on tracing paper or linen?

**HP**

00:44:38      On both. Well, all the power stations were drawn in ink on linen which was not very pleasant in midsummer, perspiring, when any drop of water on linen immediately dissolved the wax and made it opaque. So, you had to be very careful of where you had your arm on the T-square and the set square in those days.

00:45:11      There was a technique in drawing and drafting really, that modern people with their keyboards have no idea about.

**DW**

00:45:19      And, you'd stand up to do the drawings?

**HP**

00:45:21      Yeah. Mainly. Mainly stand up yes. It was only when I got with the Commonwealth, well, with the Commonwealth we sat down and we had drawing boards and drawing machines. I had actually had a bit of experience on that in Norway, they had machines there as well. But, elsewhere it was T-square and set square, which was – nothing went wrong with them. Well, if they went wrong you bought a new one. Because it either broke or had a big dent in it or something.

**DW**

00:45:52      You matriculated there – I saw you got your diploma at the end of 1952.

**HP**

00:45:57      Yes.

**DW**

00:45:57 And, then you waited round to graduate, did you? And, then travel overseas?

**HP**

00:46:03 Well, no, I – actually, I was – yeah, I guess I waited to graduate, I’m not quite sure. We didn’t have a great graduation ceremony and you know, I went overseas, it would have been about July, 1953.

**DW**

00:46:29 Yes, I know you arrived in London on 10 September.

**HP**

00:46:32 Was it?

**DW**

00:46:33 Yes, in 1953.

**HP**

00:46:35 Tenth of September was it?

**JG**

00:46:38 Can I just ask a little question between – you mentioned before that it was the post war group of Hayes and Scott, Dalton etc, that were looking at the sun diagrams Who talked about these diagrams when you were studying?

**HP**

00:46:52 Well, when we were down at the university stage, some of these were coming in and they were available and some of the lecturers were talking about them. I know for a while we had John Hitch. He lectured there for a bit and he was involved with some of this technology of the various angles of sun angles and sun tables and rainfall tables and the rest of it, which hadn’t been available earlier.

**DW**

00:47:35 You mentioned John Hitch, what as he like?

**HP**

00:47:43 He was an Englishman who was in a crowd of young Australians, was well, he was tolerated.

**JG**

00:47:57 Doesn't sound good.

**DW**

00:47:58 But, talented too.

**HP**

00:48:00 Yes, he had ability and all the rest of it, no doubt, but - - -

**DW**

00:48:05 You won't remember probably, a group of British architects, of which he was one, he was one of the last of them to arrive. But, a group of migrants came out in 1947 and one of whom died, drowned, quite quick soon after he arrived, in 1947. You don't remember? A guy called Colthard?

**HP**

00:48:24 No. I don't know him. There were a couple of English architects in the early – when I was working for the Department of the Commonwealth, in 1964 – '65. But, I don't know, they'd come out later than - - -

**DW**

00:48:39 Jacobson?

**HP**

00:48:40 No. No. This was Jack Fallace and there was another fellow, I forget his name. There were two of them anyhow. But, there could have been others, I mean, Dennis Thelwall came out during the war, because he was - - -

**DW**

00:48:59 What were the circumstances of that?

**HP**

00:49:00 Well, he was one of the children evacuated from England to Australia. Yeah.

**DW**

00:49:06 And they came out and stayed?

**HP**

00:49:07 Stayed. Yes.

**DW**

00:49:09 So, he was, what, an adolescent or younger?

**HP**

00:49:13 No. No. He would have been, he was a bit younger than I am. He would have only been about seven or eight I suppose, when he came out. Yeah, 1940.

**DW**

00:49:26 Was he an orphan back in Britain?

**HP**

00:49:27 I'm not sure about that, I never sort of delved into that. But, I think he went back, I think had relatives there, but he studied here – went to school here and studied here. I don't know his full background.

**DW**

00:49:46 Then, after arriving in London in 1953, you stayed in London for a while?

**HP**

00:49:51 Yes. I worked in London till 1955, and - - -

**DW**

00:49:57 Where did you work in London?

**HP**

00:49:58 I worked for Verner Rees, an architect down in South West London. It's gone from my memory. Yes.

**DW**

00:50:24 What was he known for, what sort of work was being done in the office?

**HP**

00:50:29 He was doing schools – various schools and - - -

**DW**

00:50:40 How did the Australian experience compare with British graduates?

**HP**

00:50:46 Actually, Australian architects in London were sought after, because they reckoned we had a pretty good work ethic and also had a fairly good grounding. So, most architects had no problem in getting jobs. In those days when you went over you were a British subject but an Australian citizen, so you were welcome as a British subject. It was only in later years you had to queue up with aliens.

**DW**

00:51:19      Where did Jack Parkinson get a job?

**HP**

00:51:21      He worked – stretching my memory now – was it Scott, no. It was one of the big firms in London. I used to know.

**DW**

00:51:370      Where there other Brisbane architects in London, working at that time?

**HP**

00:51:44      Yeah. I can't – they could have been, yeah, there were a couple of architects. If I can remember, but remember of the name has disappeared. I know we were involved, well, not involved, he came and flatted with us for a little while but he was a Melbourne architect.

**DW**

00:52:12      Who was that?

**HP**

00:52:13      Ron Raymond.

**DW**

00:52:15      He did come to Brisbane, later.

**HP**

00:52:17      Yeah.

**DW**

00:52:18      And worked with Lund Hutton.

**HP**

00:52:21      Yes. He was through there. Yeah, that's right. Yes.

**DW**

00:52:24      Yes. Can you tell us a little about him then, that's interesting.

**HP**

00:52:34 No, he wasn't with us for very long. I think he stayed with us and then he went over to Sweden, I think he did, and he got a job in Sweden for a while. He might have even been with... Saarinen, yeah I think he got a job with Saarinen for a while.

**DW**

00:53:08 And, then when he came back did he come back to Brisbane or did he come back to Melbourne and then come up to Brisbane?

**HP**

00:53:13 I don't know. I went to Norway he went to Australia.

**DW**

00:53:15 Yes. But, he was certainly with Lund Hutton at one stage.

**HP**

00:53:18 Yes. I know he came back up that way. Yes.

**DW**

00:53:21 So, you worked on schools in London?

**HP**

00:53:25 London, yes. But also I worked on some of the University of Birmingham. I worked for them, I was working on a big library they were starting up there, I was in on some of the early start of that. And, the Department of Nuclear Physics and some of the administration building at Edgbaston in Birmingham.

**DW**

00:53:53 And, your role in the office was a mixed role. You worked on working drawings and design?

**HP**

00:53:57 Yes. Both. Yes. The office in London, there were about six or eight of us there. Then, I went across to Norway and did a bit of design work there as well as working drawings and those sort of things.

**DW**

00:54:21 And this was in Oslo?

**HP**

00:54:22 Yes. In Oslo. Yes. Got involved with a big aluminium factory in North Norway in the Fornebu airport and also printing works, building a – I haven't got any drawings of

that – but, I did a lot of the elementary design on that. So, it was interesting work there.

**DW**

00:54:48 Who was the architect you worked with?

**HP**

00:54:52 With Odd Nansen. He was quite a famous man in Norway actually. He was the son of Fridtjof Nansen. The great Norwegian explorer, ambassador and what have you, Nobel prize winner. Anyhow, not that that affected me or the architecture, except at one time I was given the key to Fridtjof Nansen's old house, which was a historical place. I had to go down there and measure up something which we had to do some work on, which was a little bit of a sideline, it wasn't of great architectural merit, but it was a historical interest.

**DW**

00:55:36 What was it like going back to Norway. I mean, you had Norwegian parents, did that feel like going home in a way?

**HP**

00:55:41 Yes. Well, it was because I went and – while I lived in Norway, in Oslo, I had a grandfather and aunt and cousins and what have you and nieces and nephews in Southern Norway. I used to visit them from time to time. None of them were involved with architecture though.

00:56:10 No, it was interesting to go back to those – or to go to those places. I remember first going into my grandfather's house and went in and first in the hall I saw the pictures of all my family on the wall, including myself. It was quite unique in a way.

**DW**

00:56:29 Had other children gone to other parts of the world, or?

**HP**

00:56:32 Well, my brother had been over earlier and then when I was working in Norway my sister came over. She was married to a naval officer and they went to – he was transferred to England and she came over to Norway when I was living there. Well, she came when I was in England actually and then, later on, when I was in Norway she came over again.

**DW**

00:56:59 And, you had Norwegian cousins?

**HP**

00:57:03      Yeah.

**DW**

00:57:04      Yes. None of the architects?

**HP**

00:57:08      No. None of them in architecture.

**DW**

00:57:11      How long did you stay in Norway?

**HP**

00:57:13      From '55 through to '57 and then I went across to Canada.

**DW**

00:57:21      Had than been planned earlier, to come back through Canada?

**HP**

00:57:23      No. It was just one of those - - -

**DW**

00:57:25      What was the attraction of Canada?

**HP**

00:57:27      Another place to go to.

**DW**

00:57:30      But, quite a lot of Australian architects did work in Canada.

**HP**

00:57:33      Yes. Yes. Quite few did. I went over there in – it would have been about May, no later than May, June I suppose. June 1957 and I suppose when you work in a foreign country and you don't – and being younger you don't tend to follow the news much and when I arrived in Canada they had a depression. So, you know, I went to Toronto.

00:58:09      I couldn't work in the United States, in those years you had to be on a quota and it was years to work, so I could visit the United States, which I did, I went to New York and then up to Toronto and when I got into Toronto I went to the Institute of Architects in Toronto to see what sort of jobs they had on their books and they two.

One was in Toronto and he wanted a Canadian architect and the other one was in a place way up in the bush somewhere, heading towards Hudson Bay.

00:58:49 And, by this time I didn't even have the fare to get there, so, I stayed in Toronto and contrary to what happens a lot these days – or maybe it does – the secretary at the Institute of Architects said, "All I can offer you is the list of architects in the Yellow Pages. Start at A." Fifty-seven offices later I got a job.

**DW**

00:59:16 It was the Works Department, that's the end of the alphabet.

**HP**

00:59:23 Yes.

**DW**

00:59:24 And, what were they like to work for?

**HP**

00:59:25 They were quite good to work for really. Yeah.

**DW**

00:59:28 What sort of jobs were working on?

**HP**

00:59:32 A lot of the work I did was actually in prisons and we had some very interesting places there. Because, some of the prisons – one in particular – I think it was down at Guelph, a small town South West of Toronto, it had – it was an industrial sort of prison where they had a cannery and also an abattoir where they did all their own food processing for all the other prisons in the province.

01:00:05 It was quite interesting, I was given the task of designing a new abattoir for this prison, which, I went down to and I met the chief – head warden or what have you – they had an old abattoir there which was built on the side of a hill. It was about three storeys, reinforced concrete, all the re-enforcement had been affected by ice and snow and blown. So, that they needed a new one, but it was interesting going around getting the feel for the processing that they were doing and whilst I was in the company of the warden we were wondering through all the staff who were there – who were all inmates – and all of them were carrying knives and meat cleavers. And the trustees I presume.

01:01:00 So, these were some of the little things that architects find themselves in.

**DW**

01:01:06           Where was the office, was it in Central Toronto?

**HP**

01:01:09           Yes. It was next door to a department building, in the conventional offices there.  
We worked on several floors

**DW**

01:01:17           Was the Town Hall under construction; the new Town Hall?

**HP**

01:01:19           No. It was – that was later than this.

**DW**

01:01:24           The competition hadn't happened yet?

**HP**

01:01:25           No.

**JG**

01:01:28           Where there any other architects from Australia in Canada at the time, that you  
know of, or in Toronto?

**HP**

01:01:35           There were none others in the Works Department there. I was the only Australian  
and there were a lot of Englishmen and Canadians. We even had Palestinian  
draftsmen. This was the time of the Hungarian Revolution, so we were bringing in  
Hungarian architects as well. Quite cosmopolitan.

01:02:08           There were a couple of other architects in Toronto, at that stage though I didn't  
know them.

**DW**

01:02:15           Did you travel round in North American much while you were there?

**HP**

01:02:18           Not really. In fact, I found that we would have to leave, take a couple of weeks off  
leave sort of thing, to move around, and the same was in England and in Norway and  
I think, going back later, as basically a tourist you see a lot more of the country than  
working there because every day you're working in the office and maybe at the  
weekends you'd do little trips or visit relatives or whatever. So, you didn't have the  
opportunity so much to see as much as the country as you would later in a, sort of,  
retired situation.

**DW**

01:02:58 And, then you came back to Australia then in 1958.

**HP**

01:03:01 Yes.

**DW**

01:03:02 And, you went to work for Lund Hutton?

**HP**

01:03:04 Yes. I tried several offices and they gave me the best deal.

**DW**

01:03:10 And, that because you had a brother who was a partner?

**HP**

01:03:11 No, I don't know about that. But, he was in Townsville and I was down here. But, they were doing a particularly job for Phillips Electrical up in Leichhardt Street and I was put on that to design and document, which we did. It got as far as recommending the tender to the client and the client said, "I've changed my mind, I'm selling the site and going elsewhere."

**DW**

01:03:40 That's frustrating.

**HP**

01:03:42 Frustrating it was and I went to Townsville and I did other jobs. Some went ahead and some didn't and then I came down from Townsville and joined Colin Trapp. His job that I was to do, which was to design the redevelopment of the Carlton Hotel in Queen Street, which I did for a while and then, the owner decided not to go ahead, so that fell flat on its face.

01:04:11 Then I went to Horace Driver for a little while, a year or two, we did some buildings there, that got built.

**DW**

01:04:20 What were they?

**HP**

01:04:21 There was some Woolworths buildings and this factory down at – no, the factory was earlier. Other projects around the place. There was an old people's home up at

Proserpine we did and the first stage in the Summit Lodge down at Sandgate. Those sorts of jobs, and, then the depression came and things slowed down, so. By this time, I'd been, you know, since I came back from Europe or from overseas, I'd been working on many projects, which about five percent got built, so, I ended up – one reason then I joined the Commonwealth – was because I felt they would build. They'd got a budget and they would build. Not like not at the whims of the market or a client.

**DW**

01:05:12 Yes. Yes. So, you went to the Commonwealth then in - - -

**HP**

01:05:21 Sixty-three.

**DW**

01:05:22 Yeah. And, where was the office at that time?

**HP**

01:05:28 That was in – what's the name of the place – in Adelaide Street. I've got a mental block on that.

**DW**

01:05:40 On the south side of - - -

**HP**

01:05:41 No, the corner of Creek Street and - - -

**DW**

01:05:44 The Commonwealth Building, the part of Anzac Square? No?

**HP**

01:05:47 Yeah. Well it was – what was the name of that house?

**DW**

01:05:59 I don't know.

**HP**

01:06:01 Ridiculous I can't remember the building. It's demolished now and it's got the new Commonwealth Building - - -

**DW**

01:06:06 On the corner of Creek and Ann Street.

**HP**

01:06:08 Corner of Creek and Ann Street, yeah. And, we started in there. Well, I started there, the Commonwealth had been there a while.

**DW**

01:06:21 How big was the office and how was it organised?

**HP**

01:06:25 Well, in those days, we had the director and then we had deputy directors and then chief architect, chief engineers, chief quantity surveyors and we had the architectural department which was divided into three sections. One was under control of Len Gamble the other was Roy McCullough and the third one was Frank Coruzzi [01:06:58] and then each of them had two sections of senior architects, at that stage, one was – I was in the section with Frank Salmon and Walter Bevan and we did a lot of post office work and that sort of stuff.

01:07:17 There was another section and there was Harold Davis and ultimately Perce Feeney it was, and they did army, air force work. There was very little navy work done in Brisbane and the third section, Alex Skardoon and I'm trying to think, I can't remember the other people. I know one of them – I forget his name now – we did have one of those senior architects, he committed suicide, which is a bit of a sad thing.

**DW**

01:07:59 Who was – what was his name?

**HP**

01:08:00 I can't remember his name. I never worked with him. But, they were those three sections and then we had – the engineering was separate, had a separate structural section, separate mechanical electrical and hydraulic and separate quantity surveyor sections, and you worked with all those. Then, in 1972 I think it was, they decided to change to project management.

01:08:28 Then the structure changed and then you went to – we had a director and an assistant director technical and then under that we had three project managers, which actually became four and they had a separate one under Trevor Barrel for the domestic airport at Brisbane. I was involved with the civil section and the project manager was an engineer. I was the senior architect for the civil section which had three sections, one was defence army air force, the second one was post and telephone and civil was everything else.

01:09:35 Which was health and repat and interior and office buildings and all that. So, it all, sort of, came through me.

**JG**

01:09:48 These were the three sections of the architecture department?

**HP**

01:09:51 That was the first group. Yes.

**JG**

01:09:55 And, those were their specialisations. The civil, defence and post and telephone? Is that it?

**HP**

01:10:02 Yes. That's – well, it was originally a group like that, but it was just an architectural group. Whereas, when we went into the project management group, I was the senior architect there and we were a complete group. In our group we had architects, draftsmen, engineers, civil, quantity surveyors, all within our own group and our own clerical, basically as their own little office. And there were the three groups and there was the civil group.

**JG**

01:10:36 But, prior to that?

**HP**

01:10:38 Prior to that they were separate. All the architects were separate from the engineers.

**JG**

01:10:44 But did they have – because, you said there were three sections as well that were led by three different people.

**HP**

01:10:50 Yes.

**JG**

01:10:50 Were there specialisations within these sections of – the focus of groups.

**HP**

01:10:53 Generally, yes. Though there was a lot more cross referencing in architectural work in those early days. Whereas, later, when the project management started it

became more specialised. That one section, they only did defence work. The others did the post and telephone and we did everything.

**DW**

01:11:14 You mentioned quite a few post offices here you worked on.

**HP**

01:11:20 Yes.

**DW**

01:11:21 Did you do one at Caboolture? Did that replace the Raymond Pavlyshyn one?

**HP**

01:11:24 Yes. That replaced that, yes.

**DW**

01:11:25 And, would have been somewhere else in the town.

**HP**

01:11:27 Yes. It was over behind the new council chambers.

**DW**

01:11:32 And why was the other one needing to be replaced; the town had got bigger or something?

**HP**

01:11:39 I think it got bigger. Or, it might have even – I'm not sure. Did it get demolished for road works?

**DW**

01:11:46 No. I think it's still there. I think it's still there.

**HP**

01:11:47 Still there is it? The thing is, once you've done a lot of buildings you can't remember how many are still there. In fact, one of the reasons I finally made up my mind to retire I thought, well, so many of the buildings I've worked on are being demolished, it's about time I got out.

**DW**

01:12:07 Do you have a particular favourite among the jobs you worked on, in the Commonwealth?

**HP**

01:12:13      Probably the one – the favourite one of mine was the rehabilitation centre up in Townsville. And, I – hopefully there's a sketch of it here. You may like to see it later. There it is there.

**DW**

01:12:34      Yes. And, is it still – has it survived?

**HP**

01:12:36      No. No. Well, I think it survived, but the Commonwealth sold all their rehab centres around Australia. So, they were all up for sale and somebody's bought them and I don't know what's happened to them now.

**DW**

01:12:48      When was this done?

**HP**

01:12:52      That would have been – when would that have been done? Seventy-five or something like that.

**DW**

01:13:01      Yes. Were you still doing some of the drawing at that time, or?

**HP**

01:13:06      Yeah. I did the actual original design and I did some preliminary sketches and the one of my architects, Kevin McConnell, he did that actual drawing. And, then it was eventually built and supervised from our Townsville office and was opened by Zelman Cowan, eventually. I went up there for the opening and that was one we had in Townsville for the Parliamentary Works Committee.

**DW**

01:13:44      Yes. Could you talk a bit about that process. The Works Committee hearings.

**HP**

01:13:48      Yes. Any project – it started off I think in the early days when I was with the Commonwealth, any project over half a million pounds, which in 1960 odd was quite a lot of money. Ultimately, it got up and up and by the time I left in 1990, I think it as up for projects only over five million, or something like that. And, so it meant that all these things had to be – once you got the client's brief and designed it, and got the design approved etc, by the client, and then you had to submit it to the Parliamentary, through our head office in Melbourne, later in Canberra, to the

Parliamentary, what we – it wasn't PWC we used to call it, that wasn't it's official name it was basically – what it was, it was a committee made up of sitting members of Parliament from both sides of government and this committee would then travel around and interview various offices and people who were involved with these bigger projects.

01:15:10 And, we had to prepare the drawings and submissions and reports and things to them and these hearings were held officially, recorded by Hansard and they had the legality of the Supreme Court, so, you know, we had to tell the truth, the whole truth and nothing but the truth. Which, people tried to do. Sometimes, and the client, he had to be representative to state his case and the Commonwealth was represented by various people that designed it and people who were project managers and those sort of people.

01:16:07 You even had preliminary hearings in the department, just to, sort of, get our act straight, as it were, so we all spoke with one voice and people weren't contradicting each other. It did actually happen amongst some of the client departments, much to a lot of red faces at times.

**DW**

01:16:29 But, that then means that any reasonable size Commonwealth building there'll be a Parliamentary report on the design and the building.

**HP**

01:16:40 Yes, there would be and that would be in Commonwealth archives, which, I'm not sure where they are now.

**DW**

01:16:46 Well, they're at Cannon Hill, but a much smaller building.

**HP**

01:16:48 They're still at Cannon Hill?

**DW**

01:16:50 Not in the building you know, they've moved around the corner into a smaller building.

**HP**

01:16:53 Yes, we had – I designed and was responsible for the documentation of the ultimate construction of that big extension at the back where we had the – it was quite interesting in as much as it was a post tension building and the first floor was about 300 feet long and about 100 feet wide and it was all compactus. Tremendous loads, so, it was a very heavily designed floor.

01:17:24 It was done in two stags – well, it was built in two sections. The middle section, which was basically hydraulic lifts and stairs, toilets and those sort of things. They were in the centre and on each end were the big compactus rooms, so we poured each end separately, and, they were huge pours and they were done in one hit. So, we had concrete trucks lined up along Cannon Hill and they started this pour and it went all day, just a continuous pour and then it was all post tensioned and then other walls were built and it was quite interesting. It had the conservation laboratories in it and strong rooms and it was done with high security. ASIO was even involved. So, another interesting building.

**DW**

01:18:40 Yes, hard to understand how the Commonwealth could sell it and move into a commercial office block only a block away.

**HP**

01:18:46 I don't know what they did, did they microdot everything or microfilm everything?

**DW**

01:18:51 They got a rid of a lot of it, yeah, they got rid of a lot of stuff.

**HP**

01:18:54 Well, I'm sure they would because they kept every file of – I don't know what – heaps of rubbish.

**DW**

01:19:01 But, lots of good stuff too. Like, one of the things that got the boot were all the war service homes files, they had all these files on all the houses, and they all got bumped. Well, no one told me they got dumped, they're just not there anymore.

**HP**

01:19:15 No. Well – and they should have been in those archives, you know, copies of all the buildings we did. Specifications and things, as well as of course, a heap of stuff which was irrelevant of communications during construction and all that sort of stuff.

01:19:38 I don't now what's become of all the old Commonwealth Department of Works archives.

**DW**

01:19:47 Well, there are terrible stories around weren't they that it was given to Gutteridge Haskin and Davies when they bought the business. But, whether any of it survived.

**HP**

01:19:55 I've no idea.

**DW**

01:19:56 I don't know whether that's true.

**HP**

01:19:57 At the time the Commonwealth folded up I'd been retired a couple of years and I wasn't involved or even party to any of it.

**DW**

01:20:07 That must have still been a great disappointment. Because, the Commonwealth had very good high standards didn't they?

**HP**

01:20:12 Well, I think we did and that little drawing there – it was for the therapeutic building at Taringa, which is now demolished it's now a block of units, and, when you look at that and see the standard of drafting and what was involved, what we did in the Commonwealth to present to builders and to clients, all the detail we went into.

01:20:40 And, I must admit that with my previous experience in private practice, we would have gone broke overnight, if in private practice you did that amount of work on a project, at the early stages. Because, a lot of it – as you probably know – when you work with public money you have to make sure of what you're doing and you can't, sort of, chop and change at the whim of a client halfway through a project.

01:21:11 So, everything has to be nailed down before you go to tenders. And, that's why the drawings were so detailed.

**DW**

01:21:20 How were you paid; it never ran as a commercial business, were you paid fees by a client, or how was that organised?

**HP**

01:21:30 No. Well, the early days of course, when I say early days, right through to – it would have been about the 1980s, we were paid under normal standard rates for architects, engineers etc. - - -

**DW**

01:21:41 So, you wouldn't get a fee?

**HP**

01:21:42 - - - Australia wide, and that was paid out of Treasury to the department's budget, I suppose. And, then later on, towards the end of the department, they were trying to commercialise it and run it and we used to actually do a fee study of the job, the number of hours and you know critical paths and all that sort of stuff. And, we'd work out what fees we got, or should have got theoretically, anyhow.

01:22:24 Some of it of course and I presume would have been at a great loss, some of the jobs which were not too bad, they came out fairly well. But, it was my own personal feeling that we could never compete with private enterprise. Even if we went out as a private consulting firm, because, we were just too involved with protocols and rules and regulations and methods and all these things which, when you think of some of the early days when - quite large - I remember some of the BCC jobs or even Woolworths' jobs, the tenders closed at 12:00, the builders turned up at 11:55. By 12:15 the client's representative had accepted the lowest tender and by 12:30 there was a bulldozer on the site.

**JG**

01:23:24 Very efficient.

**HP**

01:23:25 Now, that could never be done by any government.

**DW**

01:23:28 No. But, there was a greatly agreed repetition wasn't there, in the thesis. I mean I -  
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**HP**

01:23:31 Oh yes. I - - -

**DW**

01:23:33 - - - they were good jobs. But there was a sort of formula eventually.

**HP**

01:23:36 And, also, I mean, you must make the point that it was a closed list of tenderers and you knew them and you knew that if, whoever was the lowest, you took his price because you knew he could do it and the money would be there. He was a stable contractor.

**DW**

01:23:54 Where the Commonwealth still had to have open tenders.

**HP**

01:23:57 All public tenders.

**DW**

01:23:58 Public tenders. Yeah.

**HP**

01:23:58 And, you didn't know who was coming and what have you, so it took weeks to even accept a tender. If they knew you even then.

**DW**

01:24:07 The office have moved from the Corner of Ann and Creek, what was the sequence of premises?

**HP**

01:24:15 We went from there to Australia House in Eagle Street, which, at that stage – that was in, it must have been 1972 I think, 1973 – might have even been later than that. Yeah. I think it was it would have been '74 because we were there when the flood came and it was the tallest building in Eagle Street when we went there, which was 14 storeys high. The Commonwealth Works had, I think, six floors of it, other departments had others.

**DW**

01:24:56 Had the Commonwealth took the whole building? It was a commercial - - -

**HP**

01:24:59 Yeah. The Commonwealth took the whole building as a rental. And, we worked, the Department of Works went there and from there, ultimately, we moved out of there and went to 313 Adelaide Street. We were there when I retired. I think we were basically there right through to the end of the department.

01:25:24 By this time, of course, the Commonwealth Department of Works had changed its name about three times.

**DW**

01:25:49 Who were the big personalities in the department, architectural?

**HP**

01:25:54 The big personalities?

**DW**

01:25:55 Who were memorable figures in the staff? You mentioned Frank Coruzzi [01:25:55] before?

**HP**

01:26:06      Yeah. Frank.

**DW**

01:26:07      Was he one?

**HP**

01:26:08      Yes. He came up from Melbourne and he – see, he was quite a – he was a personality all right. Small man with a goatee beard. And, he was not a bad architect. We had Len Gamble and Frank Salmon who were local then. And they were - - -

**DW**

01:26:33      Are they still around, I know Frank Salmon's still around but Len Gamble I don't know.

**HP**

01:26:40      Well, he was there when I joined in '64, I think he retired, I'm not sure what happened to him. I think he's still about. But, he retired from the Department – he might have gone down south or something.

**DW**

01:27:09      Frank Salmon, are there particular jobs associated with Frank?

**HP**

01:27:17      Some of the early post offices – I was with Frank, in Frank's session for a start. Those were the main ones. Then I moved to other areas and he – you tend to lose track of some of the others or what they were doing. You sort of knew at the time that – oh, he's doing that job or that job – you weren't involved.

**DW**

01:27:44      Who did the office block on the corner of Creek and Ann Street? The Commonwealth offices?

**HP**

01:27:49      That was done, actually, after I retired.

**DW**

01:27:54      Not the recent one, but the big '50s one that's - - -

**HP**

01:27:57 The one before? Yeah. I have a vague idea it might have been designed down south.

**DW**

01:28:09 Did that happen some of the time; to have the jobs being done out of Melbourne or Sydney or somewhere?

**HP**

01:28:16 Sometimes.

**DW**

01:28:17 But not often?

**HP**

01:28:18 No. Some of the army expansion stuff they were co-ordinated from down there, but then the various capital towns – capital cities did their local ones.

**DW**

01:28:38 John Grealy is another name that's done well.

**HP**

01:28:40 Yes. He designed a few in the late 1980s early '90s. He was involved with a few.

**DW**

01:28:53 What were the circumstances for the Commonwealth Courts, because that was a strange arrangement wasn't it? It was all designed by the Commonwealth, but - - -

**HP**

01:29:03 Yeah. I think it was designed by the Commonwealth and farmed out for documentation and all that sort of stuff. And, I wasn't involved with that at all.

**DW**

01:29:12 Because it was a spec building – it as almost – it was built speculatively wasn't it, by some outside - - -

**HP**

01:29:16 It could have been, there were - - -

**DW**

01:29:18 It's quite an unusual arrangement

**HP**

01:29:21 It's quite likely, as I say, it was actually done after I retired, although it was starting to think about it. So, I'd been involved with Family Court buildings – well, not so much buildings, putting Family Courts into buildings for seven years before that.

**DW**

01:29:43 Where's the Family Court in Brisbane? Where did that go?

**HP**

01:29:51 It used to be around in Turbot Street, I think it was, I'm not sure if it's still there.

**DW**

01:29:58 And, odd times it was suggested the Commonwealth and the State should share buildings, but, I don't think it often worked out.

**HP**

01:30:03 No. No. I don't think so. But, there was a thrust towards – it went really right back to the 1960s where some of the – I know in one in particular – the army base – I got involved with Lavarack Barracks right from the bare site upwards and prior to that we'd done some army bases in New Guinea. The Brisbane office had done one at Moem in Wewak.

01:30:42 But, there was another one done down south – in the Sydney office I think – in Port Moresby and the documents went out as steel buildings and one of the tenderers – I can't even remember his name, which is probably just as well – he offered to do a cheaper job in concrete, and was accepted, but it didn't turn out that way.

**DW**

01:31:13 No. It would cost you more.

**HP**

01:31:17 So, in those days there, it was rising, this entrepreneurial thing where the client was the builder and he'd employ the architects, in fact, it got to stages where architects were joining building firms. There was quite a bit of history on that that I don't know about.

**DW**

01:31:45 There are amongst the other list of work here that was going on in your time was the Institute of Marine Science in Townsville.

**HP**

01:31:53 Yes.

**DW**

01:31:55 I was briefly, so the same with Reece Beams in the Commonwealth and Reece had lot to do with that.

**HP**

01:32:00 That's right. He did. And, it was done in the civil section which was my section, but it was done as a separate little group and I wasn't involved with that. I was, I think at that time I was doing Commonwealth office buildings in Townsville and other places. Greenslopes Hospital and what have you, rehab centres.

01:32:27 No, it was, in fact I think it's in this book.

**DW**

01:32:32 It was quite a fancy job. I – Reece came and worked for the National Trust for a while when I was there and we did a trip around Queensland and he called in one afternoon and he crawled all over it, when it was under construction.

**HP**

01:32:48 That was interesting. They brought out a – I think, was he an architect – no, I don't think he was an architect, he was a scientist I think, a big American scientist of great fame – a marine scientist – and he came out and was instrumental in dictating the brief and it all revolved around the central library. That was where all the scientists would congregate. That was the hub of the place

01:33:21 It was – there were funny – I mean architecture can be funny because this is the Institute of Marine Science talking about the sea and all the animals and the creatures in the sea, made their own boats and it was built in a bay called Chunder Bay.

**DW**

01:33:41 It was a spectacular site.

**HP**

01:33:43 Australians would get that joke.

**DW**

01:33:46 It's a very pretty site. It's fantastic, south of Townsville. Yes. What's happened to it now?

**HP**

01:33:52 I don't know.

**DW**

01:33:53 It still keeps going?

**HP**

01:33:54 It's still going I think. You hear about the Australian Institute of Marine Science, chasing turtles and all the rest of it.

**DW**

01:34:00 Were they all – I mean, I'm one of a group of people who think Whitlam was good, but I mean, it's a very polarised topic in Australia, but, the Marine Science sort of thing would have been in Whitlam's time wouldn't it?

**HP**

01:34:13 Yeah. Oh yes, it was around that time. And, incidentally I've got some cards here with my name on them and we have here, one of Australian Construction Services with my name on it, as the senior architect, and that was brought about because Whitlam came in and decided the Commonwealth was taboo. So, the word was struck off and instead of the Commonwealth Department of Works, we became Australian Construction Services.

01:34:51 When we started to amalgamate with very strange bedfellows and at one stage we were the Department of Transport and Construction. We were in with all the shipping people, doing light houses and that sort of stuff. We would almost be that, being one of our clients, but they were associated with us as a department at that stage.

01:35:14 Then finally, we ended up as the Australian Construction Services I think it was the final result.

**DW**

01:35:27 From the - - -

**HP**

01:35:28 But, I think at one stage we were associated with the Department of Interior as well, so.

**DW**

01:35:34 Well, that would go back to early days, that's where the department started.

**HP**

01:35:37 Yes. Right in the war, the war times, but this would have been in the 1970s – ‘80s. For a period of time and then a change of government would bring about a change of name and - - -

**DW**

01:35:53 Were some better than others, from your point of view, from the department?

**HP**

01:35:59 Well, it depended on the department. Some departments, they had basically administration orientated, other departments, like post and telegraph, they had their own building sections so you were dealing, in some cases, with architects and engineers there. So, that had a slightly different method of approach, you might say.

01:36:26 But, generally, I think there was a reasonable rapport between the Commonwealth and the various departments. No doubt there were behind the scenes things were discussed.

**DW**

01:36:41 In terms of one of those client departments that had architects, the Australia Post or PMG Department had their own architects didn't they?

**HP**

01:36:50 Yes.

**DW**

01:36:50 There was a young guy there that was very keen at one stage in the 1970s, I guess it would have been, and you said some of your work overlaps I see that Lindsay Clare prime building at Maroochydore would have been done for this client, I forget his name. He was very keen.

**HP**

01:37:11 Ern was it, the young chap? There were several of the young, they were younger than I, but that's – a lot were – and, - - -

**DW**

01:37:33 But there was a whole spate of good post offices done weren't they, which Lindsay Clare's one of them – But Rex Addison did one at Nerang and other people did them.

**HP**

01:37:43 Graham Davis did the Myer Centre. I got involved with the Nerang one during construction, there was a bit of a problem there and then I was the design project

leader for the Kenmore post office and mail centre and also the Maroochy mail centre with Lindsay Clare, I dealt with them.

01:38:08 It was actually through me that they got appointed as consultants. We worked together on the design and then they would do the documentation and we'd take over basically the supervision and construction. We would liaise with them, you know. My philosophy was, that if they were the consultant and had, you know, more than an interest but are participating in the design, even though they may not have been officially engaged during the construction of it and the supervision, I always tried to keep them involved or informed and colour schemes and this sort of things were always done in conjunction with them.

**DW**

01:38:57 They had quite ambitious briefs didn't they. The Nerang one had, kind of, a whole lot of sustainable issues that were a long way ahead of it being generally accepted as a sort of concern.

**HP**

01:39:07 Yes, it was a complicated building and it was made more complicated by the builder, or the supervisor on site I'd say. The problem with him was that he had the set of drawings and no one else saw them and he did everything verbally to his subbies which led to a lot of problems. Anyhow.

**DW**

01:39:33 And, then a shame it was sold off.

**HP**

01:39:35 They all got sold off.

**DW**

01:39:36 Not too much later.

**HP**

01:39:37 Pretty well all were sold off.

**DW**

01:39:38 Yes. Now a doctor's surgery or something I think.

**HP**

01:39:40 Yes. I did a little mail centre at Mt Ommaney, which is now a vet surgeons and Lutwyche post office which has been demolished.

**DW**

01:39:51 Mater Hill that Mike Parkinson did, it got demolished, its now part of the Children's Hospital.

**HP**

01:39:56 Yes. All those things. Yes. They come and go. The quickest one I ever saw was not actually a Commonwealth building, but, it's of interest, it was a six storey office building in Eagle Street and we were across the road. We saw it getting built, five years later we saw it being pulled down. This was a five storey reinforced concrete office building. Five years old – demolished. Make way for a giant.

01:40:33 So, I think the only – in a way, I suppose some of the Commonwealth buildings, perhaps maybe Brisbane Airport, some of the hospital work, Greenslopes perhaps, some of the heritage post offices and things, Commonwealth office buildings they will probably stand for a reasonable length of time, but a lot of its been sold off and gone and demolished.

**DW**

01:41:01 We speculated a bit about why Brisbane should still have a GPO and I think it's only because we didn't get the GPO we probably deserved earlier. There were competitions and lots of plans done to replace that one, but it's not sufficiently big to be converted to a hotel or something. So, it stayed in public ownership.

**HP**

01:41:18 Yes. And, now it's a bit postal shop.

**DW**

01:41:21 Yes. What happened to the telephone exchanges, like the one in Charlotte Street was a fancy Commonwealth job. The brick one?

**HP**

01:41:30 It's still there isn't it?

**DW**

01:41:32 Oh, it's still there. But those buildings haven't been needed now with new - - -

**HP**

01:41:36 I was involved with one, as I've mentioned there, the Woolloongabba Exchange, which was a giant in its time.

**DW**

01:41:44 It still is a giant.

**HP**

01:41:46 Yes. And, my job, I was liaison officer between the Commonwealth and Peddle Thorp and Harvey who did the job. They were responsible for the initial design through us and Telecom, in those days. And, it was designed in such a way for the equipment of that time and whilst we raised the problem of maybe in the future things might get smaller, the upshot of it was that at this stage – when it was built the equipment available was going to be this particular type of equipment which required this about 12 feet ceiling height between the floors. Which meant there, I think, the floors were about 16 feet floor to floor, which is very high.

01:42:39 And, by the time it was built and fitted out, most of the place was miniaturised. So, they didn't need all that. So, I don't know what they've done with it.

**DW**

01:42:55 Probably they'd all be air conditioned office – you've got a huge - - -

**HP**

01:42:58 Oh yes, well, they may have done other things, I suppose – all you could do, it was just too low to have two floors, but it was enough for a floor and a mezzanine I suppose.

**DW**

01:43:09 Who would have done the brick building adjacent to it? There's a brick building going through to Stanley Street that looks like the earlier telephone exchange.

**HP**

01:43:16 The earlier one, I don't know, that was done before my time.

**DW**

01:43:17 But, it would be Commonwealth works, themselves, probably - - -

**HP**

01:43:20 Yeah. It would be Commonwealth works through PMG in those days. No, there were a lot of exchanges, column brick ones around the place. Some of fairly monumental design, which was as they were in the '30s and '40s.

**DW**

01:43:41 Yes. But, the one in Charlotte Street was a kind of real high point in a way, how you might put a building – *well I did tell the desk that we were going to be here. I told*

*security, I warned the desk that we were going to be here after 5:00 and I've cleared it with security that we'll let them know when we're finishing.*

01:44:08 No, and Janina, you're probably unfamiliar with this building, but it was put behind some historic buildings that were retained and it got a series of elements that tied it to these giant - - -

**HP**

01:44:22 That's right, yes, I was involved with quite a bit of that early stage of the heritage side of it I suppose. And, one of the buildings wasn't too bad, so we kept a bit of that, and the other – there were two others next door, I think, and they had to be retained because of their streetscape or something. To my way of thinking they were just a pile of rubbish. There was no architectural merit except that they were built at a certain time and they were the last ones standing.

**DW**

01:45:03 Did John Grealy, was he the architect for the - - -

**HP**

01:45:05 Yeah he was involved with the building itself. Yes, he was in the department there.

**DW**

01:45:15 You mentioned the airport. The design largely was done by Comm Works or?

**HP**

01:45:21 Yes. I wasn't really involved, but from what I understood from the fellows who were working down there, they were doing all the design work, basically, here. Whether the – they might have had some input from down south, because Tullamarine had been built before that and, whilst I never got involved with Tullamarine, I was shown over it at one stage when I visited Melbourne.

01:45:49 So, whether some of the problems, solutions or whatever from Tullamarine may have spilled over a bit to Brisbane. That could have been so. Nevertheless, I'd still give the credit to the local architects and engineers here for Brisbane Domestic.

**DW**

01:46:09 And, Bligh Voller would have worked on the documentation?

**HP**

01:46:12 Yeah. I think they got a bit involved with the documentation. That was the same with Greenslopes Hospital, the last stage of that, the new operating theatres, I was involved with the ward block and a few other bits of pieces, out patients and things, but then in the 1980s they wanted to rebuild the operating theatres.

01:46:46 So, we called – well we selected a group of several firms in Brisbane and interviewed them, I was on the interview panel with Trevor Barrel and it might have been Doug Eaton, I think he was the project manager. He was an architect, and we selected actually, Laurence Nield of Sydney, which put the local's nose out of joint I think.

01:47:16 And mine in a sense because I was – really, I prefer to have local participation in local jobs, if possible.

**DW**

01:47:25 But, he had a big reputation.

**HP**

01:47:26 He had a bit reputation of hospitals around Australia.

**DW**

01:47:28 Had a lot of experience. Yes.

**HP**

01:47:29 That's right, so, he – through our section, or through me – he got the job and he was doing the mission design, which we got involved with, the PWC, on that one too. Then, he came up and he set up as Laurence Nield and Partners. I forget the other fellows name, he was a young Sydney fellow, he came up as their chief representative here and they worked with Bligh Jessup and Bretnall, I think it was at that stage. It might have been Bligh and Partners.

**DW**

01:48:14 And, then later went in partnership with them, with Nield and - - -

**HP**

01:48:18 Yeah. They got involved with them and then I think they did – way out of my sphere, I think they did some sports pavilions and sporting things around the world. But, nevertheless, so, I was involved with some of these things, that's – not so much design hands on in a sense, but design overall.

**DW**

01:48:43 Yeah. You mentioned the Commonwealth offices in Townsville, do you want to talk about those a little bit?

**HP**

01:48:48 Yes. We decided that we'd have a consultant on that one. Again, it was largely because we didn't have the facility here in Brisbane to take that job on as well. So, we picked Ralph Power to do that job. And, I was the project leader on that and we

used to go up to Townsville every month and right through the design stage and took – we shuffled him through and us through PWC and then into documentation, model making and they had a big model in their office.

01:49:34 Right through to construction, overall supervision of that. That was the first stage, the long building along Sturt Street. And, then as departments have had the habit of doing, the department's grew in size and became too small, so they built a section at the end of it, a multi storey section, rather than the two – three level that we had.

**DW**

01:50:08 Did Ralph Power do that too?

**HP**

01:50:09 No. That was done in Brisbane. He might have been a consultant on that, I'm not sure, because, by that time I was actually working in the post and telegraph section, took over that.

**DW**

01:50:34 We're probably close to finished I think.

**JG**

01:50:38 I don't know if I have to changer, because we're going to run out in two minutes of tape.

**DW**

01:50:42 Well, I think we're probably kind of more or less finished for today do you thing?

**JG**

01:50:47 I think. Yeah.

**HP**

01:50:48 I think so, yeah. There's a fair rambling on.

**DW**

01:50:51 No, it was good.

**HP**

01:50:52 Some events and anecdotes and things.

**JG**

01:50:56 Thank you, I'm going to switch off.

**HP**

01:50:59 My vision of what architecture is, through Brisbane and Queensland and Australia.

END OF TRANSCRIPT