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Figure 4   Earth Sciences Building (McCoy Building), University of Melbourne and elevated pedestrian
bridge, c. 1985
Source: John Bechervaise, *The University of Melbourne*, 1985
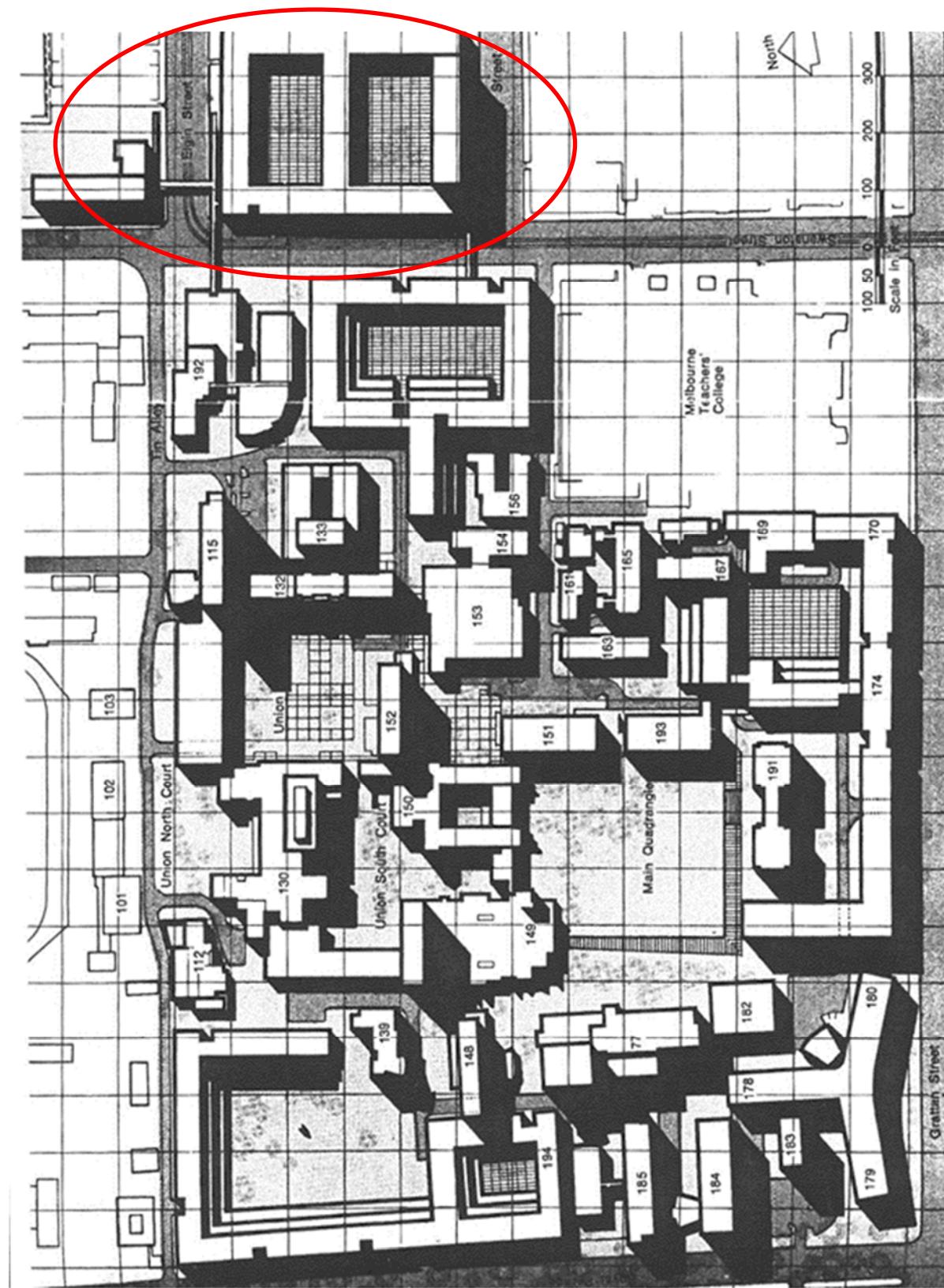
Figure 5   University of Melbourne's 1970 Master Plan showing the proposed form of new development on the subject site (indicated)

Source: University of Melbourne Master Plan Report 1970, p. 55

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KEY

The shaded areas on the floor plan represent those rooms which are open for inspection.

LEVEL ONE
1.   Sectioning Laboratory   (106-109)
1A.   Glaciological Laboratory   (113)

LEVEL TWO
2.   Fritz Loewe Lecture Theatre   (201)
3.   Tutorial/Conference Room   (204)
4.   First Year (Skeats) Laboratory   (209)
5.   Sedimentology Laboratory   (221)

LEVEL THREE
6.   Library   (303)
7.   Geophysics Laboratory   (313)
8.   Palaeontology Laboratory   (318)
9.   X-Ray Laboratory   (322)
10.   Economic Geology Laboratory   (332)

LEVEL FOUR
11.   Synoptic Laboratory   (407)
12.   Staff Common Room   (404)
13.   Meteorology Computer Room   (408)
14.   Scanning Electron Microscope   (421)
15.   Electron Microprobe   (425)
16.   Particle Track Laboratory   (424)
17.   Geochemistry Laboratory   (433)
18.   Organic Geochemistry Laboratory   (445)
19.   Activation Laboratory   (450)
20.   Balloon Sounding Equipment

ROOF
Open for inspection if weather is suitable.

Staff and students of the School will be on hand to assist visitors to the School.

Figure 6   Floor plan of the subject building's interior plans and layout, 1977

Source: 'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria

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SITE DESCRIPTION

The ~~University of Melbourne's~~ Earth Sciences Building (~~Building 200~~McCoy Building), University of Melbourne, ~~also known as the McCoy Building,~~ was constructed in 197~~3~~5-~~7~~7 and is located at 253-283 Elgin Street, Carlton. The building is on the south side of Elgin Street, and occupies most of the block between Swanston and Cardigan streets, with the west elevation to Swanston Street.

It is a substantially externally intact large four storey building constructed of reinforced and off-form concrete, brick and glass, with a largely flat roof. It is on a straightforward rectilinear plan, with a horizontal massing given emphasis on the north side of the building by deep bands of off-form concrete sunscreens, and relieved by a highly regular arrangement of vertical bays to the long north and south elevations, with the bays defined by concrete columns. The off-corm concrete is accentuated by plank formwork. Brick infill panels are set between the concrete columns, to all elevations. Windows, with bronze anodised aluminium frames, are concentrated to the north and south elevations, where they are deeply recessed within the regular bays. The east and west elevations are largely window-less, save for two narrow angled bays which contain glazing.

The main entrance is at second floor level on the north side of the building. Access to the entrance is via three converging elements: an elevated concrete footbridge with steel balustrade which spans across Swanston Street, connecting with the David Caro Physics building in the University of Melbourne grounds; a wide concrete ramp, also with steel balustrade, which comes up from the east end of the building and is located within a double-height colonnaded loggia; and twisting concrete stairs at the west end of the Elgin Street frontage, with a concrete balustrade.

The footbridge across Swanston Street was part of the original concept and design, however it has subsequently been rebuilt.

Figure 7   Recent aerial photograph with the subject site indicated
                Source: Nearmap, April 2019

Figure 8   The Earth Sciences Building, as seen from Elgin Street
            Source: Lovell Chen

Figure 9   View from the intersection of Elgin and Swanston streets, with footbridge at right
            Source: Lovell Chen

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Figure 10   Detail of the concrete ramp, and its underside, which comes up from the east end of the building
(in the distance) within the double-height colonnaded loggia
Source: Lovell Chen

INTEGRITY

The Earth Sciences Building is largely externally intact to its original state.

COMPARATIVE ANALYSIS

The Earth Sciences Building (McCoy Building), University of Melbourne, is a late twentieth century building
which displays Brutalist influences.

The architects, Eggleston, Macdonald and Secomb (EMS)[15] commenced their design work for the University of
Melbourne with the much celebrated Beaurepaire Swimming Centre, of 1954-57 (on the Victorian Heritage
Register, H1045, see Figure 11).[16] The success of this building led, through to the mid-1980s, to numerous other
works for the University – including the subject building –– and to other tertiary-related buildings. What has
been described as 'the firm's considerable reputation in educational building design' gained it multiple
commissions with other tertiary institutions. These included buildings for the campuses of Monash University,
La Trobe University, Caulfield Institute of Technology, and the Australian National University.[17] Noted EMS
buildings in this context include the Redmond Barry Building, again at the University of Melbourne (1959-61,
Figure 12) and in collaboration with the University's architect Rae Featherstone;[18] and the striking Menzies
Building at Monash University, Clayton, of the early 1960s (Figure 13, City of Monash, HO84).

Concrete and a subdued use of colour was increasingly evident in the work of EMS as they moved through the 1960s. Their 1964 architectural office in Grattan Street, opposite the University of Melbourne campus (see Figure 14, HO1) is indicative of this, with its raw, off-form concrete expression and a long signature window framed by a massive clear span girder. This form also related to contemporary Brutalism (or 'New Brutalism'), and marked another shift in EMS design. Brutalism was a form of prevailing 1960s and 1970s architecture that emphasised raw, often rough-surfaced, off the form concrete (*beton brut*); plain, unpainted and exposed materials, conduit and plumbing; and large-scaled, highly sculptural, 'anti graceful' forms, which were often jagged with chamfered corners and diagonal angling.[19] Movement was expressed through the heaving of large masses, often hoisted up on narrow concrete blade columns; while building planning often incorporated freely-formed or asymmetrical external ramps and stairs.

Early local examples of Brutalism include Frederick Romberg's and Robin Boyd's McCaughey Court at Ormond College (1965-68, Figure 15, City of Melbourne HO323), and Daryl Jackson and Evan Walker's Princes Hill High School (1970-73, Figure 16, City of Yarra, Princes Hill Precinct HO329, graded individually significant).[20] Earlier international examples include the post-war architecture of Le Corbusier, especially his government buildings at Chandigarh in India, constructed in the early 1950s; Peter and Alison Smithson's Hunstanton School in Norwich (1949-54); and Robin Hood Gardens in London (1968-72). Other major influences on Australian buildings in this mode were off-form concrete buildings in Japan by Kenzo Tange (Kagawa Prefectural Hall, 1958) and Kunio Mayekawa (Tokyo Metropolitan Festival Hall, 1961), which used off-form concrete beams imaged as hugely scaled timber construction. These were well-known in Australia through Hugh O'Neill's student tours of Japan and Robin Boyd's coverage of modern Japanese architecture in 1961 and 1968;[21] and influenced the design of the above mentioned McCaughey Court.

In the City of Melbourne, the Melbourne Teachers' College Library, now the University's Education Resources Centre (1968-71);[22] and Civil and Civic's B and D blocks for the Engineering faculty at the University of Melbourne (1973-74, Figure 17) were similarly influenced. Stephenson and Turner's David Caro Physics Building (1970-73, Figure 18), on the University of Melbourne campus and with which the subject building was historically connected (via the footbridge across Swanston Street) is another related example, with masses of beige-brown brick and precast concrete sunshades.

EMS themselves designed two close predecessors for the Earth Sciences Building, which also leaned towards Brutalism, and were again for the University of Melbourne. These were the Electrical Engineering and Metallurgy Building, now the Electrical and Electronic Engineering Building (1971-73, Figure 19), a building of striking sculptural form; and the Teachers' College Arts Centre, now the School of Studies in Creative Arts, at the Swanston and Grattan Streets corner (Figure 20).[23] Both are in cream brick with exposed pebble aggregate concrete spandrels and columns.

Brutalist influences at work in the design of the Earth Sciences Building include the long pedestrian ramp set within the double-height colonnaded loggia, which ascends across the two recessed levels (ground and first floors) facing Elgin Street, before meeting with the top of the stairs at the west end of the building, and the east end of the pedestrian bridge, all of which then converge on the concrete landing. The concrete landing itself signifies the main entry, with the idea of a major entrance partway along a ramp being a Le Corbusier signature (as at his Carpenter Center for the Visual Arts at Harvard University, 1968-71). The sunscreens and main columns are in off-form concrete, accentuated by using timber plank formwork. As with Robin Boyd's nearby McCaughey Court, the planks may have been sandblasted to accentuate their grain, a common Brutalist device to heighten visual and textural effect. More generally, the large mass of the building visually rests, to Elgin Street, on narrow concrete columns, which is another Brutalist effect.

Examples referred to above, including comparative examples comprise the following places:

- Beaurepaire Swimming Centre, University of Melbourne (1954-57, VHR H1045, Figure 11)
- Redmond Barry Building, University of Melbourne (1959-61, Figure 12)

- Robert Menzies Building, Monash University, Clayton (early 1960s, Figure 13, City of Monash, HO84).
- 215 Grattan Street, Carlton (1968, Figure 14, HO1)
- McCaughey Court, Ormond College, University of Melbourne (1965-68, Figure 15, City of Melbourne HO323)
- Princes Hill High School, 47 Arnold Street, Princes Hill (1970-73, Figure 16, City of Yarra, Princes Hill Precinct HO329, graded individually significant)
- Government buildings at Chandigarh in India (early 1950s)
- Hunstanton School, Norwich, England (1949-54)
- Robin Hood Gardens, London, England (1968-72)
- Kagawa Prefectural Hall, Japan (1958)
- Tokyo Metropolitan Festival Hall, Japan (1961),
- Melbourne Teachers' College Library, now the University's Education Resources Centre, University of Melbourne (1968-71)
- Infrastructure Engineering Block B and Block D, University of Melbourne (1973-74, Figure 17)
- David Caro Physics Building, University of Melbourne (1970-73, Figure 18)
- Electrical Engineering and Metallurgy Building, now the Electrical and Electronic Engineering Building, University of Melbourne (1971-73, Figure 20)
- Teachers' College Arts Centre, now the School of Studies in Creative Arts, University of Melbourne (Figure 19)
- Carpenter Centre for the Visual Arts at Harvard University, United States of America (1968-71).

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Figure 11   Beaurepaire Centre, University of Melbourne (1954-57, VHR H1045)
Source: Victorian Heritage Database

Figure 12   Redmond Barry Building, University of Melbourne (1959-61)
Source: University of Melbourne

Figure 13   Robert Menzies Building, Monash University (early 1960s, City of Monash, HO84)
Source: Wikipedia

Figure 14   EMS office, Grattan Street, Carlton (1964, HO1)
Source: State Library of Victoria

Figure 15   McCaughey Court, Ormond College, University of Melbourne, (1965-68, HO323)
Source: Pinterest

Figure 16   Princes Hill High School, 47 Arnold Street, Princes Hill (1970-73, City of Yarra, HO329)
Source: Docomomo

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Figure 17   Engineering Building, University of
Melbourne (1973-74)
Source: Google Streetview

Figure 18   David Caro Physics Building,
University of Melbourne (1970-73)
Source: Film Victoria

Figure 19   School of Studies in Creative Arts,
University of Melbourne
Source: Google Streetview

Figure 20   Electrical and Electronic Engineering
Building, University of Melbourne
(1971-73)
Source: Google Streetview

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ASSESSMENT AGAINST CRITERIA

	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).	
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).	
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).	
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).	
Yes	**CRITERION E** Importance of exhibiting particular aesthetic characteristics (aesthetic significance).	
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)	
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).	
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).	

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The ~~University of Melbourne's~~ Earth Sciences Building (McCoy Building), University of Melbourne, at 253-283 Elgin Street ~~(McCoy Building)~~, Carlton, was constructed in 197~~35~~-77 and is significant. The elevated pedestrian bridge and the Thomas Cherry Building are not significant.

HOW IT IS SIGNIFICANT

The ~~University of Melbourne's~~ Earth Sciences Building (McCoy Building), University of Melbourne, at 253-283 Elgin Street ~~(McCoy Building)~~, Carlton, is of local aesthetic significance.

WHY IT IS SIGNIFICANT

The University of Melbourne's Earth Sciences Building, also known as the McCoy Building after Sir Frederick McCoy the university's first Professor of Geology, is of aesthetic significance (Criterion E). It was constructed in 197~~35~~-77 to a design by architects Eggleston, Macdonald and Secomb (EMS), which was heavily influenced by

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Brutalism. EMS commenced their design work for the University of Melbourne with the much celebrated Beaurepaire Swimming Centre, of 1954-57, and following its success went on to design numerous buildings for the University and for other tertiary institutions in Victoria and elsewhere, over a thirty year period. The commission for the subject building also occurred at a time when the University was expanding beyond its original campus landholding, and in the context of a 1970 campus masterplan by architects Ancher Mortlock Murray and Woolley. The subject building is highly externally intact to its 1970s design, with Brutalist influences evident in the extensive use of off-form concrete, in this instance accentuated by using sandblasted timber plank formwork to highlight the grain and heighten the textural effect; in the visually arresting arrangement on the north side of the building of long concrete pedestrian ramp set within the double-height colonnaded loggia, concrete stairs at the west end, and concrete pedestrian bridge over Swanston Street which all converge on the entrance landing at second floor level; and the large mass of the building which is seen to visually rest on narrow concrete columns to Elgin Street.

Aesthetically, the subject building is on a design trajectory which was followed by EMS in the 1960s through to the 1970s, whereby they increasingly used subdued colour and concrete in their work, including earlier work for the University of Melbourne. It also follows other slightly earlier Brutalist buildings for the University, by other architects. The subject building is additionally a robust building with a powerful presence to its Elgin and Swanston streets corner, and is particularly distinguished to Elgin Street through the extensive use of off-form concrete, and the double-height loggia which contains the interacting concrete 'entry' elements (ramp, stairs, east end of pedestrian bridge).

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RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	Yes - Incorporated Plan: Earth Sciences Building (McCoy Building), University of Melbourne, 253-283 Elgin Street, Carlton~~No~~
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

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PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

1   *The Argus*, 27 June 1853, p. 7; Richard Selleck, *The Shop: The University of Melbourne 1850-1939*, Melbourne University Press, Carlton, 2003, p. 4.

2   As can be seen on 'Melbourne and its suburbs' plan, compiled by James Kearney, 1855, held by State Library of Victoria.

3   'H0920 - Law School Building and Old Quadrangle', Heritage Victoria, accessed via https://vhd.heritagecouncil.vic.gov.au/places/912, 11 January 2019; Tom Hazell, in in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, p. 346.

4   George Tibbits, *The Planning and Development of the University of Melbourne: An Historical Outline*, the History of the University Unit, 2000, p. 95.

5   Sands and McDougall's Directory of Victoria, 1875, p. 97; 1920, p. 206; 1960, p. 253.

6   See Sands and *McDougall's Directory of Victoria*, Sands and McDougall, Melbourne, 1968, pp. 272 (Elgin Street), 275 (Swanston Street).

7   Philip Goad and George Tibbits, *Architecture on Campus: A Guide to the University of Melbourne and Its Colleges*, University of Melbourne Press, Melbourne, 2003, p. 98.

8   George Tibbits, *The Planning and Development of the University of Melbourne: An Historical Outline*, the History of the University Unit, 2000, p. 95; 'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria.

9   John Bechervaise, *The University of Melbourne: An Illustrated Perspective*, Melbourne University Press, 1985, p. 29.

10   'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria.

11   'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria.

12   'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria.

13   'History', School of Earth Sciences, University of Melbourne, https://earthsci.unimelb.edu.au/about/history, accessed 6 May 2019.

14   'History', School of Earth Sciences, University of Melbourne, https://earthsci.unimelb.edu.au/about/history, accessed 6 May 2019.

15   See Philip Goad, 'Eggleston, McDonald and Seccomb.', in Philip Goad and Julie Willis, (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2012, pp. 227-28. EMS extended the earlier offices of AS Eggleston, 1906-12, Eggleston and Oakley, 1912-23, Eggleston and Overend, 1923-36, and AS and RA Eggleston 1936- 54, outlined by Guy Murphy and Bryce Raworth in Goad and Willis, *The Encyclopedia of Australian Architecture*, p. 227.

16   Philip Goad and George Tibbits, *Architecture on Campus: A Guide to the University of Melbourne and Its Colleges*, University of Melbourne Press, Melbourne, 2003, pp. 60-61.

17   Philip Goad, 'Eggleston, McDonald and Seccomb.', in Philip Goad and Julie Willis, (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2012, pp. 227-28.

18   Goad and Tibbits, p. 71. For Rae Featherstone, see Philip Goad, 'Rae Featherstone', in *The Encyclopedia of Australian Architecture*, pp. 244-45.

19   See Reyner Banham,' The New Brutalism',*The Architectural Review*, 1955, pp. 355-361, cited in *The Architects' Journal,* 27 March 2016, viewed via https:?? Senactal.wordpress.com/2016/03/27/arch-222-presentation, viewed 12 March 2019. Reyner Banham, *New Brutalism: Ethic or Aesthetic?* Architectural Press, London, 1966.

20   Dating is in Peter Wood, confluence.phsc.vic.edu.au/PHP/Chapter+2+-+ New=Beginnings, viewed 19 March 2019.

21   Hugh O'Neill led the first student tour including Japanese Modernist architecture from the University of Melbourne in 1964; conversations with the author, May 1985, December 2018; Peter Corrigan had visited Japan in 1963 and was similarly influenced in his student designs: see Conrad Hamann and others, *Cities of Hope: Australian Architecture and design by Edmond and Corrigan, 1962-2012*, Thames and Hudson, Melbourne, London, 2012. Robin Boyd had published *Kenzo Tange*, Braziller, New York, 1961, and *New Directions in Japanese Architecture*, Braziller, New York, 1968.

22   Goad and Tibbits, *Architecture on Campus*, pp.77 (McCaughey Court;) 79 (Education Resources Centre).

23   Goad and Tibbits, *Architecture on Campus*, pp. 89 (School of Creative Arts); 90 (Electrical and Electronic Engineering); the catalogue numbers appear to be in error, see p. 125.

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SITE NAME	RMIT BUILDING 71 (ALSO KNOWN AS 42-48 CARDIGAN STREET)
STREET ADDRESS	33-89 LYGON STREET (BUILDING 71), CARLTON, VIC 3053
PROPERTY ID	106082

SURVEY DATE: SEPTEMBER 2018   SURVEY BY: LOVELL CHEN

PREVIOUS GRADE	UNGRADED	HERITAGE OVERLAY	RECOMMENDED
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	MANUFACTURING BUILDING
DESIGNER / ARCHITECT / ARTIST:	ALDER & LACEY	BUILDER:	N/A
DESIGN PERIOD:	INTERWAR PERIOD (C.1919-C.1940)	DATE OF CREATION / MAJOR CONSTRUCTION:	C. 1938

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THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
5.0 BUILDING VICTORIA'S INDUSTRIES AND WORKFORCE	5.2 DEVELOPING A MANUFACTURING CAPACITY
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	**6.3 SHAPING THE SUBURBS**

RECOMMENDATIONS

Recommend for individual inclusion in the Heritage Overlay as indicated at Figure 1.
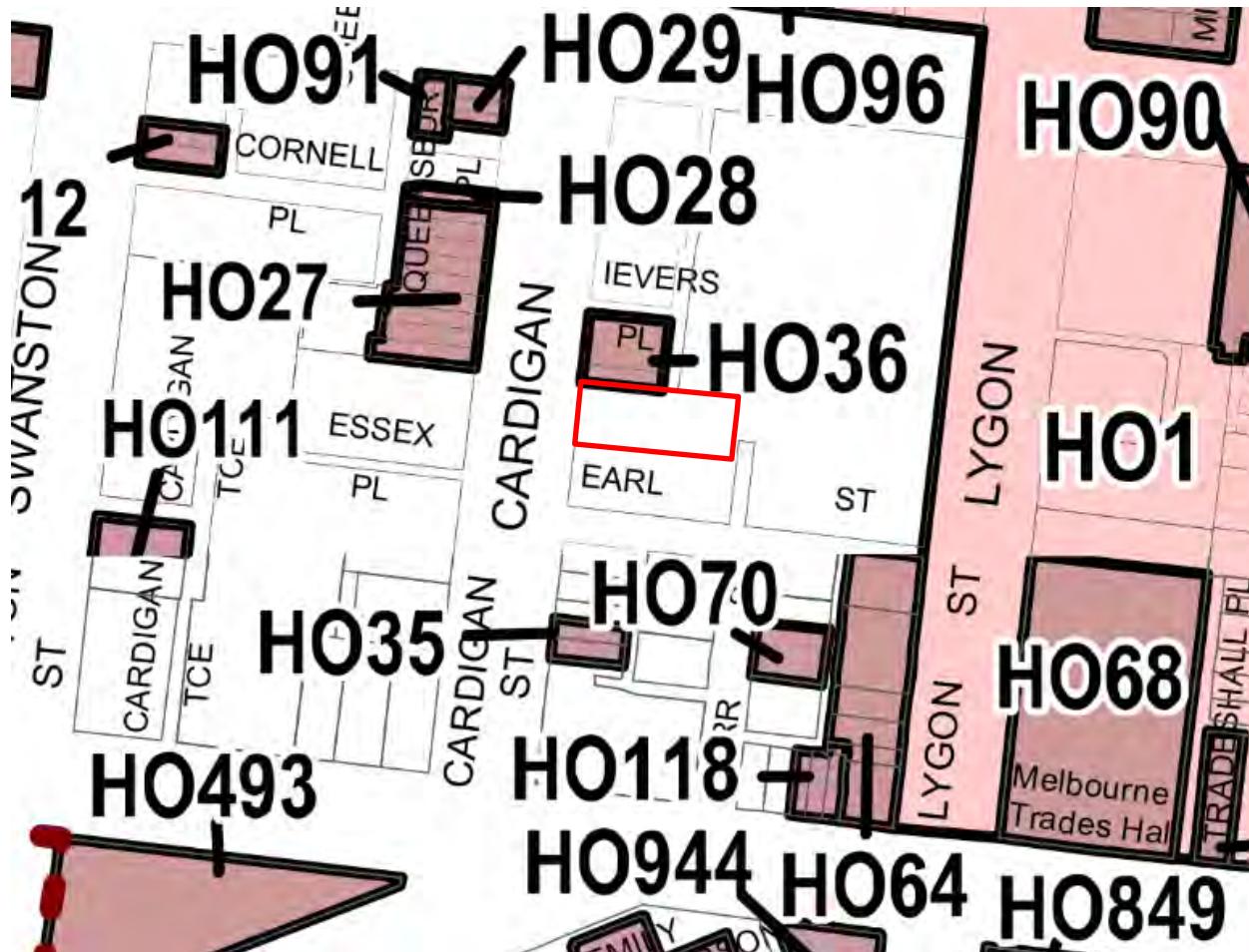
Extent of overlay:

Figure 1   The proposed extent of overlay is indicated by the red line
              Source: Melbourne Planning Scheme

SUMMARY

~~The property~~RMIT Building 71 at 33-89 Lygon Street ~~(Building 71),~~, Carlton, (also known as 42-48 Cardigan Street, Carlton), incorporates a three-storey former commercial/manufacturing face brick building constructed in c. 1938, which has been converted to RMIT use. It retains its Moderne styling and detailing to Cardigan Street, saw-tooth roof, and is of local historical and aesthetic significance.

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HISTORICAL CONTEXT

Industry and manufacturing in Carlton was, historically, mainly located in the far west of the suburb. This included, in the nineteenth century, the Carlton Brewery complex, in the block bound by Swanston, Victoria, Bouverie and Queensberry streets. Within the remainder of the suburb, however, large-scale industrial development in the nineteenth century was relatively rare. Carlton's rapid expansion as dormitory suburb in the 1860s and 1870s, the reserves set aside for public institutions and gardens, the suburb's early fine grain development and adherence to the *Melbourne Building Act* from the early 1870s appear to have discouraged the development of such complexes to the east of Swanston Street. There was also generally insufficient vacant land or available properties on which to establish or develop substantial industrial or manufacturing operations. There was however, small-scale industry in the suburb, and this included small workshops, bakeries and cordial factories, generally located to the rear of residential terrace rows, and accessed from the rights of way.

In the interwar period, this situation began to change, with nineteenth century residential and commercial areas to the west of Barry and Berkeley streets, and in the southern part of the suburb, redeveloped with larger commercial, manufacturing and warehouse buildings.[1] These areas historically accommodated modest residences and buildings, some of which fronted rear laneways, and included buildings identified for removal by the Slum Abolition Board. Davies Coop's textile manufacturing development, between Cardigan and Lygon streets at the southern end of Carlton, is an example of this twentieth century change.

SITE HISTORY

The site at 33-89 Lygon Street (Building 71, also known as 42-48 Cardigan Street), Carlton was part of Crown portion 16 in the parish of Jika Jika, first purchased by R Hepburn in the early 1850s. By 1854, the southern portion of the site was occupied by the Builders Arms Hotel (Figure 2). A photograph of c. 1870 (Figure 3) shows the three-storey hotel building, with a two-storey building with ground floor shop and single-storey structure immediately to its north.

By the end of the nineteenth century, the subject site comprised the Builders Arms hotel at 42-44 Cardigan Street with what appear to be two brick residences at nos 46 and 48 to the north of the hotel. These buildings can be seen in the Melbourne and Metropolitan Board of Works (MMBW) of 1896 (Figure 4 and Figure 5). The plans also show the bakery at the rear of the hotel.[2] To the rear (east) of the hotel a collection of small timber cottages can be seen, accessed from O'Grady's Place. From at least 1895 to 1905, Patrick Egan was the proprietor of the Builders Arms, with Frank Williams operating the hotel in 1915.[3] After Williams relinquished ownership of the hotel, it was delicensed. The former hotel then became Robert Napier's lodging house in 1920, while in 1935, it was simply referred to by its proprietor, W V Green.[4]

The site underwent significant change from the 1930s, following its purchase by textile manufacturers Davies Coop, doubling the capacity of its adjoining spinning and weaving mills in Lygon Street. The consolidation of the new development with Davies' existing factory resulted in the business spanning half of the block, from Queensberry and Earl streets to Lygon and Cardigan streets.

An application was made to the City of Melbourne in May 1937 for 'additions to building' valued at £8697.[5] That same month, architects called for tenders for the 'purchase and removal of buildings' at the site, so it appears the building application description of works was somewhat misleading.[6] An article in the *Herald* described the new development:

> On the land at present is an old three-storey building, formerly the Builders' Arms Hotel, one of Melbourne's earliest licensed houses, together with eight old dwellings. These will be demolished immediately … Plans have been prepared by the company's architects,

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> Messrs Alder and Lacey, of Collins Street, for a new building of three storeys fronting
> Cardigan Street, with two storeys at the rear.[7]

The subject building is the three storey component referred to above.

The new development was estimated to cost £35,000 and was projected to enable the employment of an additional 200 people.[8] The 1940 directory describes the site as the Davies Coop storage facility.[9]

The redeveloped site, which incorporated several building components including the subject building on the west side, with an address to Cardigan Street, can be seen in an aerial photograph of 1945 (Figure 6). This image shows the saw-tooth roof forms of the new buildings (including the subject building), largely spanning the width and length of the site. When comparing the 1945 image with a current aerial photograph, it is apparent that the subject building's footprint and roof form (other than for the introduction of solar panels) has little changed since the 1940s. This may be a result of the stability of tenancy as Davies Coop and Co. retained occupancy until at least 1974.[10] In 1969, Bradmills took over ownership of Davies Coop.

From the 1960s, Royal Melbourne Institute of Technology (RMIT) began to expand beyond its city campus and commenced acquiring buildings in Carlton, including the block in which the subject building is situated and which had been developed by Davies Coop and Co. from the late interwar period. The site was acquired by the Minister of Education in 1980.[11] The subject building is currently occupied by RMIT's School of Design, and is known as Building 71.
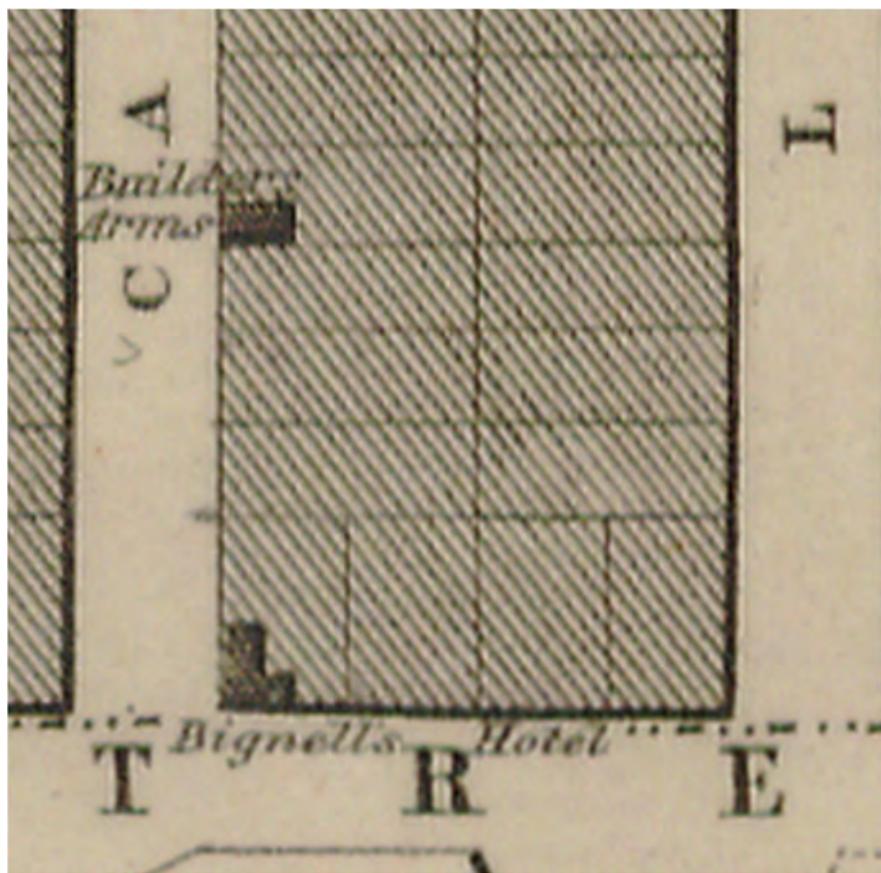

Figure 2   Kearney's 1855 plan, indicating the Builders Arms hotel
                Source: 1855, Kearney

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Figure 3   View of Carlton between Queensberry and Victoria streets in 1870, looking east past Cardigan
                Street towards Carlton Gardens in the distance, 1870. Subject site indicated
                Source: Charles Nettleton, photographer, H96.160/1433, State Library of Victoria
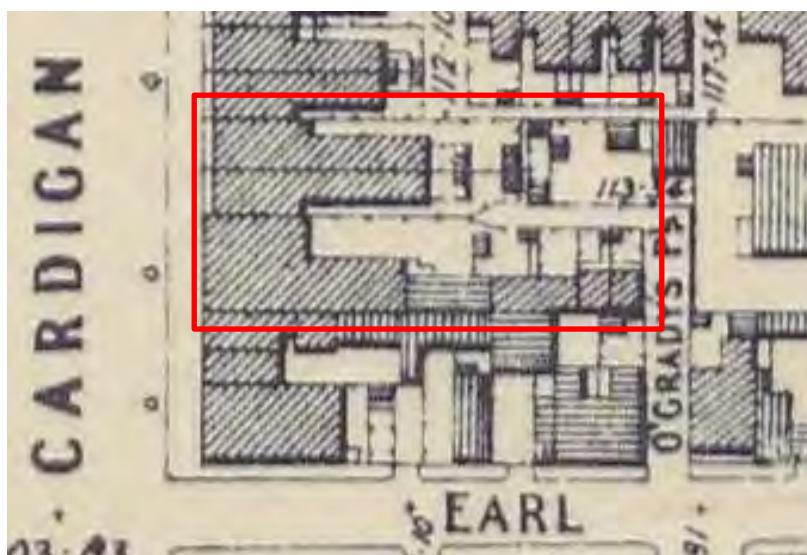
Figure 4   1896 plan of the subject site
   Source: Melbourne and Metropolitan Board of Works, 'City of Melbourne', 30, 160:1, 1896, State
                Library of Victoria

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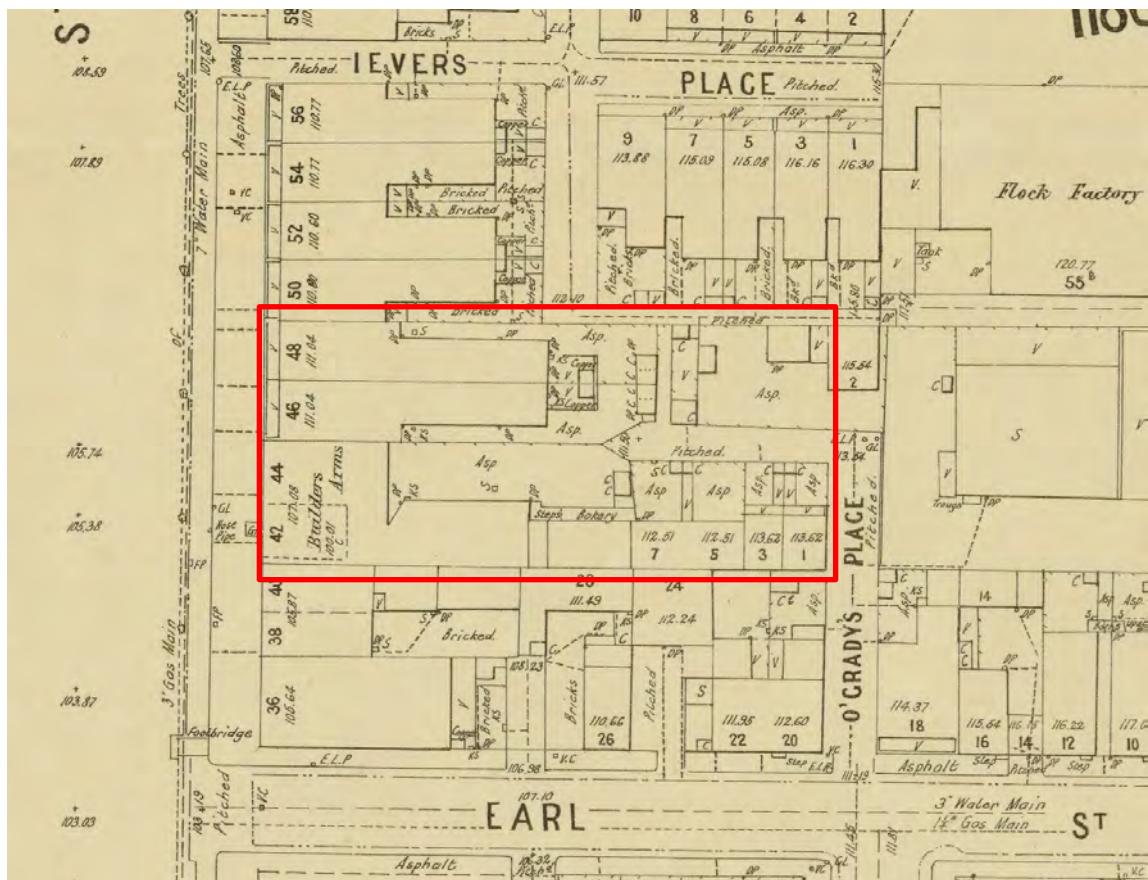
Figure 5   1896 plan of the subject site
Source: Melbourne and Metropolitan Board of Works, 'City of Melbourne', 1180, 40:1, 1896, State Library of Victoria
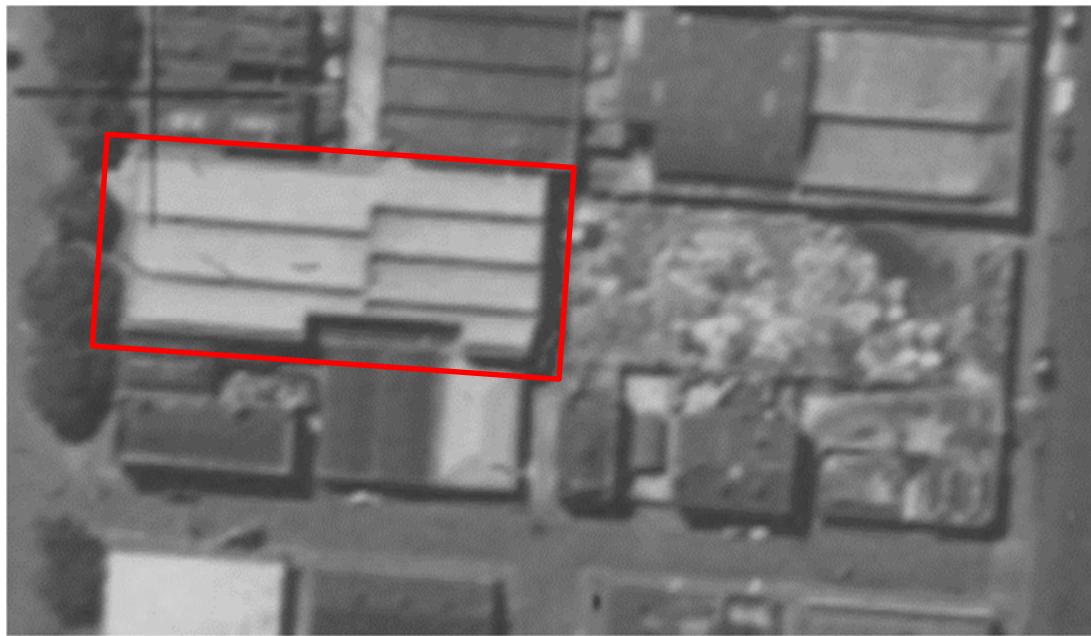
Figure 6   The subject building indicated, in 1945
Source: 1945, Land Victoria Aerial Photography Collection, Central Plan Office, Landata

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SITE DESCRIPTION

~~The property~~RMIT Building 71 at 33-89 Lygon Street ~~(Building 71)~~, Carlton, also known as 42-48 Cardigan Street (Figure 7), incorporates a three-storey commercial/manufacturing face brick building constructed in c.1938. The building has a wide frontage to Cardigan Street, with no setback, and a three-bayed sawtooth roof form, which has little or no visibility from Cardigan Street. Aerial photographs indicate that solar panels have been attached to the roof planes. The north elevation of the building also has restricted visibility from Cardigan Street, being adjoined by a row of two-storey Victorian terraces. The south elevation, which is mainly unrelieved face brick, currently has greater exposure due to removal of a building from the adjoining site; the latter is currently undeveloped and used for car parking.

The façade to Cardigan Street is largely original (modifications are described below) and presents as a building in the Moderne style. It is of face brick, with some render detailing, a high and simply detailed parapet which is over-painted, and horizontal bands of large regular steel-framed windows, the latter retaining their original steel glazing bars. The south end of the façade is distinguished by a formal office entrance, from which the original double doors have been removed; and a stair bay, the latter given strong vertical emphasis by a tower element with fluting or 'ribbons' in sharp relief which extends up the façade, and through the parapet. It contrasts with the horizontal emphasis of the window bands, and introduces asymmetry into the façade as is typical of Moderne compositions. Other Moderne elements include fluted panels to the façade at first floor level, and fluted detailing to two of the rainheads on the facade.

In contrast to the more formal office entry at the south end, a double-height vehicle entrance bay with steel roller door is located at the north end of the facade. The vehicle entrance may have originally been wider, as later brick infill is evident to this bay. This nevertheless demonstrates other aspects of the original use of the building, which was part of the warehouse and manufacturing operations of textile manufacturers Davies Coop.

The two-storey rear section presents to O'Grady Place and forms part of the RMIT campus. It is constructed in face brick; unpainted at the upper levels. Brickwork to its principal (eastern) façade rises to form the gable ends of its sawtooth roof. Windows are steel-framed and set in in large openings with concrete lintels. This elevation has been overpainted at ground floor level with windows infilled. The roof comprises inclined pitches in corrugated steel, each incorporating north-facing highlight windows. The northern sections of the building were altered in the mid- to late-twentieth century when the building footprint was reduced, the northern wall rebuilt a little to the south of its original location, and an external staircase constructed. A small rooftop addition appears to date from these works.

Figure 7   Recent aerial photograph with the subject site indicated
                Source: Nearmap, January 2019

INTEGRITY

The late interwar building at 33-89 Lygon Street (RMIT Building 71, also known as 42-48 Cardigan Street), Carlton has a high degree of external integrity as it presents to Cardigan Street.

COMPARATIVE ANALYSIS

The former manufacturing and commercial building at 33-89 Lygon Street (RMIT Building 71, also known as 42-48 Cardigan Street), Carlton was constructed in c.1938. This occurred at a time, in the interwar period, when in some areas of the suburb (mainly in the west and south-west of Carlton) nineteenth century development was being demolished and replaced with larger commercial, manufacturing and warehouse buildings.[12]

Interwar buildings of this type which retain their overall original principal presentation and have some architectural distinction, in this case Moderne styling, are relatively uncommon in the suburb. There are other interwar buildings, including former manufacturing buildings and warehouses, in this area of Carlton (including the southern part of Cardigan Street and in adjoining streets) but they are either of utilitarian warehouse character with no architectural distinction, or have been substantially modified.

Elsewhere in Carlton, a broadly comparable example includes 47-49 Elgin Street (Figure 8). This building is located in the Carlton Precinct (HO1) and has been identified as contributory to the precinct. While it has some details of interest, including contrasting bands of face brick and tapestry brickwork, it is less architecturally distinguished than the subject building, as befits its contributory grading.

No 393-399 Macaulay Road, Kensington, is an interwar commercial building which has been identified as significant (Figure 9). This building also has an entrance bay given emphasis by a tower element, regular bands

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of windows in a horizontal arrangement, a high and simply detailed parapet, and an asymmetrical Moderne façade composition.

There are more examples outside the municipality. These include the former Relova Redressing Laundry at 129 Hoddle Street, Richmond (Figure 10) of 1937, which is individually included in the City of Yarra's Heritage Overlay (HO391), and was designed by architect Walter Mason in a more overt streamlined Moderne style. The asymmetry of this design is given considerable weight by the large rooftop tank, expressed as a drum, and a prominent element of the Punt Road streetscape; while the rest of the façade stresses its horizontality with long cemented spandrels and strips or bands of windows.[13]

In Brunswick, the 1935 building at 9-27 Michael Street (Figure 11) is individually included in the City of Moreland's Heritage Overlay (HO386). It was built for Chas Steele & Company, a printing firm that occupied the premises for the next 45 years; and was designed by the architects of the subject building (Alder & Lacey) who are described as 'industrial specialists'. It is a Moderne office building with a façade articulated by alternating bands of graduated brown brickwork and strip windows with rendered spandrels, punctuated by a projecting and off-centre rendered entrance bay with entry porch.[14]

Examples referred to above, including comparative examples comprise the following places:

- 47-49 Elgin Street, Carlton (Figure 8, HO1)
- 393-399 Macaulay Road, Kensington (Figure 9, HO251)
- Relova Redressing Laundry, 129 Hoddle Street, Richmond (Figure 10, HO391 – City of Yarra)
- 9-27 Michael Street, Brunswick (HO386 - City of Moreland)

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Figure 8   47-49 Elgin Street (in HO1 precinct)
Source: Google Streetview

Figure 9   393-399 Macaulay Road, Kensington (HO251)
Source: Google Streetview

Figure 10   129 Hoddle Street, Richmond (HO391)
Source: Victorian Heritage Database

Figure 11   9-27 Michael Street, Brunswick (HO386)
Source: Victorian Heritage Database

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ASSESSMENT AGAINST CRITERIA

Yes	**CRITERION A** Importance to the course or pattern of our cultural or natural history (historical significance).	
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).	
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).	
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).	
Yes	**CRITERION E** Importance of exhibiting particular aesthetic characteristics (aesthetic significance).	
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)	
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).	
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).	

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

~~The property~~ RMIT Building 71 at 33-89 Lygon Street ~~(Building 71)~~, also known as 42-48 Cardigan Street, Carlton, constructed in c. 1938, is significant.

HOW IT IS SIGNIFICANT

~~The property~~RMIT Building 71 at 33-89 Lygon Street ~~(Building 71)~~, also known as 42-48 Cardigan Street, Carlton, constructed in c. 1938, is of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

~~The property~~RMIT Building 71 at 33-89 Lygon Street, also known as 42-48 Cardigan Street ~~(Building 71)~~, Carlton, a c. 1938 three-storey former commercial/manufacturing building, is of historical significance (Criterion A). The building was designed by architects, Alder & Lacey, for textile manufacturers Davies Coop. It is associated with the historical interwar period, and pattern of development in Carlton whereby, particularly

in the west and south-west of the suburb, nineteenth century buildings were being demolished and replaced with larger commercial and warehouse buildings. Davies Coop, in doubling the capacity of their spinning and weaving mills operation in Lygon Street, consolidated their landholdings to the west in the large block between Queensberry, Earl, Lygon and Cardigan streets; they also undertook an extensive building programme, which included the subject building. Of note, from the 1960s, the Royal Melbourne Institute of Technology (RMIT) began expanding north from its city campus and acquiring buildings in Carlton. RMIT eventually moved into the block developed by Davies Coop, and into some of the same buildings including the subject building, which was acquired by the Minster of Education in 1980.

~~The late interwar building at 33-89 Lygon Street (Building 71), Carlton~~RMIT Building 71 is also of aesthetic significance (Criterion E). While other substantial interwar commercial/manufacturing buildings were built in Carlton, in comparative terms few share the same architectural distinction, in this case Moderne styling, and retain their overall original principal presentation. The other buildings are generally of utilitarian warehouse character, and/or have been substantially modified. The Moderne design of the subject building is reflected in the high and simply detailed parapet, horizontal bands of large regular steel-framed windows, and the formal entrance and stair bay to the south end of the façade with its strong vertical tower emphasis and fluting or ribbon detailing in sharp relief. The south bay also reinforces the asymmetrical façade composition, another Moderne approach. In contrast to the formality of the south end, the north end of the façade retains a double-height vehicle entrance bay with steel roller door, demonstrative of the other aspect of the original use of the building, which was part of Davies Coop's warehouse and manufacturing operations.

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RECOMMENDATIONS

Recommend for inclusion in the Heritage Overlay, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes

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PREVIOUS STUDIES

**Not identified in any
previous studies**

ENDNOTES

1   'Carlton', in RBA Architects + Conservation Consultants, *City North Heritage Review: Overview and Recommendations (volume 1)*, January 2014, p.8.

2   1896, MMBW 1180 and 1181, State Library of Victoria; 1896 MMBW City of Melbourne, 30, 160:1, State Library of Victoria.

3   *Sands & McDougall's Melbourne and suburban directory*, 1895, p. 141; *Sands & McDougall's Melbourne, suburban and country directory*, 1905, p. 181; *Sands & McDougall's directory of Victoria*, 1915, p. 191.

4   *Sands & McDougall's directory of Victoria*, 1925, p. 232; *Sands & McDougall's directory of Victoria*, 1935, p. 193.

5   City of Melbourne, Building Application Index, 42-48 Cardigan Street, Carlton, BA 18443, 28 May 1937, Public Record Office Victoria, accessed via www.ancestry.com.au, 17 January 2019.

6   *The Argus*, 15 May 1937, p. 9.

7   *The Herald*, 29 April 1937, p. 14.

8   *The Herald*, 29 April 1937, p. 14; *The Argus*, 30 April 1937, p. 13.

9   *Sands & McDougall's directory of Victoria and Canberra, ACT*, 1940, p. 215.

10 *Sands & McDougalls directory of Victoria*, 1974, p. 212.

11 Proprietor listed as Minister of the Crown Administering the Education Acts, Certificate of Title, Volume 4422 Folio 202, Landata, Department of Environment, Land, Water & Planning.

12 'Carlton', in RBA Architects + Conservation Consultants, *City North Heritage Review: Overview and Recommendations (volume 1)*, January 2014, p.8.

13 See Victorian Heritage Database, https://vhd.heritagecouncil.vic.gov.au/places/167678; accessed 24 February 2019.

14 See Victorian Heritage Database, https://vhd.heritagecouncil.vic.gov.au/places/104669; accessed 24 February 2019.

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SITE NAME	CROSS STREET CO-OPERATIVE HOUSING
STREET ADDRESS	422-432 CARDIGAN STREET, CARLTON, VIC 3053
PROPERTY ID	101633
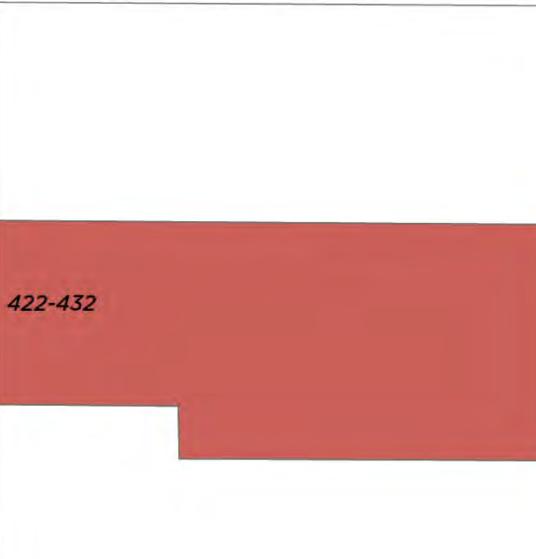
SURVEY DATE: SEPTEMBER 2018   SURVEY BY: LOVELL CHEN

PREVIOUS GRADE	UNGRADED	**HERITAGE OVERLAY**	RECOMMENDED
PROPOSED CATEGORY	SIGNIFICANT	**PLACE TYPE**	RESIDENTIAL APARTMENTS
DESIGNER / ARCHITECT / ARTIST:	EARLE, SHAW AND PARTNERS	**BUILDER:**	N/A
DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	**DATE OF CREATION / MAJOR CONSTRUCTION:**	1969-1970

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THEMES

HISTORIC THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS
	6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.
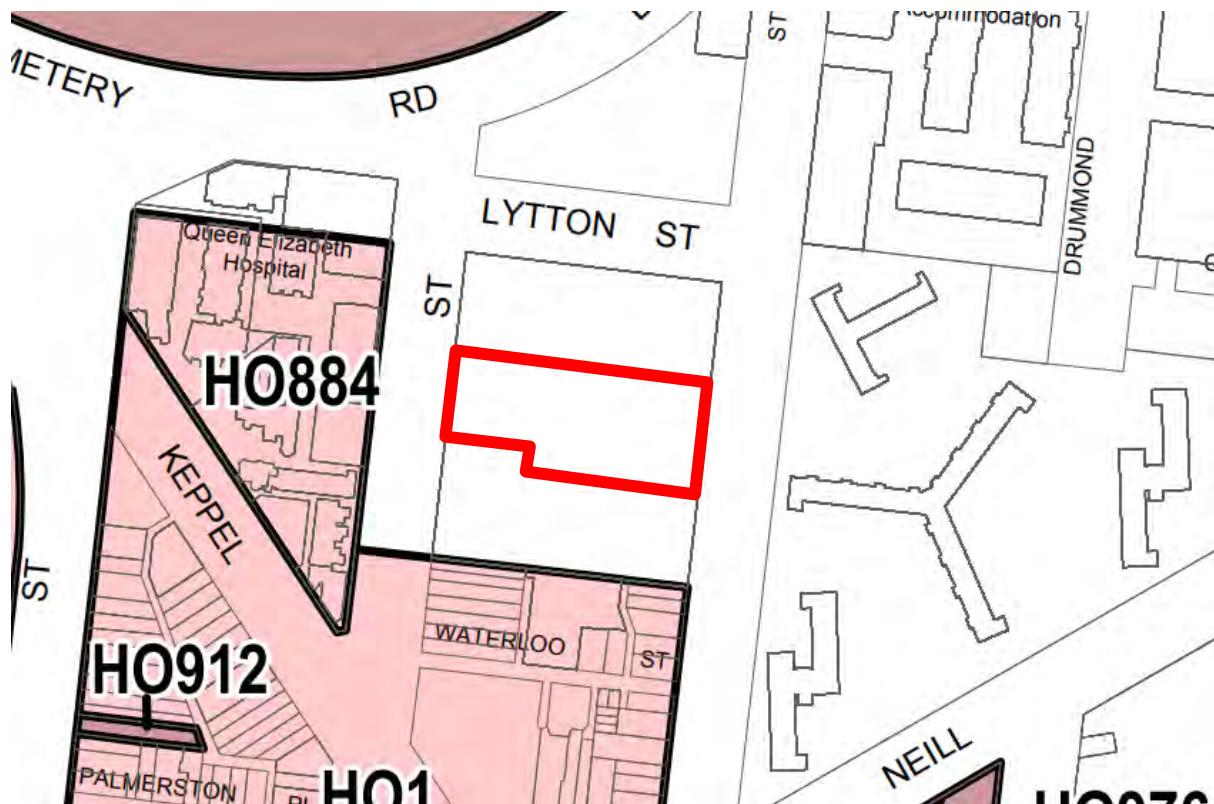
Extent of overlay:

Figure 1   Extent of overlay recommended for individual controls indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

~~The complex of residential buildings originally known as~~ Cross Street <u>C</u>~~c~~o-operative <u>H</u>~~h~~ousing, constructed in 1969-70, and located at 422-432 Cardigan Street, Carlton, is of local historical and aesthetic significance. The complex is one of Melbourne's largest co-operative housing developments, in this case constructed on a site identified for University of Melbourne staff and student housing. It remains substantially externally intact to its original design and concept, was designed by architects Earle, Shaw and Partners, and was recognised upon completion as an innovative form of higher density housing which responded to and reflected the character of its historic environment (i.e. Carlton).

HISTORICAL CONTEXT

From the turn of the twentieth century, little in the way of land was available in Carlton. However from the 1930s, concern for the welfare of many of Carlton's residents living in nineteenth century dwellings evolved into the slum clearance movement. The Slum Abolition Board, later the Housing Commission of Victoria (HCV) set out on a programme of urban renewal, which began to impact on the urban fabric of Carlton.[1] In 1961, the HCV identified 74.2 acres of 'decadent areas' in Carlton, as requiring 'immediate attention', that is, almost the whole area bound by Nicholson, Princes, Elgin and Lygon streets. This large area already comprised four smaller areas previously identified for slum reclamation.[2] From the 1960s, following the clearances, low-rise walk up blocks and then multi-storey residential towers began to replace the historically fine-grained small scale nineteenth development, and to change the character of the streetscapes. However, community concern and protest, and changes in the demographics of Carlton, saw the HCV shift its focus away from the construction of large towers and widescale redevelopment of the suburb, instead opting for smaller infill programmes. Concurrently, the post-war increase in access to tertiary education, following the Murray Committee report of 1957 to the Australian government, saw a resultant rise in the number of students and academics living in Carlton. It was in this context that the large subject site between Lygon and Cardigan streets was acquired by the University of Melbourne, and subsequently developed.

SITE HISTORY

The Cross Street co-operative housing complex was constructed in 1970 to a design by architects Earle, Shaw and Partners, after they were commissioned by a housing co-operative society associated with the University of Melbourne, which aimed to provide accommodation for staff and students. The development was the last in a series of hospitals, schools and flats designed by James Earle, Grahame Shaw and partners during the 1960s.[3] In 1971 the design received a Special Commendation from the Victorian Architecture Awards, where it was described as 'innovative'.[4] It is one of the city's largest co-operative housing developments.[5] 'Co-operative' housing refers to a development built as a non-profit venture by housing societies. Members of the co-operative purchased shares enabling them to pay for a home ahead of its construction, with the funds of the co-operative used to construct the buildings. Generally, the purchase price was below market value. Co-operative housing societies were formed in the post-war period, often in developing outer suburbs, a result of the passing of relevant legislation in the mid-1940s.[6]

Cross Street no longer exists, but was originally located between Lygon and Cardigan streets, and can be seen in the Melbourne and Metropolitan Board of Works (MMBW) plan at Figure 2, and in the 1951 aerial image at Figure 3. Prior to its redevelopment in the late 1960s and early 1970s, much of the street was deemed to be a slum area.[7] The northern end of the block between Lygon and Cardigan streets, where Cross Street was located, was occupied by small brick and timber residences, including terrace rows (Figure 3). Facing a backlash after the development of large public housing towers in Carlton, the HCV sought to erect more appropriate housing and living amenities in this area of Carlton, through a mix of private and public enterprise. In 1963, the HCV constituted the area as the 'Cross Street Reclamation Area'. With the reclamation area extended to Lytton Street in 1967, it was divided into three large lots or parcels for development, the 'Northern Land', 'Lot 1' and 'Lot 2' as indicated in the plan at Figure 4.[8] The subject lot or parcel, where the co-operative housing complex was eventually developed, was Lot 1.

By late 1967, houses in the reclamation area had been removed and the land was advertised for sale. In calling for tenders, the advertisement stated 'this site is considered to have a special potential for a University Staff and Student Housing Scheme such as has proved successful overseas and the [Housing] Commission will require development to be orientated to meet these requirements.'[9] The HCV had been in discussions with both the University of Melbourne and a co-operative society known as Stratum Home Development Co-operative (No.1) Limited in 1967. Both proposed housing for university staff and students, however, the co-operative proposed the sale of units to university staff.[10] There was some controversy around the

redevelopment of reclamation land in Carlton in this period, with the term 'Carlton Bitter' used in one article to describe residents' perception of how it was being managed.[11] The HCV also retained a level of oversight of the development, due to 'the manner of acquisition and the disruption it caused'.[12]

Stratum Home Development's bid to develop the reclaimed land was successful, one of nine tenders received by the HCV. The entity's name was subsequently changed to Stratum Development (Melbourne University Staff) Co-operative Limited, reflecting its intent in developing the site. It originally proposed to build a number of three storey blocks comprising 119 flats (Lot 1) and a single nine storey block of 99 flats (Lot 2) (Figure 5).[13] In May 1969, a building application was made to the City of Melbourne for the construction of flats at Lot 1, 422 Cardigan Street, Carlton, valued at $672,000.[14]

Development of the subject site (Lot 1) commenced in 1969. The original tender plans were revised, with the first stage to comprise 68 flats in four storey, five storey and seven storey blocks.[15] Lot 2 was also to be developed by Stratum Development at a later date. The initial plan (Figure 5) was reworked and the final design consisted of 66 flats in two rows of blocks, with a central walkway and below ground carparking. Lower scale blocks of attic flats were located on the north side of the property, with the taller built form on the south side, including a seven-storey tower block. Construction was underway by late 1969 (Figure 8) and the completed development can be seen in an aerial photograph of 1979 (Figure 8). A photograph of 1970 (Figure 9) shows the brick dwellings, prior to landscaping of the site.

Due to protracted and contentious dealings between the HCV, owners and the developers, the design plans for Lot 2 remained unrealised and in 1979, the site had yet to be developed (Figure 8).[16] However, the 'Northern Land' allotment was developed in the late 1970s, after it was sold by the HCV to a private building developer.[17]

The Cross Street development received some press during its construction. The *Age* newspaper highlighted the design, noting the directors of the development were 'particularly concerned about the environment the scheme will create', aiming for the scheme to 'be in sympathy with old Carlton'.[18] Likewise, travel magazine *Walkabout* noted the development's aim to reflect the character of the suburb in a profile of Carlton in January 1970, that:

> More in keeping with the feeling of old Carlton is a scheme to provide housing for University staff and students … By using a 16-foot structural bay, and providing pitched roofs and an undulating building profile, the designers have made a conscious effort to merge with the existing environment.[19]

Following construction, the co-operative aspect of the development enabled people associated with the University to purchase individual flats, likely below market value. Following the registration of the subdivision of the completed development in 1970, the individual residences were acquired by University staff including lecturers Percy Jones and John Martin who each purchased apartments in 1970 and 1971, including within the tower which had been proposed for student accommodation.[20] Title records indicate that subsequent owners were not necessarily directly associated with the University or with the housing co-operative.

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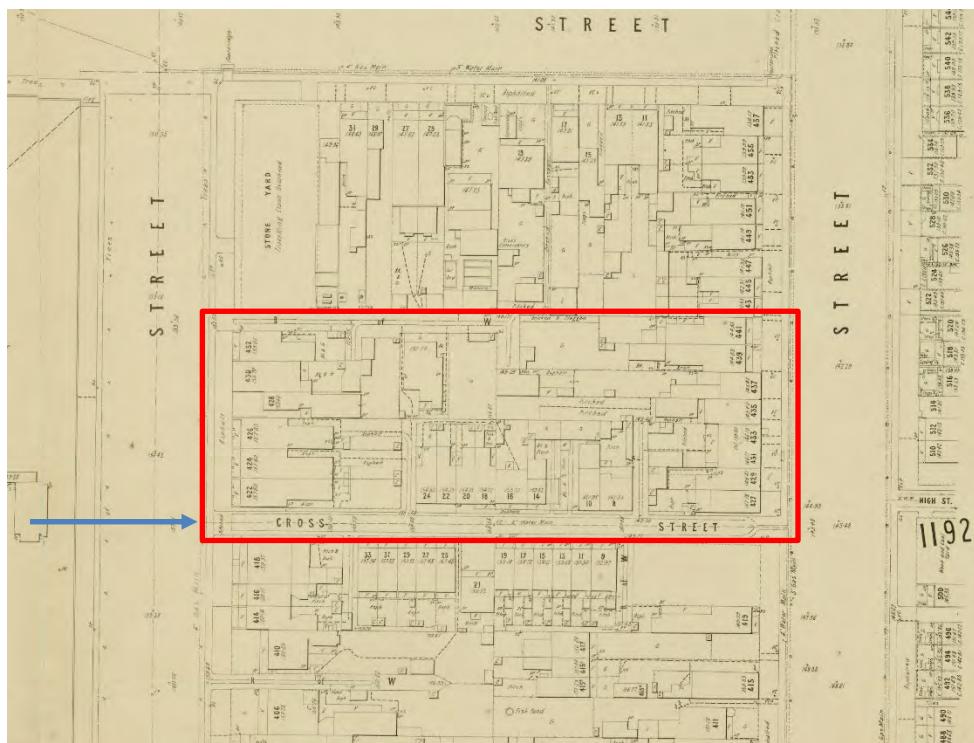
Figure 2   MMBW detail plan no. 1167, 1896 showing alignment of Cross Street and nineteenth century development on the subject site. Cardigan Street is at left, and Lygon Street at right
Source: State Library of Victoria

Figure 3   Aerial photograph of 1951, showing subject site (Lot 1) prior to redevelopment (red line), with Cross Street indicated by the arrow
Source: Land Victoria Aerial Photograph Collection

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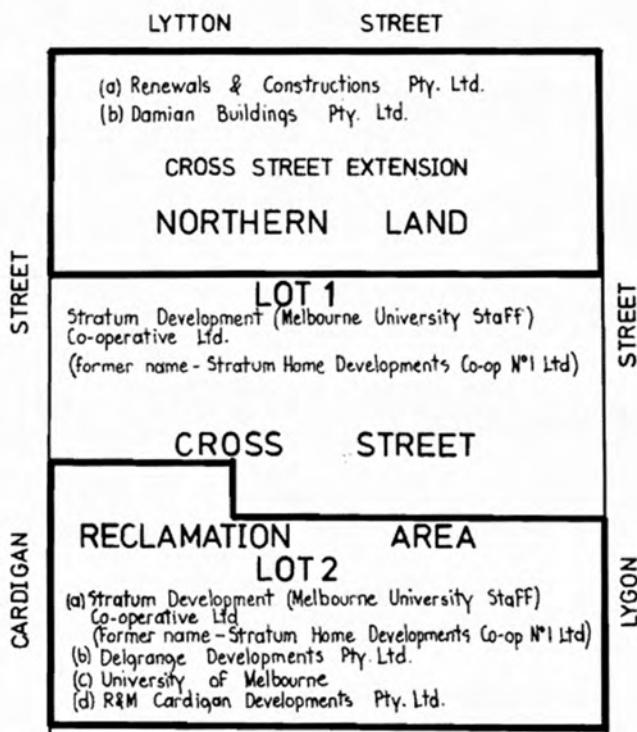
Figure 4   The Cross Street Reclamation Area, with the subject site referred to as 'Lot 1'
Source: 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187, https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf

Figure 5   A drawing of the proposed development of Lots 1 and 2 of the Cross Street Reclamation Area by Earle, Shaw and Partners, c. 1969, with the subject site indicated in red
Source: https://www.builtheritage.com.au/dua_shaw.html
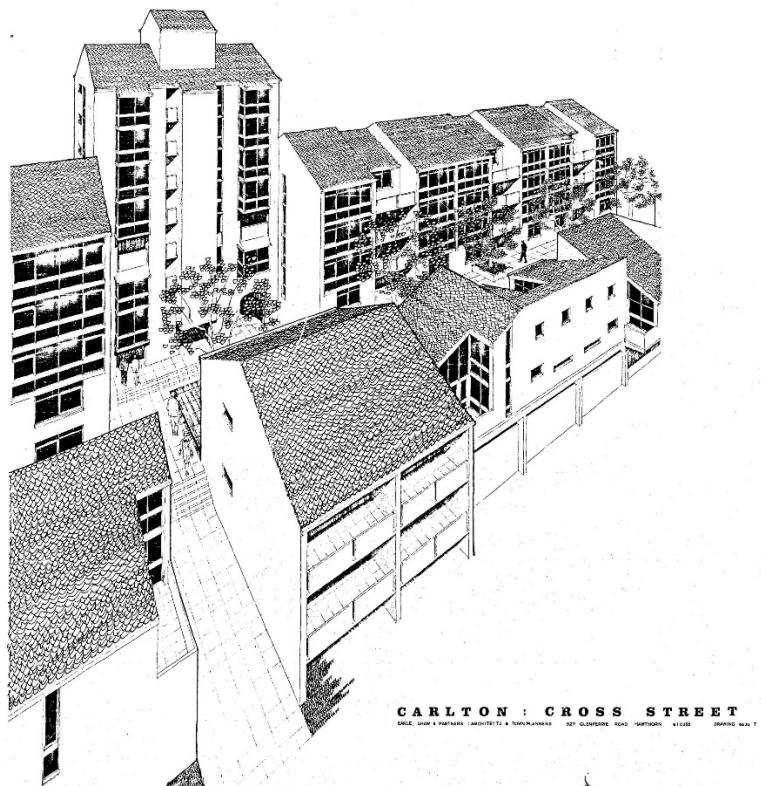
Figure 6   Schematic depiction of Cross Street development on Lot 1, Earle, Shaw & Partners, 1969
                Source: City of Melbourne Building Application Plans, BA 40578, City of Melbourne collection

Figure 7   Aerial photograph of subject site (Lot 1), 1969, with development under construction
                Source: Land Victoria Aerial Photograph Collection

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Figure 8   The subject site in 1979 (arrowed) with the undeveloped Lot 2 adjoining to the south (bottom of image); and the developed 'Northern Land' (top of image)
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

Figure 9   Completed Cross Street Co-operative Development, Lot 1, 1970
Source: Peter Wille, H91.244/1839, State Library of Victoria Picture Collection

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SITE DESCRIPTION

The complex of residential buildings originally known as Cross Street co-operative housing, constructed in 1969-70, is located between Lygon and Cardigan streets in Carlton. Cross Street, after which the development was named, historically ran along the southern side of the block, prior to its redevelopment, but no longer exists.

The complex comprises a series of buildings set out on the north and south sides of the long east-west rectilinear block, including low-scale (two to three storey, or attic storey) terrace-type dwellings or units on the north side of the complex; and higher-scale (four storey) flat blocks on the south side, all incorporating undercroft parking at the bottom levels (Figure 11 & Figure 12). A taller tower of eight storeys is also on the south side, breaking the symmetry of the blocks on this side. The north and south sides of the complex are separated by a central access and circulation space. This is double-height, i.e. with a separate lower level that provides for vehicle movement and access to the car parking spaces; and a higher level above which is an elevated concrete platform that provides pedestrian access to the units and flat blocks (Figure 14).

The buildings are predominantly of brown brick with grey-brown roof tiles. The roofs include two-sided pitched roof forms to the larger blocks, and alternating forward and reverse skillions to the terrace units; some of the roof pitches are quite steep. The units include some which are grouped in bays of two, with one unit set to each side of a central wing wall and set either forward or back from their neighbour. The units also have varied window forms, including double height windows and narrow vertical or horizontal windows; they also have brick-fenced courtyards. On the larger blocks on the south side, the floor lines are expressed externally with off-form concrete, and the window bays have deep concrete beams. The flat blocks follow a regular rhythm on the north elevation of recessed and projecting bays, the former with balconies and steel balustrades; this can be seen in both Figure 6 and Figure 9. The recessed bays follow through to the roof, where the pitched roofs are indented. To the rear (south side) the blocks have projecting box window bays (Figure 13). External stairs are located to the east and west ends of the flat blocks (Figure 12).

The grounds around the buildings, especially to the north and south sides, are landscaped, including with mature eucalypts that appear to date from the period of construction (they are shown as immature trees in the 1979 aerial image at Figure 8). The property boundaries to both Cardigan and Lygon streets have modern steel palisade fencing. Both boundaries also have crossovers and vehicle entrance gates.
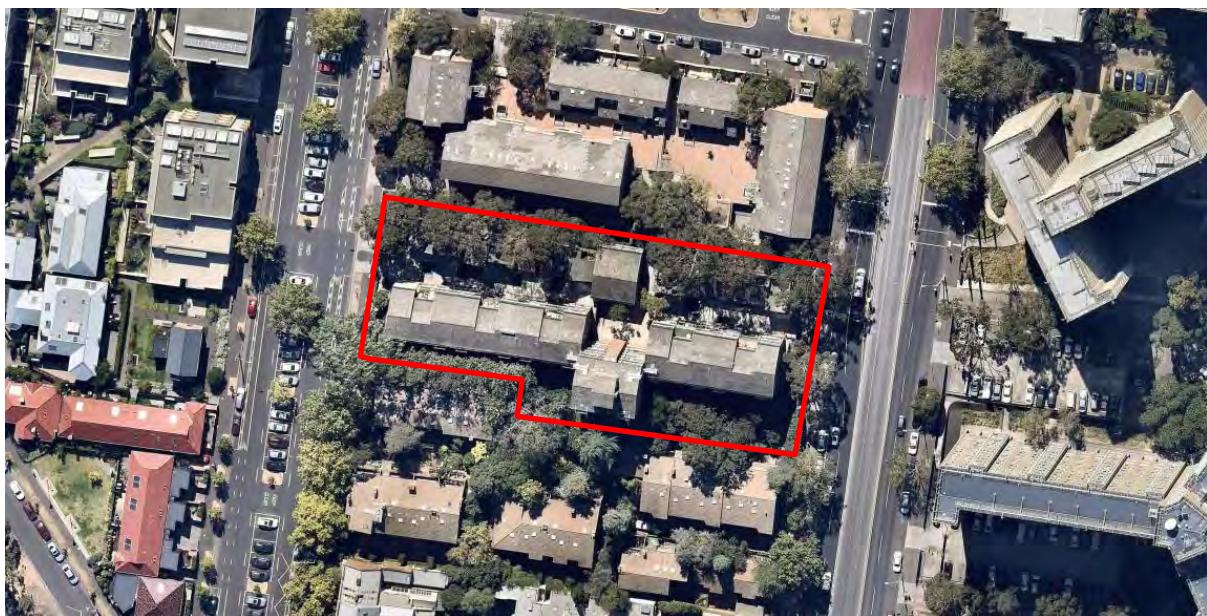
Figure 10   Recent aerial photograph with the subject site indicated
                     Source: Nearmap, April 2019

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Figure 11   The complex, as seen from Cardigan Street
             Source: Lovell Chen

Figure 12   The complex, to Lygon Street
             Source: Lovell Chen

Figure 13   View from Lygon Street, with the taller tower building in the distance, and the rear of other flat blocks at right
Source: Lovell Chen

Figure 14   Another view from Cardigan Street, illustrating the double-height circulation (cars below and pedestrians above)
Source: Lovell Chen

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Figure 15   Lower-scale units on the north of the complex
Source: Lovell Chen

INTEGRITY

The complex of buildings is largely externally intact to its original state.

COMPARATIVE ANALYSIS

The complex of residential buildings originally known as Cross Street co-operative housing, constructed in 1969-70, was designed by architect Graeme Shaw (1928-85) and his associated partners, which included James Earle, believed to be the principal design architect for the complex. Earle joined Shaw in 1967, having earlier collaborated with him on a scheme to re-plan Footscray.[21] While the Cross Street work was not a Housing Commission of Victoria development, it was generally influenced by HCV approaches, including the earliest post-war housing developments which emphasised intimately scaled housing strongly influenced by projects in Scandinavia, especially Sweden. Earle had direct experience of the Swedish housing programmes, having travelled there in the early 1950s, and returned with a copy of Sven Backstrom and Leif Reinius' *Swedish Housing of the 1940s,* in parallel Swedish and English language text.[22] The travel, and the book, Earl later related, were experienced by a large number of Australian architects in the years following World War II. These included John and Phyllis Murphy;[23] and Robin Boyd, on his Haddon Travelling Scholarship in 1950.

The influence was seen in the strong leaning in both Public Works architecture, and HCV design circles, toward Scandinavian Empiricist architecture or New Empiricism as it was also known, where modern materials and planning were combined with consciously traditional and conventionally recognisable components, such as pitched roofs, prominent chimneys, balustrading, and sudden and 'experimental' changes to wall textures.

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Prominent architects of this genre included Sven Markellius, Ralph Erskine, Ludvik Persson, Srig Dranger and David Hellden. Empiricism was initially viewed favourably in Britain, and also practiced in Switzerland, the Netherlands, Germany and Austria. Italy had a closely related movement later called Neoliberty (literally, New Art-Nouveau), and involved architects including Ignazio Gardella, Luigi Caccia-Dominioni, Paolo Portoghesi, Mario Ridolfi, Gio Ponti and Ernesto Rogers. Australian government architects tended to favour Empiricism in the 1950s, especially Harry Rembert in New South Wales and Percy Everett in Victoria's Public Works Department.[24]

The HCV's early post-war housing included three and four-storey walk-up blocks,[25] constructed during a period of some urgency due to post-war reconstruction pressures and an intensifying of the slum reclamation programme.[26] This was followed by the next phase of public housing typologies, the residential flat towers, albeit often still built in conjunction with lower-scaled walk-up blocks. The towers were unpopular with local resident groups, and increasingly the focus of criticism from welfare groups. There was also a growing affection for buildings of the Victorian period. These factors eventually led to the HCV abandoning slum clearance in inner Melbourne, and opting to cease the construction of the tower form of housing. One of the last of the HCV towers was built in Carlton, at the corner of Elgin and Nicholson streets, in 1968-70; also at the time the Cross Street development was under construction.

Influences on the design of the Cross Street development include Hassell Architects housing for the elderly in Adelaide; and Hely, Bell and Horne's Glebe housing in inner Sydney (1963, Figure 16). Both of these projects utilised wandering, Italian hill town forms of a type seen in Bernard Rudolfsky's *Architecture Without Architects,* 1963; the same applied to Daryl Jackson and Evan Walker's City Edge housing in South Melbourne (1970-73, Figure 17) completed soon after the first components of Cross Street were finished. The approach also coincided with the use of modern terrace house forms and other traditional adaptations of dense living in London and elsewhere, as with Patrick Hodgkinson's Brunswick Centre in Bloomsbury (1967-72, Figure 18); and Neave Brown's Alexandra Road housing in Camden Town (1968-78, Figure 19).[27] While Cross Street was generally more intimate in scale than these latter examples, and less hard-edged, it also shares commonalities with other English developments such as Ralph Erskine's Byker housing in Newcastle on Tyne (started in 1968, Figure 20).

The Cross Street development also suggests an older, casually assembled precinct of dwellings despite being constructed in one contract.

To return to how it was regarded at the time, the development received praise for being 'in sympathy with old Carlton',[28] and for reflecting the character of its historic environment and context.

Examples referred to above, including comparative examples comprise the following places:

- Housing for the Elderly, Adelaide
- Housing for the Elderly, Glebe, Sydney (1963, Figure 16)
- City Edge Housing, South Melbourne (1970-73, Figure 17)
- Brunswick Centre, Bloomsbury, England (1967-72, Figure 18)
- Housing development in Alexandra Road, Camden Town, England (1968-78, Figure 19)
- Housing development in Newcastle-on-Tyne (1968, Figure 20)

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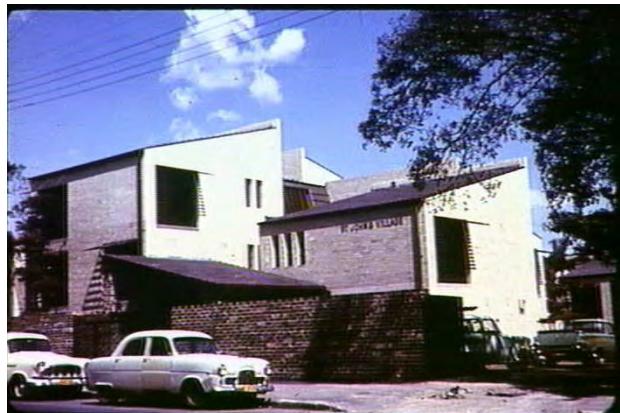
Figure 16   Homes for the Aged, Glebe, NSW

Source: http://www.slv.vic.gov.au/pictoria/gid/slv-pic-aab54805

Figure 17   City Edge Housing, South Melbourne

Source: https://whitefoxrealestate.com.au/property/26c-napier-street/

Figure 18   Brunswick Centre, Bloomsbury

Source: https://www.flickr.com/photos/iqbalaalam/16127248607

Figure 19   Alexandra Road housing, Camden Town

Source: https://www.pinterest.com.au/pin/263953228136593112/

Figure 20   Housing, Newcastle on Tyne

Source: https://www.flickr.com/photos/iqbalaalam/6724855751/lightbox/

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ASSESSMENT AGAINST CRITERIA

Yes	**CRITERION A**	Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B	Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C	Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
Yes	**CRITERION D**	Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	**CRITERION E**	Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F	Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G	Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H	Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

~~The complex of residential buildings originally known as~~ Cross Street ~~c~~Co-operative ~~h~~Housing, constructed in 1969-70, and located at 422-432 Cardigan Street, Carlton, is significant.

HOW IT IS SIGNIFICANT

~~The complex of residential buildings originally known as~~ Cross Street C~~c~~o-operative H~~h~~ousing, ~~and~~ located at 422-432 Cardigan Street, Carlton, is of local historical and aesthetic significance, and also has representative value.

WHY IT IS SIGNIFICANT

~~The complex of residential buildings originally known as Cross Street co-operative housing, constructed in 1969-70,~~Cross Street Co-operative Housing ~~-~~is of historical significance (Criterion A). While co-operative housing societies had existed in Australia since the post-war period, this one was unusual for its association,

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albeit indirect, with a university (in this case, the University of Melbourne) and for its association with the slum clearance work of the Housing Commission of Victoria. The outcome, in terms of the housing complex, is also significant in that it represented (for the time) a new form of intensified yet higher quality housing development in Carlton, encouraged by the Housing Commission within the reclamation areas, and following a period in which the suburb had experienced a growth in the highly unpopular HCV towers. It is additionally one of Melbourne's largest co-operative housing developments; and constructed on a site which was specifically identified to house University staff and students in a period of significant University expansion and growth outside the historical campus landholding.

The former Cross Street co-operative housing is also significant as a representative example of co-operative housing (Criterion D). This describes a development built as a non-profit venture by housing societies or a group coming together to purchase shares to enable them to pay for a home ahead of its construction, with the funds of the co-operative used to construct the buildings.

The former Cross Street co-operative housing is additionally of aesthetic significance (Criterion E). The complex of 1969-70 remains substantially externally intact to its original design and conception. It was described not long after completion, in a Special Commendation from the Victorian Architecture Awards, as 'innovative'; and was celebrated for being 'in sympathy with old Carlton', and for reflecting the character of its historic environment and context. The complex, although built as one development, presents as a precinct of dwellings, with a variety of building forms and heights, and dynamic roof forms. The double-height central circulation space, which separates vehicle and pedestrian movement through providing access to car parking at the lower level, and access to dwellings at the upper level, is also a capable design component. The design, by architects Earle, Shaw and Partners although mainly attributed to James Earle, reflects his earlier interest in post-war intimately scaled housing developments in Scandinavia. It was also influenced by other housing projects in the United Kingdom and Australia from the early 1960s, which utilised modern terrace house forms and other traditional adaptations for modern higher density living.

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RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

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PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

1   George Tibbits, in Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 507.

2   'Twenty-second annual Report of the Housing Commission Victoria, for the period 1 July 1959 to 30 June 1960', 1960, Parliament of Victoria Library, p. 31.

3   Simon Reeves, 'Earle, James' in Philip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, Cambridge: Cambridge University Press, 2012, p. 220

4   Simon Reeves, 'Earle, James' in Philip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, Cambridge: Cambridge University Press, 2012, p. 220

5   Built Heritage, 'Dictionary of Unsung Architects: Grahame Shaw (1928-1985)', https://www.builtheritage.com.au/dua_shaw.html; Built Heritage, 'Dictionary of Unsung Architects: James Earle (1927--2014)', https://www.builtheritage.com.au/dua_earle.html

6   *The Age,* 10 December 1947, p. 5.

7   'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D185-6, https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf.

8   'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D185, https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf.

9   'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187, https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf.

10   'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187, https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf.

11   *The Tribune*, 16 July 1969, p. 4.

12   'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D184, https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf.

13   'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187-88 https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf

14   City of Melbourne, Building Application Index, BA 40578, 27 May 1969, Public Record Office Victoria, accessed via www.ancestry.com.au.

15   University of Melbourne Department of Architecture. Cross Section, No. 196, 1 January 1969, p. 2, https://digitised-collections.unimelb.edu.au/bitstream/handle/11343/24063/289614_csec00525.pdf?sequence=1&isAllowed=y

16   'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187-88 https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf; Land Victoria Aerial Photography Collection, Central Plan Office, Landata

17   'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D205, https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf.

18   *The Age*, 19 September 1968, p. 8.

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[19]   *Walkabout*, 1 January 1970, Vol 36, no. 1, p. 12.

[20]   Historical Search Statement, titles Volume 8845 Folio 447 and Volume 8845 Folio 466, Landata Titles and Property Certificates, Land Victoria.

[21]   Simon Reeves, Dictionary of Unsung Architects: Graeme Shaw', Built heritage, at https://www.builtheritage.com.au/dua_shaw.html. Viewed 9 April 2019; Simon Reeves, Earle, James (1927-c2014), in Philip Goad and Julie Willis, *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, p. 220. Shaw went on to design The Wangaratta Arts centre (1976-77) and the World Trade Centre at Melbourne-Docklands (1979-81).

[22]   Conversations between Conrad Hamann and James Earle, 1983. Earle specifically cited the Backstrom and Reinus book.

[23]   Conrad Hamann, conversations with James Earle, 1983, and John and Phyllis Murphy, 1978, 2004.

[24]   Conrad Hamann, 'New Empiricism', in Philip Goad and Julie Willis, (eds., contrib*). The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 491-2. Eric de Mare, 'The new Empiricism: Sweden's Latest Style'*, The Architectural Review (AR)*, June 1947; 'The New Empiricism: the Antecedents and Origins of Sweden's Latest Style', *AR*, January 1948.

[25]   Renate Howe, (ed., contrib.), *New houses for Old; Fifty Years of Public Housing in Victoria*, 1938-1988, Ministry of Housing and Construction, Melbourne, 1988, p. 132.

[26]   These areas are documented in Howe, esp. Warwick Eather, Ch. 4, 'We Only Build Houses: the Commission 1945-60', and George Tibbits, Ch.6, 'The Enemy Within Our Gates: Slum Clearance and High-Rise Flats',.

[27]   Douglas Murphy, 'The Modern urbanism of Cook's Camden', *Places*, January 2018, on https://1968placesjournal.org/article/the-modern-urbanism-of-cooks-camden/?cn-reloaded=1, viewed 9 April 2019.

[28]   *The Age*, 19 September 1968, p. 8.

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SITE NAME	<u>OFFICE BUILDING,</u> 207-221 DRUMMOND STREET, CARLTON
STREET ADDRESS	207-221 DRUMMOND STREET, CARLTON, VIC 3053
PROPERTY ID	102673
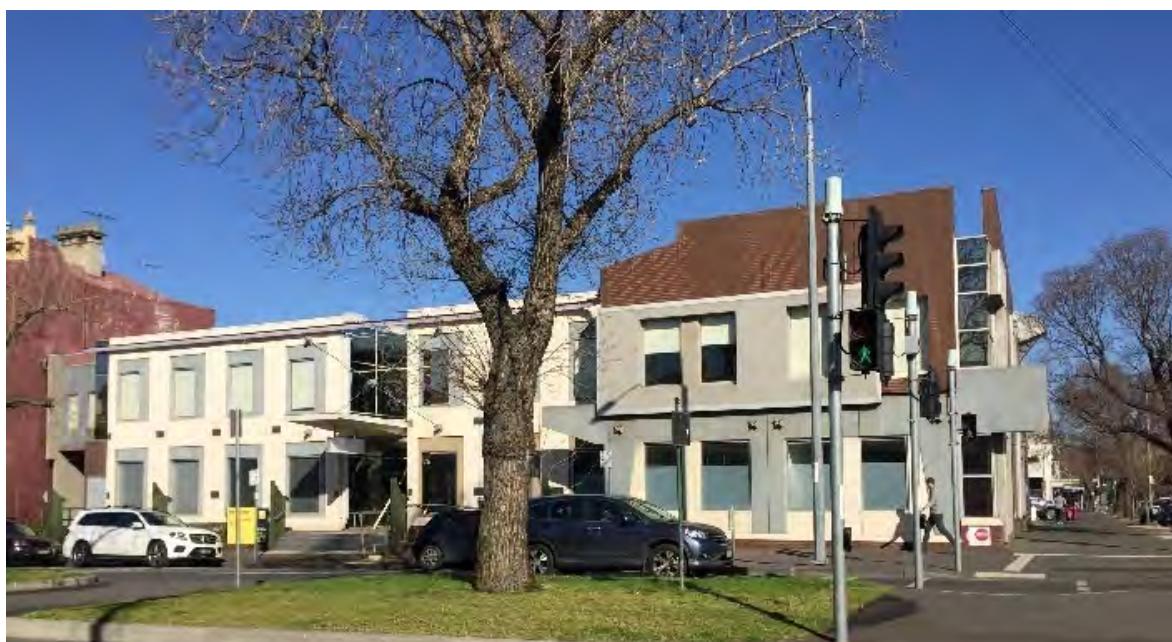
SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	UNGRADED	**HERITAGE OVERLAY**	RECOMMENDED
PROPOSED CATEGORY	SIGNIFICANT	**PLACE TYPE**	OFFICE BUILDING
DESIGNER / ARCHITECT / ARTIST:	STEVE ASHTON AND HOWARD RAGGATT	**BUILDER:**	PDA PROJECTS
DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	**DATE OF CREATION / MAJOR CONSTRUCTION:**	1986~~7~~

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THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES	
5.0 BUILDING VICTORIA'S INDUSTRIES AND WORKFORCE	5.8 WORKING	
6.0 BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS	

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.
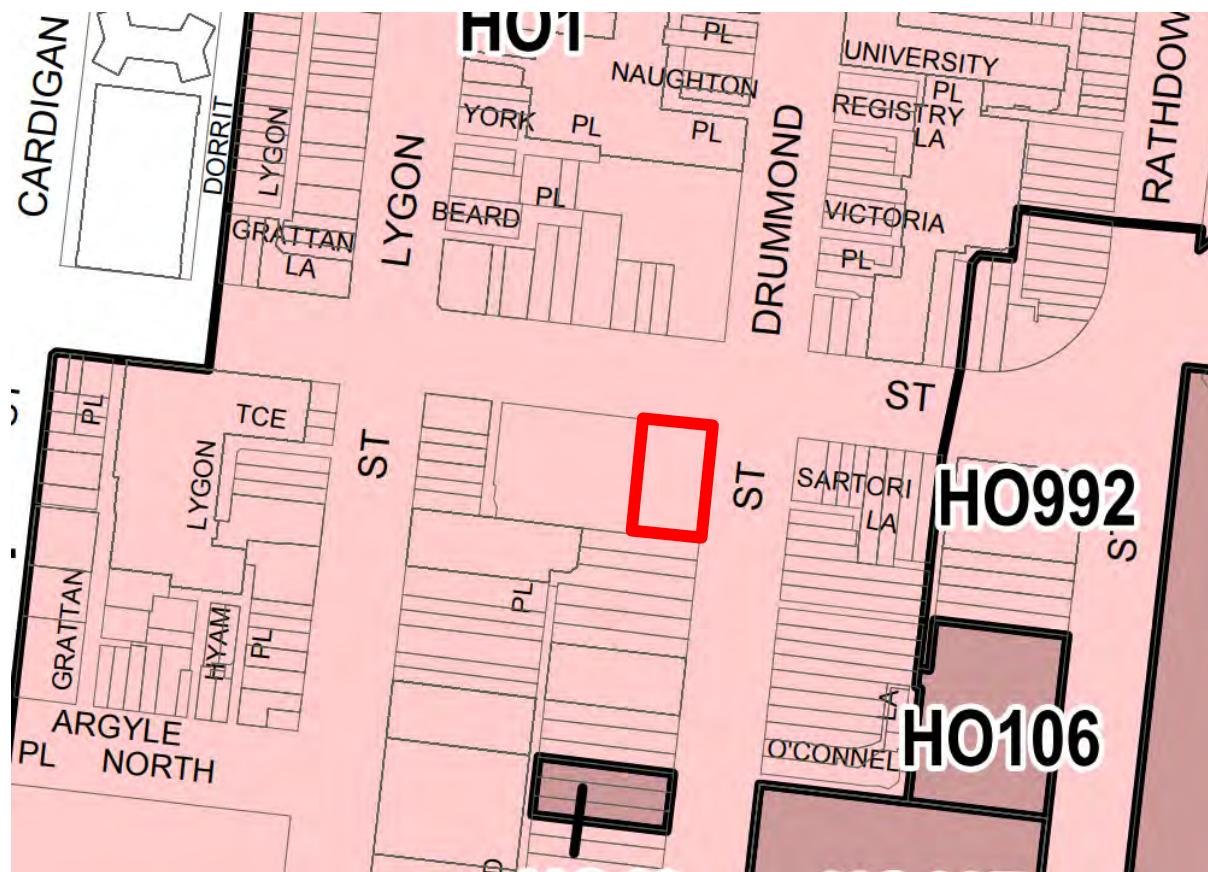
Extent of overlay:

Figure 1   The proposed extent of overlay is indicated by the red line
                Source: Melbourne Planning Scheme

SUMMARY

The building at 207-221 Drummond Street, Carlton, was constructed in 1986 -7 as a leasable office building for the Church of England. It was designed by architects Steve Ashton and Howard Raggatt, in the period immediately before Ian McDougall joined the partnership to form ARM, becoming one of Australia's leading architectural firms. It is substantially externally intact and is of local aesthetic significance.

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HISTORICAL CONTEXT

Changes in demographics in Carlton through the post-war period saw changes in approach to the built form of the suburb. This included the reoccupation of the suburb's earlier buildings by migrants and students and buildings used for artistic endeavours such as the La Mama and Pram Factory theatres. Smaller infill housing instigated by the Housing Commission of Victoria in the 1980s aimed to blend in with the historic streetscapes of the suburb, signalling a shift in how the nineteenth century building stock was viewed. In the late twentieth and early twenty-first centuries, Carlton again underwent a transformation, with further gentrification and intensified residential development. This resulted in both the restoration of its many historic buildings, including boom-era commercial buildings on Faraday Street. There were also notable new developments in the suburb by contemporary architects, adapting the terrace form and corner buildings for the late twentieth century. While such development was often residential, it also included commercial and institutional, such as offices, galleries and educational buildings, through which architects challenged the typical built form in the suburb.

SITE HISTORY

Located on the south-western corner of Drummond and Grattan streets, the property at 207-221 Drummond Street was surveyed as part of Crown allotment four in section 34, in the parish of Jika Jika, County of Bourke. Together with the other allotments in the block fronting Drummond, Grattan, Pelham and Lygon streets, the land parcel was reserved by the Crown for public purposes.[1]

An early parish plan of the subject area referred to the site as the Church of England Parsonage.[2] In 1875 and 1890, a directory listed it as St Jude's Parsonage where Reverend Perry resided.[3] St Jude's Church was located a few blocks to the north, at the intersection of Keppel and Lygon streets. The property is shown on the Melbourne and Metropolitan Board of Works (MMBW) plans of the 1890s (Figure 2). By 1896, the property consisted of a large undeveloped garden area with a substantial brick vicarage in the north-western corner and some smaller wooden structures along the western and southern boundaries. The site continued to be a vicarage into the post-war period, but was extensively redeveloped in the twentieth century, as illustrated in Figure 3.[4] Interestingly, Eileen Good, the daughter of Reverend John Good who resided at the vicarage in the 1920s, was the first woman to obtain a Diploma of Architecture from the University of Melbourne and the first woman to join the Royal Victorian Institute of Architects as an associate.[5] By 1984, the vicarage had been demolished and replaced with a service station (Figure 4) but ownership remained with the Church of England.[6]

In 1986-7, the present building at 207-221 Drummond Street was erected as an office block. An application was made to the City of Melbourne in March 1986 for the construction of a two-storey office building with basement, to a value of $950,000.[7] The building was designed by architects Steve Ashton and Howard Raggatt (soon to be Ashton Raggatt McDougall Pty Ltd, or ARM) for the Church and constructed by PDA Projects. The design was shaped by budgetary constraints and the Church's wish for easily rentable spaces and financial returns. In fact Graham Jahn, in *Contemporary Australian Architecture*, notes that the design brief called for a building which was suitable for the speculative leasing market and capable of being rented as a whole building, as whole floors or as smaller individual tenancies.[8] By 'observing the surrounding locality and recording the range of 'low' style and low-cost finishes which [property] speculators commonly use', the building attempted 'an analysis of the low-rise speculative office block' in an effort to show commercial developers and architects that 'architecture does sell and indeed can be the very making of the marketing success'.[9] Graham Jahn further characterised the building as 'anti-modern' because it rejected the notion that profitable buildings (such as offices) must be banal and devoid of character, and 'anti-historicist' as it rejected the notion that a building's design, construction and functionality could withstand such things as 'the conflicting forces of conservation, context, planning controls, economic efficiency and functional performance'.[10] The building can

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be seen in Figure 5, ten years after its completion, with the plan at Figure 6 providing an elevated internal perspective. The exterior remains unchanged.
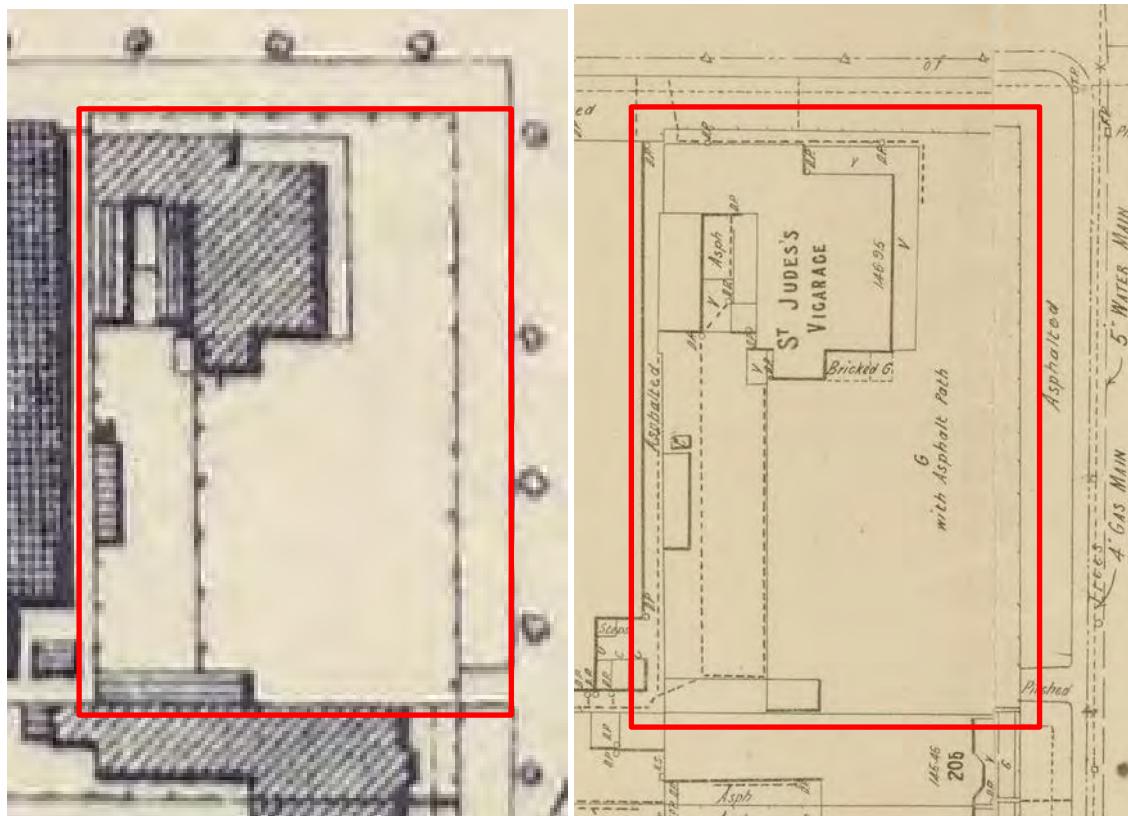

Figure 2   MMBW 160:1 plan no. 30, 1896 (left) and detail plan no. 1184, 1897 (right), showing brick vicarage and other timber buildings on subject site (indicated), 1896. North is at the top of the image, with Drummond Street at right
Source: State Library of Victoria

Figure 3   1946 image of 207-221 Drummond Street, Carlton, looking south-west. Additions to the rear of the parsonage are visible
Source: Airspy Collection, 1946, H91.160471, State Library of Victoria

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Figure 4   Aerial photograph of the subject site (indicated), 1984, prior to construction of the current building. North is at the top of the image, with Drummond Street at right
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

Figure 5   The subject building, photographed in 1994
Source: Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 113

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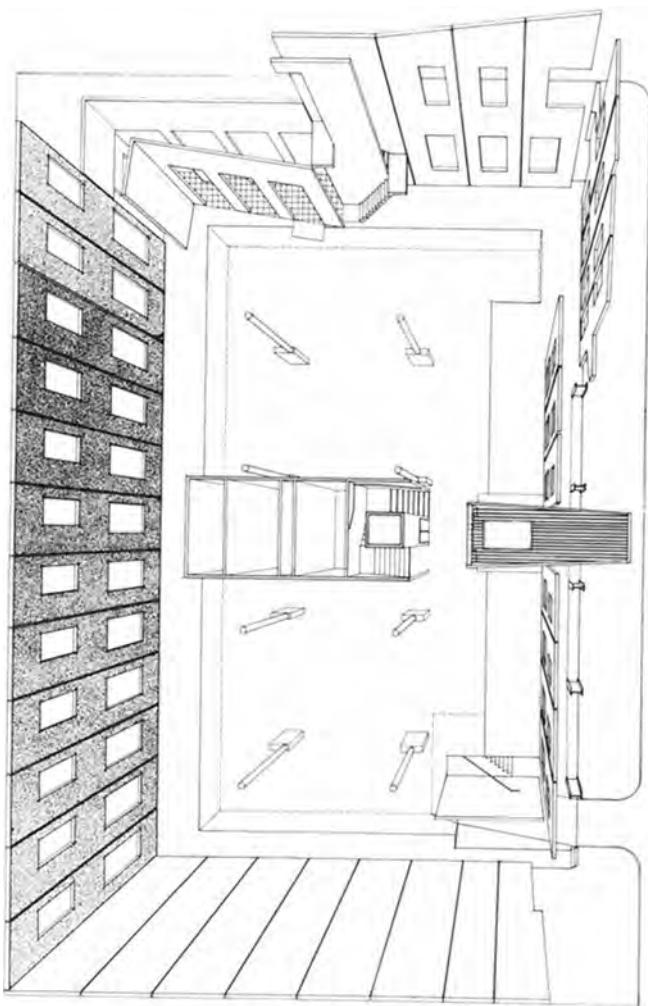
Figure 6   A 1994 plan of the ground floor, as if looking down from an elevated perspective
Source: Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts
International, Sydney, 1994, p. 113

SITE DESCRIPTION

No 207-221 Drummond Street is a two-storey commercial building situated at the south-west corner of
Drummond and Grattan streets (Figure 8 and Figure 9). The original interior included a central lift core flanked
by uninterrupted (and flexible) open spaces, save for a regular grid of structural columns. The exterior
comprises brickwork leafs, concrete panels with a fine exposed aggregate, rendered panels in a pale colourway
with a course or scratched finish, banks of aluminium-framed windows, steel and metal details, and expressed
steel framing; the roof is clad in Colorbond steel.

On Drummond Street, the southern two-thirds of the east façade presents with a generally typical two-storey
local form, with regular punched window openings at ground and first floor levels. The elevated (stepped) main
entrance to the building is also located on Drummond Street, recessed behind the façade – which here has the
appearance of a 'broken' wall plane – with a canopy which extends out from the entrance, through the 'break'
and over the footpath (Figure 10). The northern part of the Drummond Street façade has a more irregular
appearance, with panels of various materials overlapping and appearing to be in 'transition', and cleverly
arranged so as to suggest the various components are sliding apart. The relationship between architraves and

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windows, windows and walls, walls and panels are also distorted, as if in flux with the various planar surfaces of the building's exterior, and 'caught' moving one over another.

At the centre of the composition - the corner to Drummond and Grattan streets – the brick and contrasting wall panels break again, but this time appearing to 'part' to reveal an inner skin of glass, while also angling up in height to emphasise the corner. Turning into Grattan Street, the irregular interplay of panels and materials continues, before the western half of the north façade breaks into a more conventional glazed curtain wall at first floor level, and a recessed ground floor with an alternative entrance, set within a contemporary colonnaded form. On the west elevation, with exposure to a driveway, there are large regular openings infilled with glass bricks.

At various points, especially to Drummond Street, the building elements are tied together with steel cross bracing, and steel tie plates as if to counter the 'breaking' and expansion of the building and to bring it into a tense equilibrium. However, in reality these elements play no role in the structural capacity of the building, and nor are they conventionally decorative. Rather, they contribute to the playful discourse in evidence on the building's facades.

Figure 7   Recent aerial photograph with the subject site indicated
            Source: Nearmap, April 2019

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Figure 8   Drummond Street elevation of subject building
        Source: Lovell Chen

Figure 9   Grattan Street elevation of subject building
        Source: Lovell Chen

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Figure 10   Detail of entry to Drummond Street
             Source: Lovell Chen

INTEGRITY

The building is largely externally intact to its original state.

COMPARATIVE ANALYSIS

Ashton Raggatt McDougall is a combination of Steve Ashton and Howard Raggatt, who formed a partnership in 1984-5, and were later joined (in 1988) by Ian McDougall.[11] The latter previously had his own practice before working with John Henry in MMH, in North Melbourne. Members of the new ARM partnership had also worked in practices noted for their interest and involvement in Post-Modernist architecture: Ian McDougall for Edmond and Corrigan, and Howard Raggatt for Norman Day.

While the design of the subject building at 207-221 Drummond Street, Carlton, is sometimes designated an Ashton Raggatt McDougall (ARM) design, it was more correctly an Ashton and Raggatt design, of 1984-85, and completed in 1986-87. The design assistants included some who went on to become noted architects in their own right, including Stephen O'Connor of O'Connor Houle, designers of Heide 3 Art Gallery, Bulleen; Lindsay Davis, noted teacher and partner of Jill Garner, architects of the Wagga Cultural Centre and numerous government architecture projects; and Neil Masterton, a long time senior design architect at ARM, and now a partner.

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ARM, in the period following completion of 207-221 Drummond Street, became one of Australia's major architectural practices, winning the Gold Medal of the Australian Institute of Architects in 2016,[12] and designing major projects that included Hamer Concert Hall's refurbishment in Melbourne (Figure 11, on the Victorian Heritage Register H1500); the Sydney Opera House refurbishment (2016, Figure 12, on the UNESCO World Heritage List); and extensions to the Melbourne Shrine of Remembrance (Figure 13, on the Victorian Heritage Register H0848), the Geelong Library and Heritage Centre (Figure 14), and the Museum of Australia in Canberra (1998-2001, Figure 15).

The completion of 207-221 Drummond Street occurred around the time of several 'breakthrough' buildings and projects for ARM. These included the William Angliss Hospital additions in Ferntree Gully (Figure 16), Flowerdale Primary School (1987) and Rosedale Primary School (1988). It also included work for the Victorian Ministry of Housing such as the foyer and penthouse refurbishments of Housing Commission towers at North Melbourne (1986) and Flemington (1988), and the Cheddar Road public housing units in Reservoir (1986).

The design for 207-221 Drummond Street has an affinity with some Frank Gehry designs from slightly earlier. This includes the theme of an object (i.e. building) whose component parts are moving apart, in this case sliding outwards from the corner (of Drummond and Grattan streets). Gehry used this in his 1977 project for refurbishing an office in Los Angeles; and in his own Santa Monica house of the same period (1978-79, Figure 17). The two shearing outer walls of the Carlton building part company in an explosive fashion, with the cross-bracing and steel tie plates to the Drummond Street elevation suggesting that it holds the entire design together. These elements recall the diagonal cross-bracing used on Japanese schools and other projects that require strengthening against earthquakes. It also evokes the steel cross-bracing found in large sheds and factories.

Examples referred to above, including comparative examples comprise the following places:

- Hamer Concert Hall's refurbishment in Melbourne (Figure 11, included on the Victorian Heritage Register H1500, HO760)
- Sydney Opera House refurbishment (2016, Figure 12, included on the UNESCO World Heritage List)
- Extensions to the Melbourne Shrine of Remembrance (Figure 13, included on the Victorian Heritage Register H0848)
- Geelong Library and Heritage Centre (Figure 14)
- Museum of Australia in Canberra (1998-2001, Figure 15)
- Office refurbishment in Los Angeles (1977)
- Frank Gehry's house in Santa Monica (1978-79, Figure 17)

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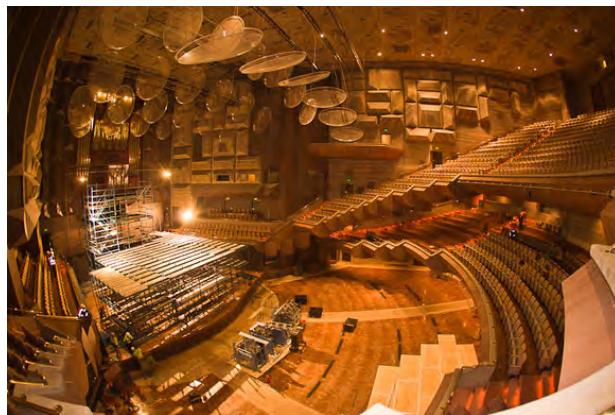
Figure 11   Hamer Hall refurbishment (VHR, H1500)
Source: David Simmonds Photography
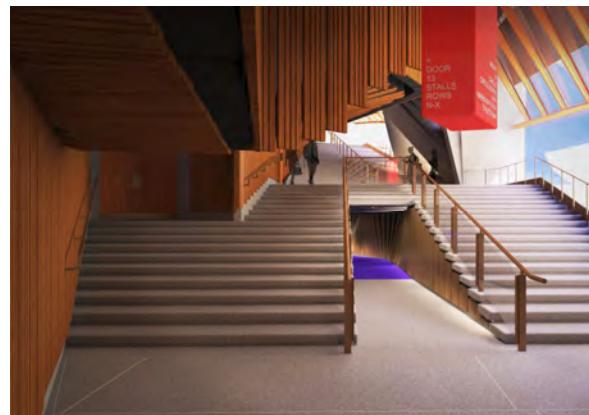
Figure 12   Sydney Opera House refurbishment, UNESCO World Heritage list
Source: Australian Design Review

Figure 13   Shrine of Remembrance extension (VHR H0848)
Source: Architecture AU

Figure 14   Geelong Library and Heritage Centre
Source: ARM Architecture

Figure 15   Museum of Australia
Source: Experience Oz

Figure 16   William Angliss Hospital, Ferntree Gully
Source: Kane Constructions

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Figure 17   Santa Monica House, Frank Gehry
Source:
https://www2.bostonglobe.com/arts/2012/01/22/architecture-critic-robert-campbell-looks-frank-gehry-house-designed-for-living/pPoxvFtxyOk4J4t5JE8uiO/story.html

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ASSESSMENT AGAINST CRITERIA

	CRITERION A	Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B	Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C	Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D	Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	**CRITERION E**	Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F	Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G	Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H	Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The office building at 207-221 Drummond Street, Carlton, constructed in 1986-7 to a design by architects Steve Ashton and Howard Raggatt, is significant.

HOW IT IS SIGNIFICANT

The office building at 207-221 Drummond Street, Carlton, is of local aesthetic significance.

WHY IT IS SIGNIFICANT

The office building at 207-221 Drummond Street, Carlton is of aesthetic significance (Criterion E). It was designed by architects Steve Ashton and Howard Raggatt (soon to be Ashton Raggatt McDougall Pty Ltd, or ARM) for the Church of England and constructed by PDA Projects in 1986-7. The design was shaped by budgetary constraints and the Church's wish for easily rentable spaces and financial returns. It is aesthetically significant, as a substantially externally intact early work of Ashton and Raggatt, just before Ian McDougall

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joined the partnership, and although relatively modest in scale, it was a precursor to their later and often grander celebrated work. ARM, in the period following completion of 207-221 Drummond Street, went on to become one of Australia's premier architectural practices. Following its completion, the building received attention in both the architectural and mainstream press and was the recipient of at least two architectural awards.

Prominently located to the corner of Drummond and Grattan streets, the building is constructed of 150mm loadbearing concrete tilt slabs which are variously left exposed or 'dressed' to achieve a layered effect, some plain, some with an exposed aggregate finish, others with brick cladding or concrete blockwork. The design also features banks of aluminium-framed windows, steel and metal details, and expressed steel framing. tThe exterior of the building, with its contrasting façade treatments, is noted for its these panels of overlapping yet commonplace materials (brickwork, concrete panels with exposed aggregate, rendered panels, aluminium framed openings) cleverly arranged so as to suggest the various components are in transition and breaking or sliding apart. At the centre of the composition - the corner to Drummond and Grattan streets – the brick and contrasting panels cleverly part to reveal an inner skin of glass, while also angling up in height to emphasise the corner. Added to this is the elevated entrance to Drummond Street, which appears to sit behind another break in the façade; and the cross bracing and steel tie plates to the same façade which (visually if not structurally) suggest a counter to the expansion of the building and bring it into a tense equilibrium.

More broadly, the building is also of aesthetic significance for being reflective of the built form changes in Carlton in the later twentieth century, including the 1980s, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb.

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RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

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PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

[1]   Plan of allotments at Carlton, 1856, State Library of Victoria.

[2]   Parish Plan of Jika Jika, 2796, M314(14), State Library of Victoria.

[3]   *Sands and McDougall Directory*, 1875, p. 95, State Library of Victoria; *Sands and McDougall Directory*, 1890, p. 126, State Library of Victoria.

[4]   *Sands and McDougall Directory*, 1960, p. 252, State Library of Victoria.

[5]   The *Weekly Tmes,* 30 October 1926, p. 66.

[6]   City of Melbourne, Building Application Index, 221 Drummond Street, Carlton, BA 35583, 10 June 1962, Public Record Office Victoria, accessed via www.ancestry.com.au, 15 January 2019.

[7]   City of Melbourne, Building Application Index, 221 Drummond Street, Carlton, BA 60784, 13 March 1986, Public Record Office Victoria, accessed via www.ancestry.com.au, 15 January 2019.

[8]   Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 111.

[9]   Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 111.

[10]   Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 111.

[11]   P. Raisbeck, 'Ashton Raggatt McDougall' in The Encyclopedia of Australian Architecture, P Goad and J Willis, 2012, p. 46.

[12]   https://www.thefifthestate.com.au/innovation/design/arm-architecture-scoops-gold-medal-at-architecture-awards/82026/, accessed 30 April 2019.

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SITE NAME	POST-MODERN TERRACE ROW
STREET ADDRESS	129-135, 137 AND 139-141 CANNING STREET, CARLTON, VIC 3053
PROPERTY ID	101422 (129-135), 101423 (137), 101424 (139-141)

SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	UNGRADED	HERITAGE OVERLAY	RECOMMENDED
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	TERRACE ROW
DESIGNER / ARCHITECT / ARTIST:	DENTON CORKER MARSHALL	BUILDER:	N/A
DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	1982-1984

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THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS
	6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.
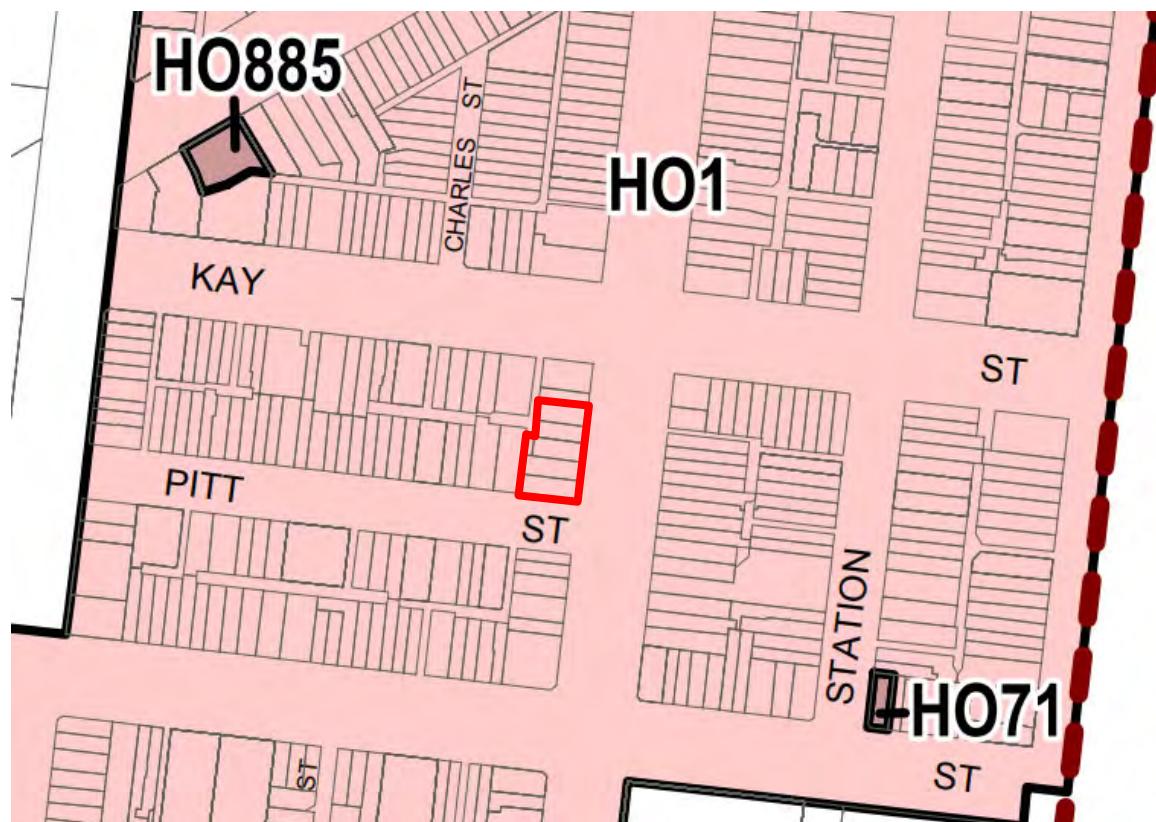
Extent of overlay:

Figure 1   Extent of overlay recommended for individual controls indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

The ~~residential terrace row~~Postmodern Terrace Row of five dwellings, at 129-~~139~~141 Canning Street, Carlton, was constructed in 1982-4 to a design by architects Denton Corker Marshall (no. 139-141 was an existing dwelling which was altered). The row is in the international Post Modern Classicism style, and is substantially externally intact. The row is significant as a representative example of the Post Modern Classicism style, while also being a relatively rare and well preserved example in Melbourne of this style used in the local terrace house typology.

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HISTORICAL CONTEXT

Changes in demographics in Carlton through the post-war period saw changes in approach to the built form of the suburb. This included the reoccupation of the suburb's earlier houses by migrants and students, and adaptation of buildings for artistic endeavours such as the La Mama and Pram Factory theatres. In the late twentieth and early twenty-first centuries, Carlton again underwent a transformation, with further gentrification and intensified residential development. This resulted in both the restoration of its many historic buildings, and also notable new developments by contemporary architects, which aimed to blend in with the historic Carlton streetscapes. In some cases, the new developments adopted the historic terrace form and other earlier types of medium density housing.

SITE HISTORY

The row of five modern terrace houses (terrace row) at 129, 131, 133, 137 and 139-141 Canning Street, between Pitt and Kay streets, was constructed in 1982-1984 to a design by architects Denton Corker Marshall (DCM).[1] The buildings occupy land that was originally part of Crown allotment 1, section 64 in the Parish of Jika Jika, County of Bourke. James Watson purchased Crown allotment one, and the adjoining Crown allotment two, in 1859.[2]

In the 1870s, the site comprised a mix of residential and business properties, including a woodcarver and grocer.[3] By 1897, the subject site was divided into five privately owned properties and comprised a mix of masonry and timber dwellings and outbuildings. The buildings can be seen on the Melbourne and Metropolitan Board of Works (MMBW) plan (Figure 2).[4] The site on the corner of Pitt and Canning streets changed over the decades from a residential property to having a small-scale industrial and commercial focus, including a farrier, blacksmith and shoeing forge, and an ice cream company.[5] From c. 1960 until at least 1974, it was the location of the Melbourne Chevra Kadisha, the Jewish burial society (Figure 3).[6] The Chevra Kadisha was located next to the Jewish Shul on Pitt Street, to the west of the subject row. The other properties on the subject site during this period were largely residential.[7]

In December 1980, a number of applications were lodged with the City of Melbourne relating to the site, including the construction of three two-storey flats at 129-135 Canning Street for the estimated cost of $60,000; the erection of a new two-storey house at 137 Canning Street for $20,000; and the alteration of the front balcony at 139-/141 Canning Street for $2,000.[8] The construction of the four homes and the alteration of the façade at 139-141 Canning Street were part of the same development, designed by architects Denton Corker Marshall for A & M Martino Holdings.[9] The development was described as 'new rowhouses' in the architectural documentation.[10]

By 1982, the site for the construction of the new dwellings had been cleared between nos 129-137 while the dwelling at 139-141 Canning Street remained in situ.[11] The four new residences and one altered residence were completed between 1982 and 1984 (Figure 4).

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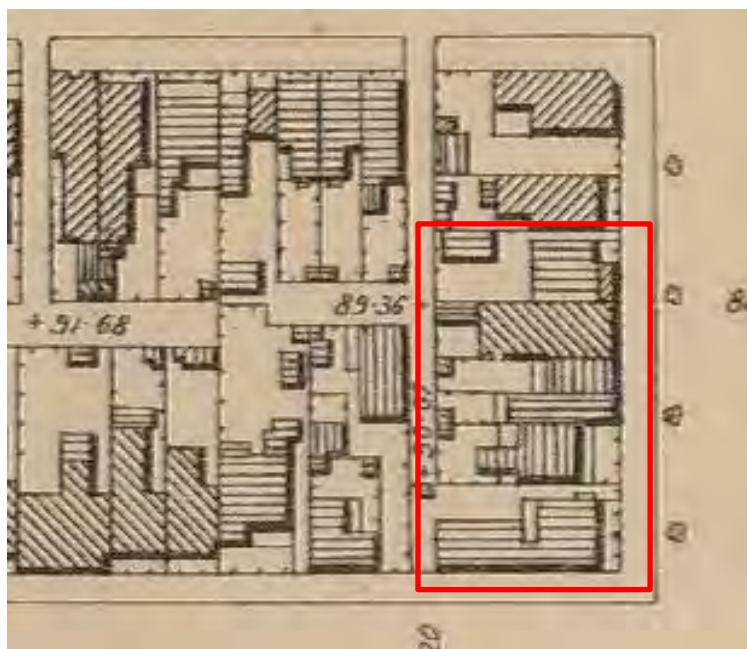
Figure 2   MMBW 160':1" plan no. 29, 1897 illustrating the nineteenth century built form at the subject site; horizontal lines denote timber structures while angled lines represent stone or brick buildings
Source: State Library of Victoria

Figure 3   An aerial photograph of the subject site in 1969, with the Melbourne Chevra Kadisha indicated by the red arrow; Canning Street is at right
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

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Figure 4   Subject site following completion of postmodern terrace row, 1985
             Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

SITE DESCRIPTION

The subject ~~residential~~ *Postmodern* terrace row, of five two-storey rendered brick dwellings, is located on the west side of Canning Street, north of the Pitt Street intersection. The row is a generally well-preserved example of a terrace row of this type.

The following description references the individual building components within the street addresses 129-135, 137 and 139-141 Canning Street.

The row shares a common façade structure but with some contrasting elevation forms and details. An undulating rendered masonry brick fence also links the group at its street front, with largely uniform small front gardens or setbacks behind the fence. No. 129 (south end of row) and no. 139-141 (north end of row) have wider frontages to Canning Street than the middle three dwellings.

No. 129 has an octagonal corner tower to the Canning and Pitt streets intersection which rises to a third level (Figure 6). This adjoins a recessed verandah at ground floor level and a pair of windows at first floor level with stepped lintels, which are in turn bisected by a panel or pier which widens with stepped corbels to each side and rises to support the distinctive yet plain parapet. The latter has a semi-circular form which recalls that of nineteenth century parapets but without their detailing; it is also another unifying element across the row (save for the parapet to the northernmost dwelling at no. 139-141, which has a square form). Balconettes, of timber lattice work, extend from the first floor windows (these are described as 'flower boxes' on the original drawings). Lattice work is also used as balustrades to openings in the corner tower, and in a small pedestrian gate at the tower entry. It is also repeated across the row in entry gates and in double-height verandahs, although some of the lattice also appears to be made of metal strapping. No. 129 additionally has a side (south) elevation to Pitt Street, which includes three blind bays with stepped inset profiles, broadly in the Michael Graves manner (see 'Comparative Analysis' below).

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Nos 131 (adjoins no. 129, see Figure 7) and 133 (Figure 8) are the most straightforward of the group compositionally. They have flat facades with coved-roof double height steel-framed verandahs, and timber doors opening to the first floor balconies.

No. 137 (Figure 9) reproduces much of the façade form and details of no. 129 (save for the corner tower). In addition it has a side panel of metal strapped lattice work, and a recessed ground floor entrance framed by an opening which reproduces the stepped form and profile of the blind bays in the side (south) elevation of no. 129 to Pitt Street.

No. 139-141 (Figure 10) reworks the flat façades of nos 131 and 133, but in this instance as a backdrop for a double height steel-framed lattice work verandah in three bays, with the central bay surmounted by a stilted arch. The scale change here may be due to the façade fronting an earlier building on the site. The latter is evident in the cream brick walling, visible to the north elevation.

The rear of the row is visible to Pitt Street, where the external rendered masonry treatment continues across the rear elevations. Single-storey rear wings are also evident.

Figure 5   Recent aerial photograph with the subject row indicated
                Source: Nearmap, April 2019

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Figure 6   129 Canning Street
              Source: Lovell Chen

Figure 7   131 Canning Street
              Source: Lovell Chen

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Figure 8 133 Canning Street
    Source: Lovell Chen
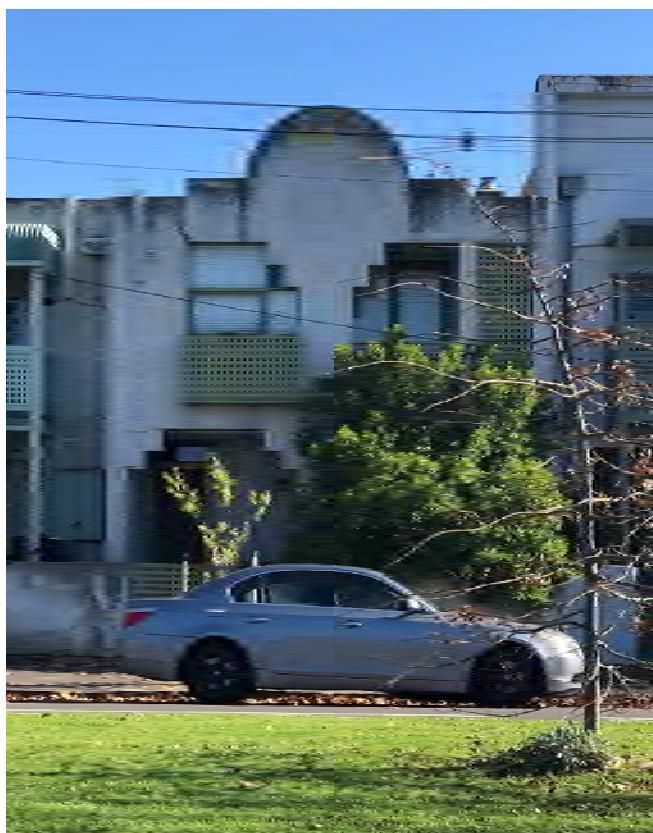
Figure 9 137 Canning Street
    Source: Lovell Chen

Figure 10   139 -141 Canning Street
Source: Lovell Chen

Figure 11   Subject row, looking south along Canning Street
Source: Lovell Chen

INTEGRITY

The row is largely externally intact to its original state.

COMPARATIVE ANALYSIS

The subject terrace row was designed during the high point of Post Modern Classicism in the early to mid-1980s, in a style which did not necessarily endure much beyond this period in Australia.[12] Denton Corker Marshall (DCM), the architects of the design, themselves moved away from it quite quickly, after the execution of Canning Street. By way of comparison (later in the decade of the 1980s) their Adelphi Hotel at 187 Flinders Lane (1989-93, City of Melbourne, HO506),[13] was more in the Rem Koolhaas influenced Neo-Constructivist mode.[14]

Broadly contemporaneous DCM designs, also in the City of Melbourne, include the No. 1 Collins Street tower (1983, Figure 12, VHR H1945)[15] which was a collaboration with Robert Peck and Yuncken Freeman Hong Kong, and represented a classicised adaptation of Mitchell Giurgola's Pennsylvania Mutual Insurance offices (1969-70) in Philadelphia;[16] and nos 91-97 William Street, Melbourne (1987) which recalls Michael Graves' Portlandia and other buildings in the United States from around 1979-80. No 101 Collins Street (1986-90, partially included in HO504) was the climax to this DCM series, and was a classicised tower punctuated by glazed tissue, again redolent of Michael Graves.[17] DCM variously received awards for these larger scale projects, including the Gold Medal of the Australian Institute of Architects in 1996.[18]

Post Modern Classicism is addressed in two highly influential editions of *Architectural Design*: *Post-Modern Classicism* (May-June 1980), and *Free Style Classicism* (1982), both edited by Charles Jencks.[19] These argue that the style had a broadly classical emphasis on symmetry and façade composition, which was an easily recognisable and digestible architectural approach for lay people, but with potential also for more elaborate and sophisticated, or more formal manipulation, by architects. By 1983-4, the style was considered internationally as mainstream. Leading international architects who practised in the Post Modern Classicism mode included the Americans: Charles Moore, Charles Gwathmey, Philip Johnson, Peter Dominick, Michael Graves and Robert Venturi. However, others such as Japanese architects Isosaki Arata and Tadao Ando, the American, Robert Stern and the Argentine American, Cesar Pelli, as with DCM, quickly moved their architecture into other territory. Those who opted to disregard the style saw it as being too readily equated with classicising facades, while they sought to emphasise a more Modernist approach.

In the Canning Street terrace row, DCM use shapes and voids in their façade composition that recall a major Michael Graves project, the Fargo-Moorhead Cultural Centre, a bridge-form building at the border of North Dakota and Minnesota (1977-80, Figure 14). Graves travelled the United States showing this at seminars and studio design classes in 1979-80,[20] and his rendering of the design was on the cover of Jencks' *Post-Modern Classicism*. This design was never built but became hugely influential, using references to upturned urns, ambiguous façade depths, columns supporting arch keystone shapes, stepped shapes with the steps set either inward or outward, and parapet ornamentation, especially bell-cast mouldings, or high rounded parapet and roof forms. These were subsequently applied worldwide and form the main theme in the Oasis Resort in Cairo, for example (c 1993-5, Figure 15). Graves' much later design (2006) for the St Coletta School in Washington DC, continues to display the bold shapes of these earlier themes (Figure 16).

Other Melbourne firms who followed a similar direction in the period of the Canning Street design included Robert Pierce's Ministry of Housing infills at Port Melbourne (1983, Figure 17);[21] while in Sydney, Philip Cox also utilised Gravesian forms in terrace infill housing in Wooloomooloo (1979-80).

While at a local level, the Canning Street row responded to the terrace house typology so common in Carlton, it did so in a composition which displayed an international set of Post Modern Classicism details and forms, as was then reaching its peak overseas.

Examples referred to above, including comparative examples comprise the following places:

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- Adelphi Hotel, 187 Flinders Lane (1989-93, City of Melbourne, HO506)
- 1 Collins Street, Melbourne (1983, Figure 12, VHR H1945, HO738, HO561 and HO504)
- Pennsylvania Mutual Insurance offices, Philadelphia (1969-70)
- 91-97 William Street, Melbourne (1987)
- 101 Collins Street (1986-90, partially included in HO504)
- Fargo-Moorhead Cultural Centre, border of North Dakota and Minnesota (1977-80, Figure 14).
- Oasis Resort, Cairo, Egypt (c 1993-5, Figure 15)
- St Coletta School in Washington DC (2006, Figure 16).
- Ministry of Housing infills at Port Melbourne (1983, Figure 17).

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Figure 12   1 Collins Street, Melbourne, 1983 (VHR H1945, HO738, HO561 and HO504)
Source: https://www.skyscrapercity.com

Figure 13   91-97 William Street, Melbourne (1987)
Source: http://www.walkingmelbourne.com/building443.html

Figure 14   Rendering of Fargo-Moorhead Centre, North Dakota/Minnesota (1977-80)
Source: https://www.inforum.com/news/3706155

Figure 15   Steigenberger Golf Resort, Egypt, (1993-5)
Source: https://www.michaelgraves.com/proj

Figure 16   Rendering of the St Coletta School, Washington DC (2006)

Source: https://www.aarome.org/sites/default/files/press/7_graves1.pdf

Figure 17   Ministry of Housing, Port Melbourne (1983)

Source: http://corteportmelbourne.com.au/

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ASSESSMENT AGAINST CRITERIA

	CRITERION A	
	Importance to the course or pattern of our cultural or natural history (historical significance).	
Yes	**CRITERION B**	
	Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).	
	CRITERION C	
	Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).	
Yes	**CRITERION D**	
	Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).	
	CRITERION E	
	Importance of exhibiting particular aesthetic characteristics (aesthetic significance).	
	CRITERION F	
	Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)	
	CRITERION G	
	Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).	
	CRITERION H	
	Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).	

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The ~~residential terrace row~~Postmodern Terrace Row of five dwellings, at 129-~~139~~141 Canning Street, Carlton, and constructed in 1982-4 to a design by architects Denton Corker Marshall, is significant.

HOW IT IS SIGNIFICANT

The ~~residential terrace row~~Postmodern Terrace Row at 129-~~139~~141 Canning Street, Carlton, is of local significance for its representative value and for its rarity.

WHY IT IS SIGNIFICANT

The residential terrace row of five dwellings, at 129-~~1139~~41 Canning Street, Carlton was constructed in 1982-4 to a design by architects Denton Corker Marshall (DCM), and is significant as a representative example of the Post Modern Classicism style (Criterion D). The construction of the four terraces, and the alteration of the façade to the existing dwelling at 139-141 Canning Street, was undertaken by DCM for A & M Martino

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Holdings. The row (or 'rowhouses' as designated by the architects) was designed during the high point of the Post Modern Classicism architectural style, in the early to mid-1980s. While an early DCM development, it was however not a style that the practice generally pursued for their later and much awarded work. Nevertheless, at the time, the design of the row incorporated the bold shapes, forms and voids, especially in the façade composition, that were being used and promoted by celebrated international Post Modern Classicists such as American architect, Michael Graves.

The ~~row~~ Postmodern Terrace Row is distinguished by a common rendered brick façade structure which has both contrasting elevation treatments and uniform elements. The latter include parapets with semi-circular forms, recessed ground floor entries and verandahs, windows with stepped lintels, lattice work to balustrades and other elements; and to the front of the row, an undulating rendered masonry front fence bordering largely uniform small gardens. No. 129 differs with its prominent corner tower to the Canning and Pitt streets intersection. While at a local level, the Canning Street row responded to the terrace house typology so common in Carlton, it did so in a composition which displayed international influences. More broadly, the building is also significant for being reflective of the built form changes in Carlton in the later twentieth century, including the 1980s, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb.

The subject terrace row is additionally a relatively rare and well preserved example of a residential terrace row in Melbourne in the Post Modern Classicism style (Criterion B).

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RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

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PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

1   See drawing for 'New Rowhouses Canning Street Carlton', by Denton Corker Marshall Pty Ltd, for A & M Martino Holdings Pty Ltd, dated December 1980, and received by the City of Melbourne in March 1981. Plan no BA-52766, copy provided by Council.

2   'Building lots at Carlton', M306, Department of Lands & Survey, 1859, Central Plan Office, Landata, Land Victoria.

3   Sands & McDougall's Melbourne and Suburban Directory, 1875, p. 91.

4   Melbourne and Metropolitan Board of Works, map 29, 160:1, 1897, State Library of Victoria.

5   Sands & McDougall's Melbourne, Suburban and Country Directory, 1905, p. 180; Sands & McDougall's Directory of Victoria, 1925, 1935 and 1955, pp. 232 ,192 and 238; Sands & McDougall's Directory of Victoria and Canberra, 1944-1945, p. 214; Melbourne Building Application Index, Ancestry, image 306.

6   Sands & McDougall's Directory of Victoria, 1960, 1965 and 1974, p. 251, 264 and 212.

7   Sands & McDougall's Melbourne, Suburban and Country Directory, 1905, p. 180; Sands & McDougall's Directory of Victoria, 1925, 1935 and 1955, pp. 232 ,192 and 238; Sands & McDougall's Directory of Victoria and Canberra, 1944-1945, p. 214.

8   Melbourne Building Application Index, Ancestry, image 306, 307 and 308.

9   'New Rowhouses', Denton Corker Marshall, building application plan, BA-52766, 23 March 1981, held by City of Melbourne.

10   See drawing for 'New Rowhouses Canning Street Carlton', by Denton Corker Marshall Pty Ltd, dated December 1980.

11   Aerial photograph, Melbourne 7822-2/81 M/S Run 4 3620-230, 1982, via Land Victoria Aerial Photography Collection, Central Plan Office, Landata

12   See Conrad Hamann, 'Postmodernism', in Philip goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 554-56, esp. 'Postmodern Classicism', pp. 555-56.

13   Dating in this discussion is drawn from Haig Beck, 'Denton Corker Marshall', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 200-202.

14   Rem Koolhaas, Madelon Vriesendorp, *Delirious New York*, Rizzoli, New York, 1978, especially the swimming pool imagery and the referencing of Soviet Avant-Garde architecture, such as Suprematist architecture by Ivan Leonidov, which Koolhaas had studied for his Master's thesis at Cornell.

15   See Philip Goad, *Melbourne Architecture: A Guide*, Watermark, Sydney, 1999, p. 215. For Giurgola, see Kenneth Frampton and others, *Mitchell Giurgola Architects*, Rizzoli, New York, 1983: esp. Penn Mutual Insurance offices.

16   'Penn Mutual Tower', www.philadelphiabuildings.org/pab/app/pj_display.cfm/141690, viewed 15 April 2019.

17   The main DCM projects have outlines in Doug Evans, *Ardvaark: a Selected Guide to Contemporary Melbourne Architects*, RMIT Press, Melbourne, 1990, pp. 56-61, and Philip Goad (ed., contrib.), *Melbourne Architecture: a Guide*, Watermark, 1999, pp.

18   Beck, 'Denton Corker Marshall', p. 200. For overviews see Haig Beck and Jackie Cooper, *Australian Architects; Denton Corker Marshall*, AIA, Canberra, 1987; *Rule Playing and the ratbag Element: Denton Corker Marshall,* Birkhauser, Basel, 2000. Leon van Schaik (ed., contrib.), *Non-Fictional narratives: Denton Corker Marshall*, Birkhauser, Basel, Boston, 2008.

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19   First published as *Post-Modern Classicism*, 50, 5-6, May-June 1980, and *Free Style Classicism*, 52, 4, April 1982. These were later republished as *Architectural Design Profiles* by Academy Editions in London and Rizzoli in New York, and supplemented by a series of other AD numbers over the several years following.

20   Graves was on the American college circuit: Conrad Hamann (pers comm May 2019) recalls he spent about six weeks at Yale University taking history and theory classes and design studios during 1980, besides co-ordinating first year Art History at his home base Princeton.

21   Haig Beck and Jackie Cooper (eds., contrib.), 'Victorian Ministry of Housing: John Devenish: Style Replaces Stigma', *UIA International Architect*, 1984, p. 26.

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SITE NAME	MINISTRY OF HOUSING INFILL HOUSING
STREET ADDRESS	75-79 KAY STREET, 76-80 STATION STREET, 78 KAY STREET, 43-45 KAY STREET, 136 CANNING STREET, 51-53 STATION STREET, 56-62 STATION STREET
PROPERTY ID	105175 (75-79 KAY ST), 531459 (76 STATION ST), 105197 (78 KAY ST), 105169 (43-45 KAY ST), 111296 (136 CANNING ST), 109053 (51 STATION ST), 111271 (53 STATION ST), 109139 (56-58 STATION ST), 109138 (60-62 STATION ST), 531458 (80 STATION ST)
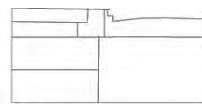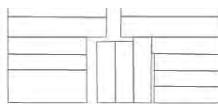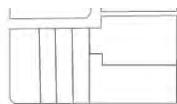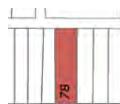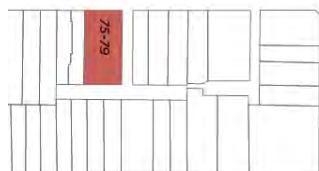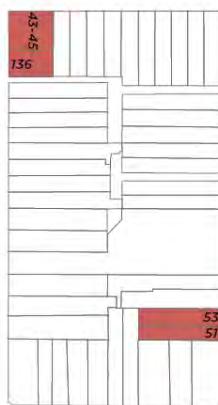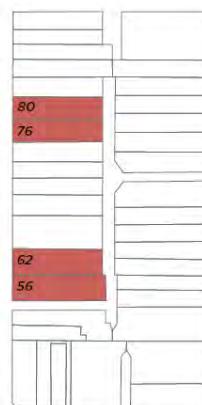
SURVEY DATE: SEPTEMBER 2018   SURVEY BY: LOVELL CHEN

HERITAGE INVENTORY	UNGRADED	HERITAGE OVERLAY	SERIAL LISTING RECOMMENDED
PROPOSED GRADE	SIGNIFICANT	PLACE TYPE	BUILDING
DESIGNER / ARCHITECT / ARTIST:	EDMOND & CORRIGAN; PETER CRONE; GREGORY BURGESS	BUILDER:	N/A
DESIGN STYLE	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	1981-3

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THEMES

	HISTORICAL THEMES	DOMINANT SUB-THEMES
	6.0 BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS
		6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

The six properties are recommended to be included in the Heritage Overlay as a serial listing, i.e. with a shared Heritage Overlay number and scheduling, with the mapping indicated at Figure 1.

Extent of overlay:

Figure 1   The proposed extent of overlay as indicated by the red line
                    Source: Melbourne Planning Scheme

SUMMARY

The Ministry of Housing Infill Housing, comprising six properties (townhouse pairs, groups or individual dwellings) constructed in 1981-83 under the Ministry of Housing's new infill public housing program, and variously located in Kay, Canning and Station streets, Carlton, are is of local historical and aesthetic significance. The architects involved in the designs for the properties were Edmond and Corrigan, Peter Crone and Gregory Burgess. Each of the architects later won awards for these designs, with the infill housing program as a whole also winning the Australian Institute of Architecture (Victoria) 25 Year Award for Enduring Architecture in 2010.

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The properties designed by each architect are as follows:

Edmond and Corrigan architects:

- 78 Kay Street
- 75-79 Kay Street

Peter Crone architect:

- 51 Station Street
- 53 Station Street
- 56-58 Station Street
- 60-62 Station Street

Gregory Burgess architect:

- 76 Station Street
- 80 Station Street
- 43-45 Kay Street
- 136 Canning Street

HISTORICAL CONTEXT

With the intense pattern of development in Carlton in the nineteenth century, including overcrowding in small dwellings, areas of the suburb became characterised as 'slums'. Although this was a fairly loose – and prejudicial – term, it tended to describe the areas which included small residential buildings often accessed from laneways and rights-of way. It was such collections of buildings that also attracted the attention of social campaigners and government officials throughout much of the twentieth century. Concern for the 'plight' of those living in these so-called slum areas was also behind the impetus for the establishment of agencies and programs aimed at assisting those in vulnerable living conditions and with limited housing choices. The Housing Commission of Victoria (HCV) established in 1938, and the earlier State Savings Bank's loan scheme of 1921, supported programs which assisted people into better and more secure housing (in the case of the former) and home ownership (in the case of the latter).[1]

From the 1950s and into the 1960s, the HCV's expansive and 'hyperactive' slum clearance work evolved into a program of urban renewal, and this in turn began to impact on the urban fabric of Carlton.[2] In 1961, the Davey-Shaw report was released, which identified 74.2 acres of 'decadent areas' in Carlton as requiring 'immediate attention'. This area of 74.2 acres was largely bound by Nicholson, Princes, Elgin and Lygon streets, and included parts of the suburb which had earlier been identified for slum reclamation.[3] In 1960-61, the first of the low-rise walk up blocks of flats was under construction in the reclamation area bound by Canning, Palmerston, Nicholson and Elgin streets (several blocks within the larger 74.2 acres area).[4] Tower estates were also developed in Lygon and Elgin streets in the 1960s, and the Carlton Estate, between Lygon and Rathdowne streets, became the most densely populated of the HCV estates, at 247 people per acre.[5]

The slum clearance program, as its name suggests, cleared away the historic housing that was deemed to be below acceptable standards for human habitation. However, by the 1960s, the social and economic conditions of Melbourne and Carlton had 'dramatically changed' from those of the 1930s, and community opposition to the clearance work of the HCV increased.[6] After a period of intense activity in the inner suburbs of Melbourne, it was decided in 1973 that the HCV would no longer construct high rise towers on the slum clearance land. Instead, a program of constructing infill housing was commenced, usually focused on one and two-storey townhouse developments on small sites.[7] With media attention and a Royal Commission into land acquisition in the late 1970s, major reform of its staff and operations was undertaken by the HCV. It was renamed the

3

Ministry of Housing and 'New Directions' policies were implemented. A number of appointments in leadership positions were made, including the new Minister of Housing, Jeff Kennett, architect John Devenish as Group Manager, and architect Dimity Reed, who 'led the organisation to a range of approaches', that differed from the earlier work of the HCV.[8]

This 1980s Ministry was to:

> …act as a creative, humane but efficient provider of housing services to the people, especially those who are in greatest need and least able to help themselves, and secondly that in its policies, planning and actual delivery of services, the Ministry should work in co-operation and consultation not only with other Government Departments and Local Government but also with its clients and interested community groups. In this context the year's achievements should be evaluated [and] with these guiding principles the Ministry has set its course for the eighties.[9]

The 'New Directions' policies saw the Ministry shift away from 'developing large areas of land for broad-acre estates' towards the development or improvement of smaller properties.[10]

SITE HISTORY

The subject properties were constructed under the Ministry of Housing infill housing program, in the period of 1981-83. The dwellings were built on land which had been reclaimed by the HCV, with most of the properties vacant by the early 1980s, following demolition of the so-called 'uninhabitable' or 'condemned' housing that had previously occupied the sites.[11]

The state government provided funds for the Infill Housing program, as it did for the rehabilitation of existing housing (including terraces).[12] This shift also came after the Ministry's abandonment of the high-rise public housing towers, which grouped public housing into ghetto-like enclaves separated from the character and environments of the surrounding suburbs; and with the Ministry focused on improving the standard of public housing generally and attempting to de-stigmatise such developments.[13]

Led by architect John Devenish, fresh from supervising a program of infill and restoration of Wooloomooloo's housing in inner Sydney,[14] the Ministry appointed younger, local architects to be involved in the infill housing program, with efforts made to ensure the new housing was 'more sensitive to the scale, language and grain of existing urban contexts',[15] and less obviously identifiable as public housing:

> These new projects are intended to fit into their respective environments. This blending of public housing into established areas helps to upgrade the quality for the local environment while increasing the variety of public housing stock, but avoids the identification and stigmatisation of public housing estates.[16]

The infill housing program clearly represented a new concept and direction in public housing, and a marked departure from the high density estates and towers of the post-war period. As noted, it involved private sector architects working in conjunction with the state government, collaborating to design and build inexpensive homes. This approach was replicated in other inner suburbs, including North Fitzroy (St Georges Road, see Figure 15), Collingwood (Dight Street), North Melbourne (Canning Street) and South Melbourne (Nelson Road).[17]

The area of Carlton in which the subject early 1980s development occurred was known as the 'Kay Street Reclamation Area'. It was within the broader 'slum clearance' area of the north-east part of the suburb which had long been a focus of the HCV. The reclamation area was bounded by Palmerston, Rathdowne, Princes and Nicholson streets. In 1979, a Joint Planning Committee was formed between the Ministry and the City of Melbourne to co-ordinate rehabilitation and infill in Carlton, and a site office was opened at 210 Canning

Street. By 1980, the HCV had purchased 55 houses, three non-residential properties and 17 vacant sites within the Kay Street Reclamation Area.[18]

When the Ministry reported that the architects had been appointed to develop plans for the new forms of public housing, rising costs were already a concern:

> Four private architectural firms have been briefed to develop new and innovative alternative schemes with a stringent cost limit for a number of these sites.[19]

Yet the outcomes were promoted by the Ministry, as in the Annual Report of 1982-83:

> Rehabilitation and lnfill activities have continued to gain wide public recognition. The quality of designs produced by both our own architects and leading private firms has been of a consistently high standard. Our emphasis has been on good quality housing, conveniently located and sensitive to the pre-existing streetscape.[20]

The private architectural firms contracted by the government to participate in the scheme and to design the new forms of public housing in the Kay Street Reclamation Area were Edmond and Corrigan (partnership of Maggie Edmond and Peter Corrigan, for the properties at 75-79 and 78 Kay Street); Gregory Burgess (43-45 Kay Street/136 Canning Street, 76-80 Station Street); and Peter Crone (51-53 and 56-62 Station Street).[21] Each of the three practices were allocated two sites within the area.

Edmond and Corrigan produced designs for the houses in Kay Street, including the semi-detached pair of three-bedroom townhouses at 75-79 (Figure 8) and the single dwelling at 78 (Figure 9) Kay Street. The design of the townhouses mimicked some of the features of the suburb's historic buildings. This included the 'side-by-side' mirror image (reverse) plans;[22] bichrome or two-colour brickwork; brick wing walls; and deep awnings, the latter being contemporary versions of the verandahs that adorned many homes in Carlton, or the cantilevered awnings to shops.[23] The 'hit and miss' brick front fence, on the other hand, was more in the manner of 1950s brick fencing, and perhaps a reference to the 1950s makeovers given to many houses in Carlton by post-war migrants. For the house at 78 Kay Street, historic references included (again) bichrome brick detailing including a quite traditional cream brick 'diamond' pattern; an oriel bay to the front of the dwelling; and a stepped parapet, albeit one which steps down, rather than up, to the centre of the parapet.

The townhouse design for 75-79 Kay Street initially received mixed reviews including, in line with the generally prevailing attitude towards context in historic areas such as Carlton, that the building was not '1880s' enough in its form and detailing and did not sufficiently respond to the character of Carlton.[24] This, despite the fact that Carlton was not then (and is not today) a highly homogenous nineteenth century suburb, and nor was Kay Street a homogenous street. However, the design went on to win state architectural awards, including the Royal Australian Institute of Architects (Victorian Chapter) award for Outstanding Architecture, New Housing category, in 1985.[25] The subject dwellings also featured in John Gollings' photographic work, in the 'Kay Street housing – Peter Corrigan' collection held by the National Gallery of Victoria (Figure 2); and in 1980s culture and society magazine, *Crowd* (Figure 3). A photograph of the houses was reproduced in the Ministry's annual report and on the front cover of publication *That's Our House* (Figure 4).

Gollings also chose the Kay Street housing for the cover of the catalogue for his 2017 retrospective exhibition of photography, distinguished by the somewhat anomalous leaping kangaroos (see Figure 2). Another image of the Kay Street development, with a full moon above, was used on the cover of John Macarthur and Silvia Micheli's *Lost In translation: Italian influences in Australian Postmodernism*, Canberra 2018.

Peter Crone's designs in Station Street (Figure 12 & Figure 13) appear to be a more straightforward early 1980s interpretation of the double-fronted dwellings (workers cottages) and two-storey terrace pairs that proliferated in nineteenth century Carlton. This includes his use of bichromatic face brickwork, dividing and wing walls, full-width verandahs, contrasting brick friezes and the like. However, for the pair of dwellings at

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56-62 Station Street, he made the frontages asymmetrical, setting the paired windows and front doors off-centre, an arrangement which is reflective of earlier and more rudimentary nineteenth century dwellings.

Designing for the sites at the corner of Kay and Canning streets (Figure 10) and in Station Street (Figure 11), Gregory Burgess' response was for more contemporary and 'expressionistic' red brick townhouses. Yet he also included references to the historic dwelling typologies of Carlton, in the use of two-toned (bichromatic) face brickwork; solid face brick walls with lighter framed verandahs; and at 76-80 Station Street, 'side-by-side' or mirror image townhouses with a typical exposed brick dividing wall between the pair.

Crone's designs were also acknowledged with the Royal Australian Institute of Architects (Victorian Chapter) Merit Award in the New Housing category in 1983, as were Burgess' in 1984 and Edmond & Corrigan's in 1985.[26] Haig Beck, the highly regarded editor, critic and writer on architecture,[27] viewed the Ministry infill housing program as revolutionary in its approach to public housing. He featured it in his 1984 special issue coverage of Australia in the journal *UIA International Architect*.[28]

In 2010, the infill housing program as a whole also won the Australian Institute of Architecture (Victoria) 25 Year Award for Enduring Architecture.[29]

Figure 2   'Kay Street housing – Peter Corrigan', 1982, photograph by John Gollings
            Source: 2017.413, National Gallery of Victoria, Melbourne

Figure 3   The two Kay Street townhouses form the backdrop of a 1984 photo shoot
Source: Dominic Lowe, photographer, *Crowd*, January 1984, p. 19
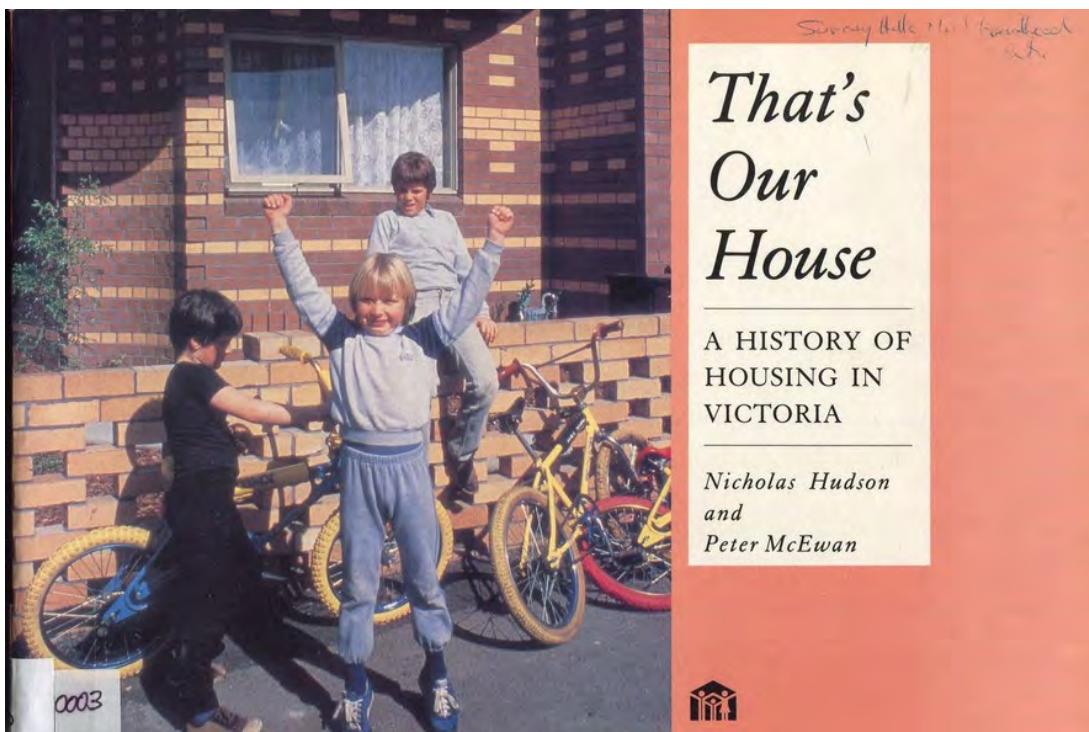
Figure 4   Front cover of HCV publication, featuring the Kay Street infill houses
Source: Digitised image via
https://victoriancollections.net.au/items/5bd901fea1feee3080d08224, accessed 20 February
2018.

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SITE DESCRIPTION

The six properties (townhouse pairs, groups or individual dwellings) constructed in 1981-83, under the Ministry of Housing infill housing program in the Kay Street Reclamation Area, are as follows (the architects are also indicated):

- 75-79 Kay Street (Edmond & Corrigan)
- 78 Kay Street (Edmond & Corrigan)
- 43-45 Kay Street/136 Canning Street (Gregory Burgess)
- 76 Station Street, 80 Station Street (Gregory Burgess)
- 51 Station Street, 53 Station Street (Peter Crone)
- 56-58 Station Street, 60-62 Station Street (Peter Crone)

75-79 Kay Street (Figure 8)

The property at 75-79 Kay Street, Carlton, was designed by Edmond and Corrigan, and is a two-storey detached townhouse pair located on the south side of the street. The pair are constructed of face brick and render, and have mirror image, or reverse plans, separated by an exposed brick dividing wall, with brick wing walls to the east and west ends of the pair. All the brickwork, including that to the ground floor facades, is in a burnt sienna and cream-brick colourway, with the paler brick tending to regular linework to the bottom level of the building, and changing to check brick patterning to the upper level, particularly the side elevations. The front façade at first floor level is treated with cream render. The awnings at ground and first floor levels are unusually thick and heavy, and have semi-rounded forms. Windows are set in single square or rectilinear openings at first floor level, and in double openings in the ground floor facades. The entrance doors are set deep under the awnings, at the west and east ends of the pair. The front fences are of medium height, in 'hit and miss' cream brick patterning.

78 Kay Street (Figure 9)

The property at 78 Kay Street, Carlton, was also designed by Edmond and Corrigan, and is a two-storey brick dwelling (not a pair) located on the north side of the street, opposite the above townhouses. The dwelling has an unusual canted/convex façade. At ground floor level is a central two-sided canted bay with a Colorbond clad roof in a 'beaked' form; the overall effect is to suggest an oriel bay. Windows are placed in the east wall of the bay, while the entrance is largely concealed behind the west wall of the bay. The Colorbond roof 'points' up to the first floor façade, which in an otherwise flat wall has a convex, or scooped form, in the centre part of the façade (i.e. a large central indentation). The convex form continues up to the centre of the parapet; to either side the parapet then steps up and away from the central indentation (in a reverse stepped profile). Materials are face brick in dark brown and cream to the ground floor façade, with a cream brick 'diamond' pattern to the west wall of the canted bay; and overpainted brick (cream colour) to the flat wall at first floor level, and cream render to the central indentation. The dark brown brick also 'frames' the entirety of the first floor façade, including defining the stepped parapet; brown brick also frames the matching pair of first floor windows. The front fence is a simply detailed medium height timber paling fence.

43-45 Kay Street/136 Canning Street (Figure 10)

The property at 43-45 Kay Street and 136 Canning Street, Carlton, was designed by Gregory Burgess and is a corner-located two-storey brick townhouse development, with street frontages facing north and west. The development is to the east of the above two properties, on Kay Street. The building is constructed of face red brick, with contrasting red-orange brick detailing, including quoining to corners and wall junctions. It presents to Kay Street with a highly articulated 'faceted' expression, comprising walls which interconnect in a 'zig-zag' fashion. This sequence is accentuated by individual sun-shades at first floor level, set above each north and west-facing window. Windows to ground floor level also have sun-shades. Nearing the north end of the west façade, is a double-height verandah and deck constructed of timber and steel, which has a splayed or diagonal form where it attaches to the faceted walls. At the south end of the façade is a single-height timber verandah,

which also has a splayed form. Both the verandahs have corrugated steel roofing, and house the entrances to the townhouses. The north façade of the building to Canning Street has a more straightforward two-storey form. At first floor level there is a return or corner window to each end of the façade. To both Kay and Canning streets is a medium height timber paling fence with an 'undulating' profile. This rises and dips in a manner which complements the faceted form of the building facades.

76 Station Street, 80 Station Street (Figure 11)

The property at 76 and 80 Station Street, Carlton, is located on the east side of the street. It was also designed by Gregory Burgess, and shares much of the architectural language of his Kay Street development. It is a 'side-by-side' mirror image (reverse plan) pair of two-storey brick townhouses. The face red brickwork, with contrasting red-orange brick detailing, including brick courses and corner quoining, matches that of the Kay Street development, although the brickwork here has more bichromatic patterning. The townhouse facades also have a faceted form, but a more symmetrical presentation including complementary double-height timber verandahs with latticework screens. The ground floor verandahs dip and fold across the facades, with entrances housed under the awnings. An exposed brick dividing wall runs through the centre of the pair, and comes out to the property boundary in a stepped form. The southern most of the pair (no. 76) retains its medium height timber paling fence with an 'undulating' profile, as per the Kay Street development; while the northern townhouse (no. 80) has a more conventional timber picket fence.

56-58 Station Street, 60-62 Station Street (Figure 12)

The property at 56-58 and 60-62 Station Street, Carlton, is located on the east side of the street, and was designed by Peter Crone. It is a pair of single-storey double-fronted brick dwellings, with full-width verandahs. The dwellings are of face red brick with cream brick contrasts, in bichromatic patterning. They share a central dividing brick wall, and end wing walls, with the verandahs set between the walls which in turn extend out to the property boundary at half height. The facades are not symmetrical, and while they have windows to each side of an entrance, the latter, located under the verandah, is off-centre. The windows, which have cream brick surrounds and aprons, are also placed asymmetrically. In contrast, each dwelling has a highly symmetrical parapet which is rendered with a cement wash, and is in the form of a broken rounded pediment. At the base of the parapets is a red brick 'dog-toothed' cornice. The curved form of the parapet is reflected in the profile of the exposed dividing and wing walls, and in the steel-clad roofs to the verandahs. Straightforward medium height timber picket fences mark the front property boundaries. The bichromatic brick colourway treatment of the walls is repeated in the tiled paths, which extend from the gated fence to the front doors.

51 Station Street, 53 Station Street (Figure 13)

The property at 51 and 53 Station Street, Carlton, is located on the west side of the street. It was also designed by Peter Crone, and shares much of the architectural language of his other Station Street development. The property is a symmetrical 'side-by-side' mirror image pair of two-storey brick terraces, with full width ground floor verandahs of shallow depth. The dwellings are of face red brick with cream brick contrasts, in bichromatic patterning. They share a central dividing brick wall, and end wing walls, with the verandahs set between the walls; the verandah roofs and the exposed walls extend out to the property boundary. The entrance doors are located under the verandahs, abutting the central dividing wall. The pair also share a single parapet which is rendered with a cement wash, and again is in the form of a broken rounded pediment. At the base of the parapet is a red brick 'dog-toothed' cornice; and below this is a cream brick frieze (four brick courses) which extends from the façade around to the side elevations. Another cream brick band (six brick courses) marks the junction of ground and first floors. The cream brickwork also surrounds the single square windows at first floor level and the single ground floor windows, the latter also have cream brick aprons. A straightforward medium height timber picket fence and gate marks the front property boundaries.

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Figure 5   Recent aerial photograph of Kay Street with 75-79 Kay Street indicated by the red line and 78
                Kay Street indicated by the yellow line
                Source: Nearmap, April 2019

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Figure 6   Recent aerial photograph of the subject site at 43-45 Kay Street indicated by the blue line and 76 and 80 Station Street indicated by the pink line

Source: Nearmap, April 2019

Figure 7   Recent aerial photograph of the subject site at 51 and 53 Station Street indicated by the purple line and 56-58 and 60-62 Station Street indicated by the green line

Source: Nearmap, April 2019
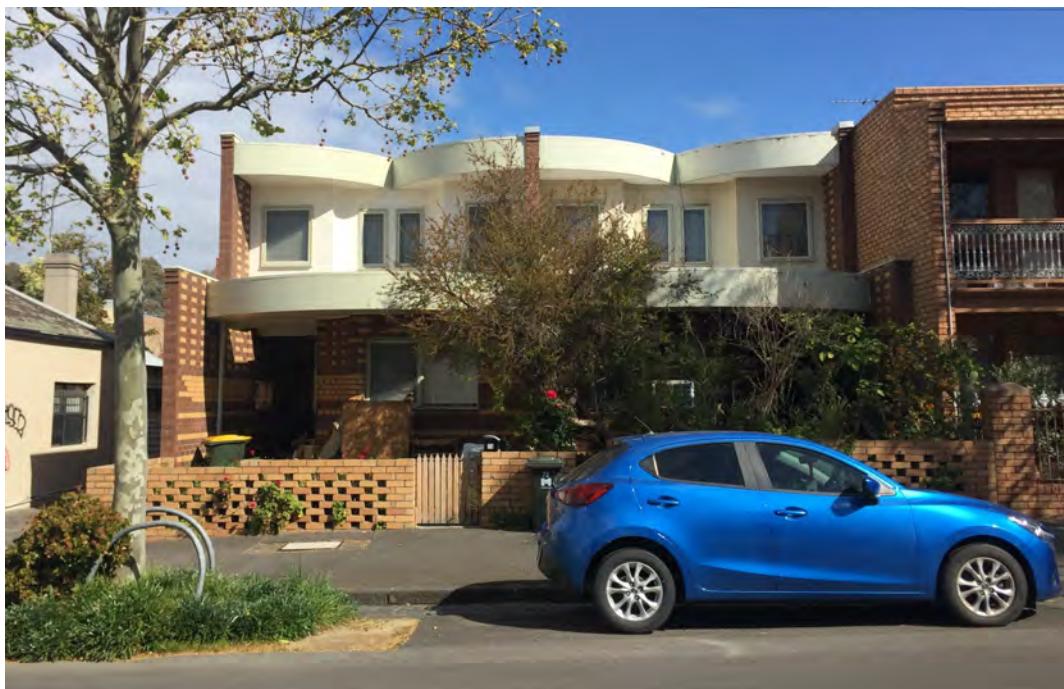
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Figure 8   75-79 Kay Street (Edmond & Corrigan)
                 Source: Lovell Chen
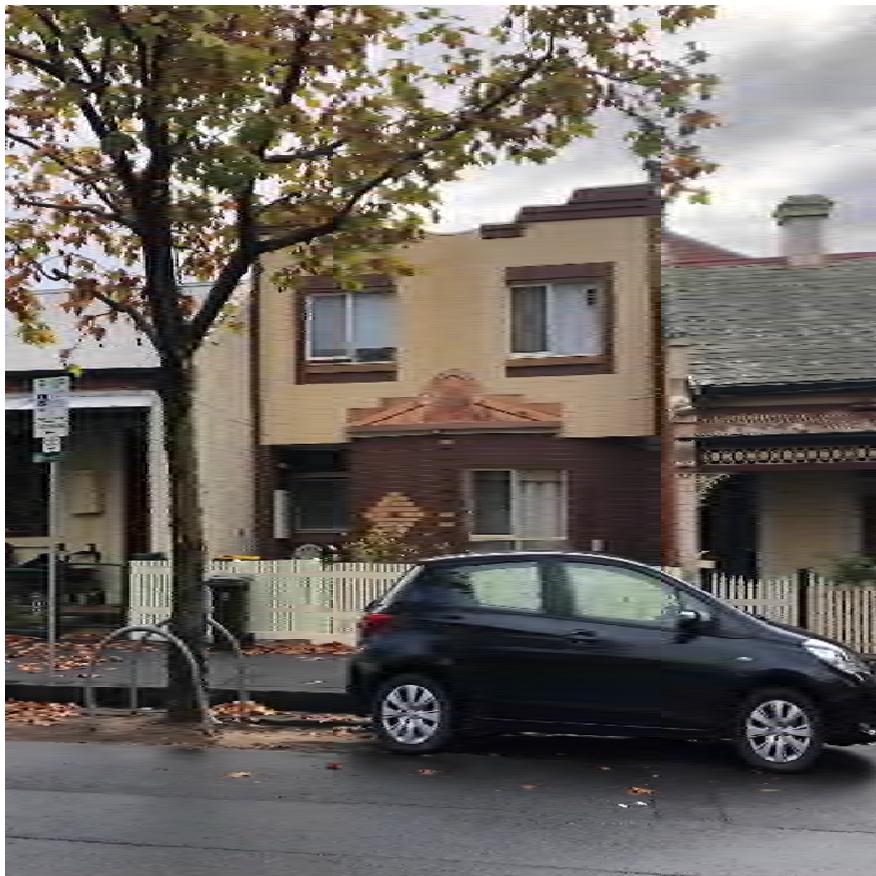
Figure 9   78 Kay Street (Edmond & Corrigan)
                 Source: Lovell Chen

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Figure 10   43-45 Kay Street and 136 Canning Street (Gregory Burgess)
            Source: Lovell Chen
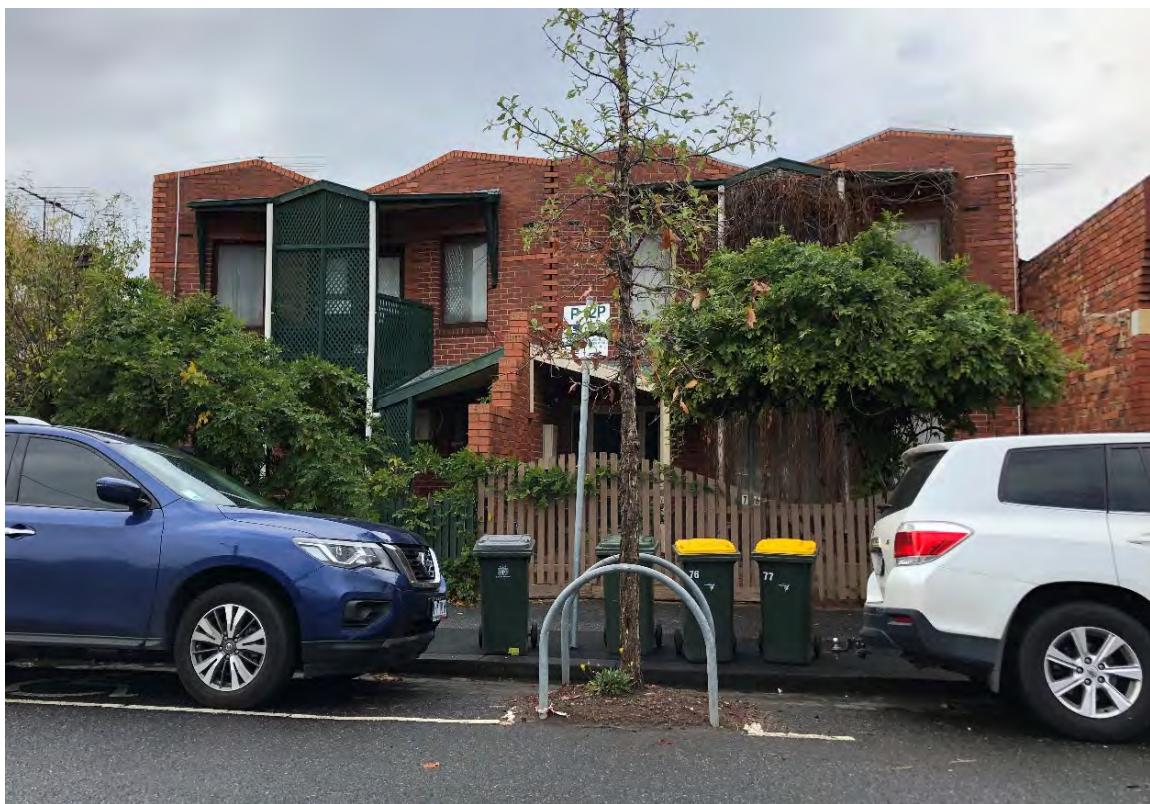
Figure 11   76 and 80 Station Street (Gregory Burgess)
            Source: Lovell Chen

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Figure 12   56-58 and 60-62 Station Street (Peter Crone)
              Source: Lovell Chen

Figure 13   51 and 53 Station Street (Peter Crone)
              Source: Lovell Chen

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INTEGRITY

The 1980s infill housing developments in Kay, Canning and Station streets, Carlton, are largely externally intact to their original state.

COMPARATIVE ANALYSIS

The Ministry of Housing infill housing program of the early 1980s, in the (then so-called) Kay Street Reclamation Area of Carlton, involved three different architects/architectural practices – Edmond and Corrigan, Gregory Burgess and Peter Crone – who all brought their own influences and ideas to the programme. The infill housing was expected to be both distinctly new, of its early 1980s origin, yet not of a type or style which would continue to separate (or stigmatise) the public housing residents from their surrounding neighbourhoods. The housing was also to be inherently humane. The challenge for the architects involved was to design new dwellings which met all of these objectives.

Edmond and Corrigan

When in 1985 Edmond and Corrigan won the Royal Australian Institute of Architects (Victorian Chapter) award for Outstanding Architecture, New Housing category, for the townhouses at 75-79 Kay Street, this was one of a series of awarded designs that, by this time, had gained the architects a national reputation. The pair had formed a partnership in 1974, and quickly gained attention for, amongst other projects, several buildings for the Catholic Church in Victoria. These early projects of the 1970s, and their comprehensive output through to the 1990s and later, reinforced and enhanced their growing reputation in architectural circles. Around the time of the Kay Street housing development, in 1982, the pair also exhibited in the second Venice Biennale of Architecture. In the early 1990s, they designed the much lauded Building 8 at the Royal Melbourne Institute of Technology, with Demaine Partners;[30] and in 2003, Peter Corrigan won the highest accolade, being awarded the Royal Australian Institute of Architects Gold Medal.[31] Both architects were also made life fellows of the Australian Institute of Architects; and Corrigan held a professorship at RMIT University and visiting professorships at Harvard and Turin Universities.[32]

The Kay Street townhouses are distinguished by their use of bichrome brickwork in a burnt sienna and cream-brick colourway. The two-colour bichromatic approach, of dark and light bricks, was directly influenced by the brickwork patterning in many Carlton buildings of the nineteenth century. Joseph Reed's Anglican Church of St Jude, in Lygon Street (1866-74, included in the Victorian Heritage Register, H0014, Figure 14) was one of the first local buildings to use this brick coloration and patterning, in this instance using three colours (polychromatic). Moreover, the church is considered to be 'one of the first fully polychromatic brick churches in Australia'.[33]

By the 1880s, the use of contrasting bricks and bichrome or polychrome patterning had spread throughout Melbourne's developed suburbs. It was originally structural, fitting and accentuating window and door openings, and building footings. Edmond and Corrigan's use of it here, while clearly a local contextual reference, was not the first time the practice had utilised contrasting brick colourways. It is also evident in one of their earlier church buildings, the Resurrection Parish School at Keysborough (1974-5, included in the Victorian Heritage Register, H2293, Figure 19). The building's use of 'everyday suburban materials, including wire-cut orange and brown manganese bricks' is a recognised aspect of its significance.[34]

Wing walls were popular in many nineteenth-century terraces, both as structural supports for verandahs, and as dividing or screening walls between terrace houses. Edmond and Corrigan allude to this in the wing wall that they push out between the two units at 75-79 Kay Street. The other Edmond and Corrigan design, at 78 Kay Street, also has historic references in the oriel bay at ground floor level, and the bichrome brick detailing.

Edmond and Corrigan's Kay Street designs can also be seen as sitting outside other more conventional approaches to contemporary residential design. While the architects employed period references, these were not conventionally done, and as noted above, did not satisfy the critics who expected a more '1880s' expression,

and dwellings with a more overt historic character. Conversely, the designs also did not meet the more purist aesthetic or approach of Modernist architecture, which was to provide new and socially progressive housing in the form of unornamented buildings, which stressed functionalism and structural expression, and often without acknowledgement of the existing context.

Peter Crone

The Station Street developments, at 51 and 53 and 56-58 and 60-62 Station Street, were designed by Peter Crone. Crone, and Gregory Burgess (see below) had earlier joined Edmond and Corrigan in an exhibition*, Four Melbourne Architects*, at Melbourne's Powell Street Gallery in 1979, along with Norman Day, whom John Devenish (the Ministry of Housing architect who managed the infill housing program) also commissioned for Ministry work in the nearby suburb of Northcote.[35]

Peter Crone's designs are the simpler of the Station Street developments, being a more direct stylisation of the terrace house/workers cottage typology of the general area. Crone used easily recognisable elements such as bichromatic brickwork, dividing and wing walls, high parapets, full-width verandahs including (for 51-53 Station Street) verandahs which come out to the street, and contrasting brick friezes. For the pair at 56-62 Station Street, his asymmetrical arrangement of windows and doors could be seen to reach back to even earlier Carlton houses, although the off-centre entry could equally indicate an effort to break from the tunnel-like corridors that traditionally marked workers cottages. Crone was known for his use of 'unfolding spaces or episodes' in house plans, a preference which was likely hard to achieve in the constrained sites of Carlton.[36]

Gregory Burgess

Gregory Burgess is another winner of the Royal Australian Institute of Architects Gold Medal, this time in 2004. His work has been published widely and he has received numerous awards. His body of work, including designs for houses, schools, community buildings, public housing, ecclesiastical and institutional buildings, and innovative buildings for Indigenous Australians 'are all rich with messages about nature, materials, and the fundamentals of dwelling, human interaction and public space'.[37] Burgess started practising in the early 1970s, when his work was already described as 'sinewy'; and as his practice developed so did his skill in achieving an expressive 'movement' in his buildings. He often combined complex geometrical external forms and shapes, and softened these with an overlay of 'gossamer' or lightweight external screens. His use of 'earlier architectural details and suburban forms', have also marked his architecture.[38] These elements of Burgess' work are, to varying degrees, on display in the Carlton buildings.

The Burgess design at 76 and 80 Station Street has a faceted (concertina-like) form, executed in a largely uniform red face brick punctuated with brick courses and corner quoining in a red-orange brick. The 'solid' brick frontage is set off with a 'lighter' double-height verandah with latticing, with this juxtaposition of a solid brick building with a lighter encircling verandah being a recurring theme of Australian Federation architecture. This is again contextual, as Carlton was not just a Victorian-era suburb, although predominantly so, with especially North Carlton having red brick Federation dwellings with lighter framed verandahs. See for example dwellings in Rathdowne and Drummond streets, which also have contrasting brick courses (contributory to the City of Yarra Carlton North Precinct, HO326, Figure 16 and Figure 17 respectively).

The undulating, zigzagging profile of the Station Street development, and that of Burgess' townhouses to the corner of Kay and Canning streets, continues the architect's pursuit of faceted forms mixed with a fluid expression of movement. This can be seen in his designs for Burraworrin house at Shoreham (1982-83, Figure 18), the Larmer house at Donvale (1979, City of Manningham, HO14) and the Hackford house at Traralgon South (1980-82), later destroyed in the Black Saturday bushfires.[39] This expression of movement was the principal formal element in the tradition of German Expressionist architecture and reflected Burgess' gravitation to both the architecture and theories of Rudolf Steiner. He went on to design several Steiner Schools and community centres in Melbourne and Canberra. Burgess repeated this approach in his very similar public housing units in St George's Road, Fitzroy North (1982, in the City of Yarra North Fitzroy Precinct, HO327, Figure 15).

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Examples referred to above, including comparative examples comprise the following places:

- Anglican Church of St Jude, 235 Palmerston Street, Carlton (1866-74, VHR H0014 and HO65)
- Resurrection Parish School, 402, Corrigan Road, Keysborough (1975-81, HO78 – City of Greater Dandenong)
- Burraworrin House, 4295 Frankston-Flinders Road. Shoreham, Victoria (1982-83)
- Larmer house, 42 Berrima Road, Donvale (1979, HO14 – City of Manningham)
- Hackford house at Traralgon South (1980-82)
- Ministry of Housing units, St George's Road Fitzroy North (1982)
- Federation dwellings (Carlton North Precinct, HO326, City of Yarra)

Figure 14   St Judes, Carlton, VHR H0014 and HO65
Source: Warmcoil.com.au

Figure 15   Public housing units, Fitzroy North
Source: https://architectureau.com/articles/gold-medallist/

Figure 16   Federation dwellings, North Carlton, Carlton North Precinct, HO326, City of Yarra
Source: realestate.com.au

Figure 17   Federation dwellings, North Carlton, Carlton North Precinct, HO326, City of Yarra
Source: realestate.com.au

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Figure 18   Burraworrin House, Shoreham

Source:
http://www.gbarch.com.au/projects/1998/burraworrin-residence/

Figure 19   Resurrection Parish School, HO78, City of Greater Dandenong

Source: Victorian Heritage Database

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ASSESSMENT AGAINST CRITERIA

Yes	**CRITERION A** Importance to the course or pattern of our cultural or natural history (historical significance).	
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).	
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).	
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).	
Yes	**CRITERION E** Importance of exhibiting particular aesthetic characteristics (aesthetic significance).	
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)	
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).	
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).	

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STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The Ministry of Housing Infill Housing, constructed in 1981-83 and comprising six properties (townhouse pairs, groups or individual dwellings) in Kay, Canning and Station streets, Carlton, is significant. ~~The six properties (townhouse pairs, groups or individual dwellings) constructed in 1981-83 and variously located in Kay, Canning and Station streets, Carlton, are significant.~~ The six properties, located in the area known as the 'Kay Street Reclamation Area', bounded by Palmerston, Rathdowne, Princes and Nicholson streets, are as follows (with their architects indicated):

- 75-79 Kay Street (Edmond & Corrigan)
- 78 Kay Street (Edmond & Corrigan)
- 43-45 Kay Street/136 Canning Street (Gregory Burgess)
- 76 Station Street, 80 Station Street (Gregory Burgess)
- 51 Station Street, 53 Station Street (Peter Crone)
- 56-58 Station Street, 60-62 Station Street (Peter Crone)

HOW IT IS SIGNIFICANT

~~The six properties constructed in 1981-83 under the Ministry of Housing infill housing program and variously located in Kay, Canning and Station streets, Carlton, are~~ The Ministry of Housing Infill Housing is of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The six Carlton properties constructed in 1981-83 under the then new Ministry of Housing infill housing program, are of historical significance (Criterion A). Their design and construction followed in the wake of several decades of 'slum' clearance in the suburb, and construction of the ultimately highly unpopular public housing towers. The new housing also came about after the former Housing Commission was renamed the Ministry of Housing in the late 1970s, and launched into a period of reform. Under the leadership of newly appointed architects John Devenish and Dimity Reed, a transformative approach to public housing was conceived, and this is clearly demonstrated in the subject dwellings. The new forms of public housing were intended to be more creative and humane, and to be built to higher standards; to better integrate their residents into their environments; and to help remove the stigma associated with public housing developments. The local architects chosen to design the new infill buildings were Edmond and Corrigan, Peter Crone and Gregory Burgess. Their individual Carlton designs went on to win awards (for each of the architects) including the Royal Australian Institute of Architects (Victorian Chapter) award for Outstanding Architecture, New Housing category, in 1983, 1984 and 1985. In 2010, the Carlton infill housing program as a whole (again involving each of the architects) also won the Australian Institute of Architecture (Victoria) 25 Year Award for Enduring Architecture.

The ~~six Carlton public housing infill properties are~~ Ministry of Housing Infill Housing is also of aesthetic significance (Criterion E). While their architectural merit was recognised around the time of their construction, as per the awards cited above, their enduring excellence was reinforced some 25 years later with the 2010 award. The repeated use of images of the Kay Street townhouses, in particular, also emphasises their widespread recognition. The designs are additionally significant for incorporating easily recognised contextual references to their historic Carlton setting, including 'side-by-side' mirror image (reverse) plans, bichrome or two-colour face brickwork and detailing, brick dividing and wing walls, and verandahs. While the historic references assisted the new developments to fit more comfortably into their Carlton streetscapes, as was expected and anticipated of the infill housing program, the designs also display more contemporary influences, including the stamp of the individual architects involved who each demonstrated their own particular inspirations and preferences.

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More broadly, the infill housing developments are also significant for being reflective of the built form changes in Carlton in the later twentieth century, including the 1980s, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb.

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RECOMMENDATIONS

The six properties are recommended to be included in the Heritage Overlay as a serial listing, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

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PREVIOUS STUDIES

Not identified in any previous studies.

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18 Housing Commission Victoria, 'Annual Report 1979-80', 1980, F D Atkinson, Government Printer, p. 19, Victorian Parliamentary Library.

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SITE NAME	RMIT BUILDINGS 51, 56 AND 57
STREET ADDRESS	80-92 VICTORIA STREET (BUILDING 51), 115 QUEENSBERRY STREET (BUILDING 56) AND 53 LYGON STREET (BUILDING 57), CARLTON, VIC
PROPERTY ID	106082, 109849, 521663
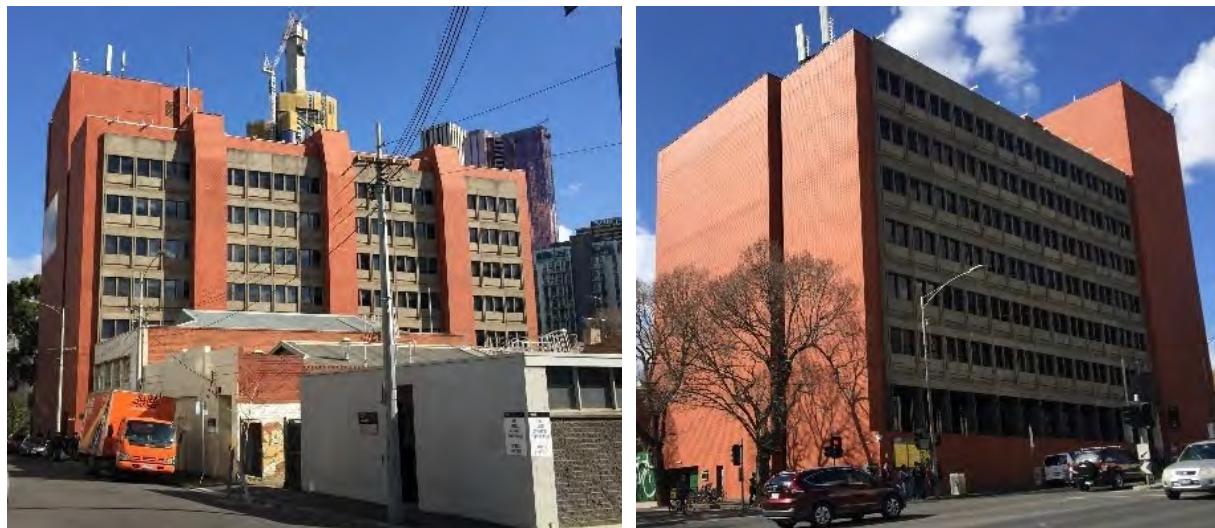
SURVEY DATE: SEPTEMBER 2018   SURVEY BY: LOVELL CHEN

PREVIOUS GRADE	N/A	HERITAGE OVERLAY	SERIAL LISTING RECOMMENDED
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	EDUCATIONAL BUILDINGS
DESIGNER / ARCHITECT / ARTIST:	DOMINIC KELLY AND LLOYD ORTON	BUILDER:	N/A
DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	197~~1-197~~2, ~~1976~~ ~~1973-1974~~ AND ~~1983~~1980-1982

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THEMES

	HISTORICAL THEMES	DOMINANT SUB-THEMES
	8.0 BUILDING COMMUNITY LIFE	8.2 EDUCATING PEOPLE
	9.0 SHAPING CULTURAL AND CREATIVE LIFE	**9.5 ADVANCING KNOWLEDGE**

RECOMMENDATIONS

The three buildings are recommended to be added to the Heritage Overlay as a serial listing, i.e. with a shared Heritage Overlay number and scheduling, with the mapping indicated at Figure 1.
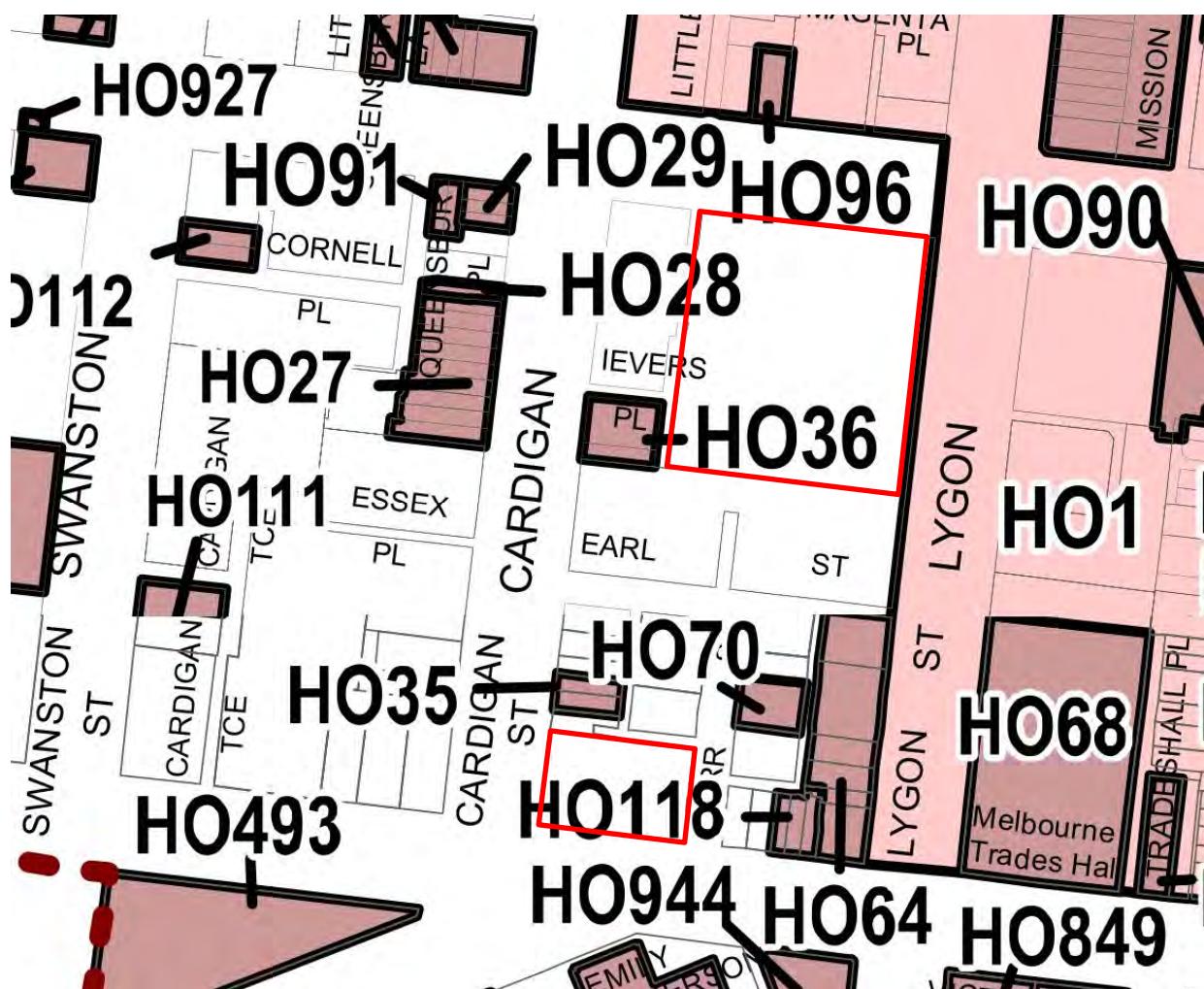
Extent of overlay:

Figure 1   The proposed extent of overlay indicated by the red line; the northern component includes Buildings 56 and 57, while the southern component includes Building 51.
Source: Melbourne Planning Scheme

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SUMMARY

RMIT Buildings 51, 56 and 57 are located in a complex of RMIT (Royal Melbourne Institute of Technology) buildings in the south of Carlton, and are of historical (Criterion A) and aesthetic significance (Criterion E). The buildings were constructed, respectively, in 1971-1972, ~~1976~~ 1973-1974 and ~~1983~~1980-1982, to a design by the architectural practice of Demaine Russell Trundle Armstrong and Orton (later Demaine Partnership), with specific input from architect Dominic Kelly. The practice also prepared a master plan for RMIT's expansion into Carlton, in 1971. Although the plan was never fully realised, the three buildings, and their tertiary uses, were largely anticipated in the plan, including their substantial footprints and overall massing.

HISTORICAL CONTEXT

Education at a variety of levels has long had an impact on the community and built form of Carlton, and includes primary and tertiary institutions. Although the first campus is not located in Carlton, RMIT University, formerly the Working Men's College and Royal Melbourne Institute of Technology, has long had associations with Carlton, in particular with Trades Hall. Founded in 1887 by philanthropist and grazier Francis Ormond, the Working Men's College was supported by the unions, with members of Trades Hall included in the college's governing body.[1] The institution eventually evolved to offer courses in trades, technology and other skills for both men and women.[2] The motto of the Working Men's College was *perita manus, mens exculta* ('a skilled hand, a cultivated mind').[3] After a number of name changes, the institution became the Royal Melbourne Institute of Technology in 1960 to better reflect its purpose. By the mid-1960s, with its student population growing and course offers also increasing, RMIT began to expand beyond its city location into Carlton. As part of this growth, the institution undertook a process of master planning, initially led by architects Bates Smart and McCutcheon. For the city campus, the plan was to build a series of 'homogenous' buildings or blocks;[4] while in Carlton, a long-term building plan was embarked on from 1970, in the southern part of the suburb. This was driven by a different architectural practice (see 'History' below) and included new buildings and the conversion of existing buildings to tertiary/educational use. By the mid-1980s, a group of large red brick buildings (including the subject buildings) had been constructed fronting Swanston and Lygon streets.

Concurrently in this period, changes in demographics in Carlton saw changes in approach to the built form of the suburb. This included notable new developments in the suburb by contemporary architects, adapting the terrace form and corner buildings for the late twentieth century. While such development was often residential, it also included commercial and institutional buildings, such as offices, galleries and educational buildings, through which architects challenged the typical built form in the suburb.

SITE HISTORY

RMIT, from the 1960s, experienced a significant period of growth, including growth in student numbers and an increasing variety of course offerings.[5] As part of this growth, the institute undertook a process of master planning, initially led by architects Bates Smart and McCutcheon; and in 1970, the institution embarked on a longer-term building plan after the Victorian government set aside properties for such development at the southern end of Carlton. The block, which fronted Lygon, Queensberry, Cardigan and Victoria streets, was situated immediately to the north of the city campus. It was also in close proximity to Trades Hall, and occupied in part by the Builders Labourers Federation headquarters and two hotels with close ties to the trade union movement. The shift into Carlton also followed a decision to provide students with two different streams of education: an advanced college offering degrees and diplomas and a technical college for those seeking apprenticeship courses. The former was overseen by the Federal Government while the latter by the Victorian Education Department. The new Carlton campus was earmarked as a technical college.[6]

Dominic Kelly and Lloyd Orton, from the architectural practice of Demaine Russell Trundle Armstrong and Orton, prepared a master plan for the Carlton site in 1971, which RMIT architectural historian, Harriet Edquist,

has described as 'one of the most accomplished of all the plans put forward for RMIT's building program over its 120-year history'.[7] Referred to as the Demaine plan (Figure 2), the design strategy was 'to build across the site, within the height limit, maximising the footprint and money available, closing off lanes where necessary and accommodating departments as they decanted from the city site'.[8] Although the plan was never fully realised, the three subject buildings were largely anticipated in the plan. RMIT also acquired and adapted a substantial number of other existing buildings within the block, as well as other Carlton buildings acquired outside the block.

Known as the Frederick Campbell Building, Building 51, which fronts Victoria Street, was the first of the subject buildings to be constructed, in 1971-1972. It was named after the director and secretary of the Working Men's College between 1887 and 1913. Designed by Dominic Kelly, the building was described as:

> …a reinforced concrete building with a vigorously modelled front elevation to Victoria Street that boasts innovative structural, pre-cast concrete panels with glazing set into rubber gaskets (rather than aluminium frames) for soundproofing. This is set against the tower of the service core while the additional brick service shafts cling to the north face of the building.[9]

Buildings 56 and 57 were also designed by Kelly and were part of a two-pronged development of the Lygon and Queensberry streets corner. The first of these erected was Building 56 (the northern building), or the Ronald R Mackay Building, named in honour of the head of the School of Radio and principal of the Melbourne Technical College (1934-54) and its successor Royal Melbourne Technical College (1954-60). Located on the former factory site of the institute's engineering departments, the building was erected in 1976-1973-1974 for the School of Engineering. Initially designed as a four-storey construction, an additional two floors were added to the design when enrolments increased across the TAFE sector. The building was reputedly the first of its type in Australia to set sheets of glass directly into a continuous frame, a glazing system Kelly had observed in Boston.[10]

Named the Edward Jackson Building after a former director of Technical Education, Building 57 (the southern building) was constructed in 1983-1980-1982 to a design by the restructured architectural firm, Demaine Partnership, which Kelly headed. Similar to its neighbouring structure, it housed the School of Engineering and was purposefully designed to meet an array of different engineering requirements, including accommodation for large scale projects. From 2010, it became a training facility for the electrical apprenticeship program.

The south side of this building also fronted onto (and continues to do so) O'Grady Place and O'Grady Courtyard, with a café located in the building, and the courtyard providing outdoor seating areas for students. A student space/courtyard is indicated in this location in the Demaine plan, albeit on a larger scale and (with what appears to be) more formal landscaping than the current courtyard.

The completed buildings can be seen in an aerial photograph of the mid-1980s, with the substantial building footprints and scale readily distinguished from the earlier buildings within this Carlton block (Figure 3).

Building 51 currently houses RMIT's School of Vocational Engineering, Health and Sciences; with two levels dedicated to the School of Global Studies and the School of Education.[11] Buildings 56 and 57 continue to house the School of Engineering.[12]

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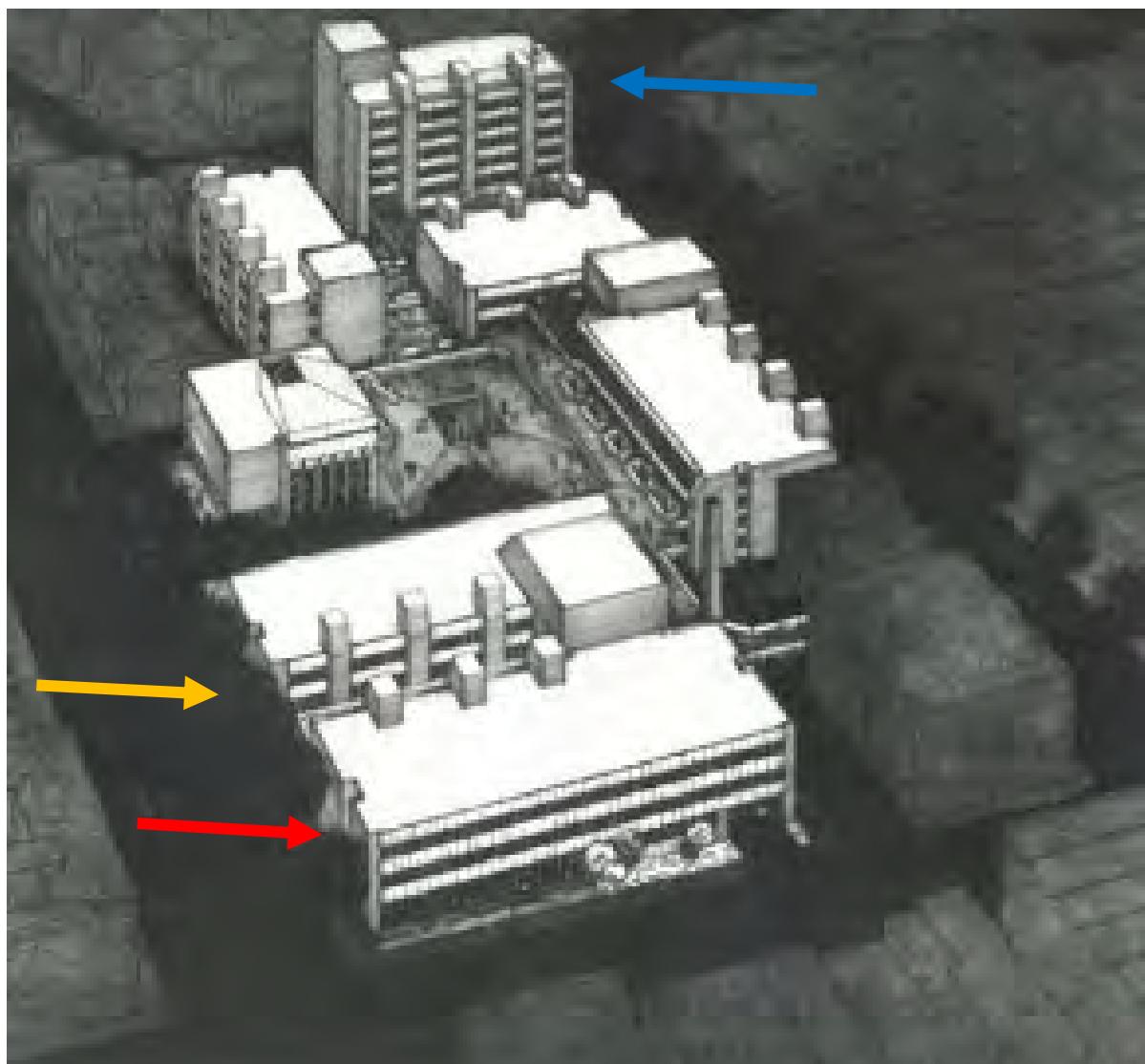
Figure 2   The Demaine plan for RMIT of 1971, showing the block fronting Lygon (left), Victoria (top), Cardigan (right) and Queensberry (bottom) streets, with north at bottom, and illustrating early designs for the Carlton campus buildings. Building 51 is indicated by the blue arrow, Building 56 by the red arrow, and Building 57 by the yellow arrow

Source: Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008

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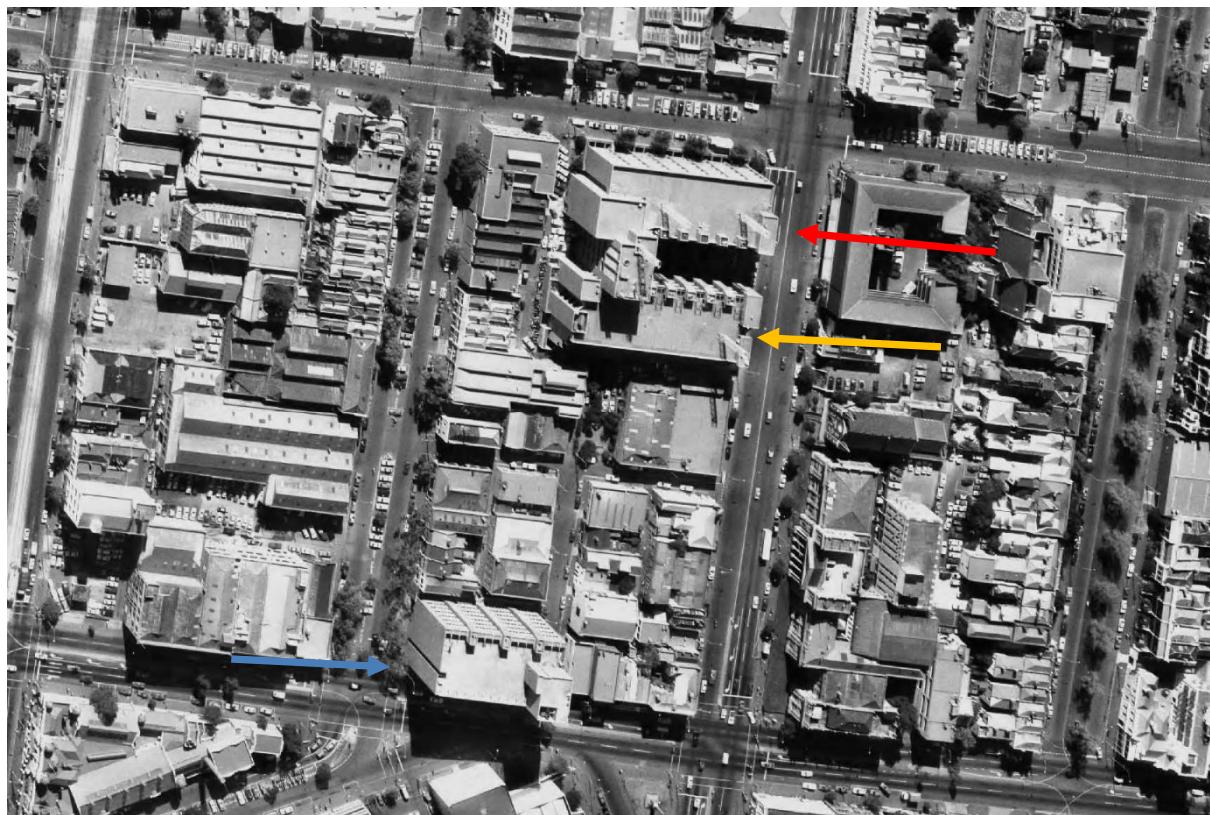
Figure 3   A 1985 aerial view of the subject area, showing the completed buildings. Building 51 is indicated in blue, Building 56 in red and Building 57 in yellow
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

SITE DESCRIPTION

The three buildings are located within a complex of RMIT (Royal Melbourne Institute of Technology) buildings, in a large block bounded by Queensberry, Lygon, Victoria and Cardigan streets, Carlton. The block is also dissected by lesser streets, including Earl, Orr and Little Cardigan streets, O'Grady Place and Ievers Place. The subject buildings are:

- Building 51 at 80-92 Victoria Street
- Building 56 at 115 Queensberry Street
- Building 57 at 53 Lygon Street

All three buildings were largely anticipated in the RMIT Carlton campus master plan of 1971, prepared by the architectural practice of Demaine Russell Trundle Armstrong and Orton (later Demaine Partnership). While the buildings differ in their external appearance from the images shown in the master plan, their general mass and proportions remain broadly similar. Of interest, the distinctive and monumental brick service shafts to the rear elevations of the buildings (described in more detail below) were indicated in the original plan.

They are all substantial buildings in terms of their footprints and overall scale. They also share a use of crisp face red brick in their walling, and concrete elements including window and other framing, the latter often expressed as a rough-surfaced pebble-textured (exposed aggregate) material.

The materials, and the striking building masses and forms, reflect some Brutalist influences in the design.

Building 51, the first of these buildings, was constructed in 1971-1972 of concrete and face red brick (see Figure 5, Figure 6 & Figure 7). It is the tallest of the three buildings, rising to some eight storeys with a taller service

tower at its east end. Its main or principal presentation is to Victoria Street (on the south side), where a stepped entrance is located at the east end of the façade; the western presentation is to Cardigan Street, with the eastern presentation to Orr Street. The north side of the building is also highly visible, including from the north on Earl Street, and more generally from within the campus of RMIT buildings.

As noted, the south façade has been described as being 'vigorously modelled' with 'innovative structural, pre-cast concrete panels with glazing set into rubber gaskets (rather than aluminium frames) for soundproofing'.[13] This highly regular arrangement of concrete panels, or window grilles, is given added drama through being 'wedged' between two large and plain (largely expressionless) expanses of red brick, being the tall service tower at the east end, and the west elevation. A colonnaded logia is located at ground floor level to the south façade, where the entrance is located; with the loggia set atop a high base (or stylobate) which is again in plain red brick. The base rises in height from east to west, following the grade of Victoria Street.

The north façade of Building 51 also shares the 'vigorous modelling' of pre-case concrete panels, or window grilles, and is articulated into bays by three massive red brick pilasters (monumental service shafts) which corbel out from the building at first floor level to provide deep service ducts to the levels above. Rising through the full height of the building, the shafts are unornamented but incline away from the vertical at roof level, folding inwards to grip the roof in a bold sculptural gesture.

The next of the three buildings, Building 56, was constructed in ~~1976~~ 1973-1974 and is also of reinforced concrete and red brick (see Figure 8, Figure 9, Figure 10 & Figure 12). It is located to the corner of Queensberry and Lygon streets, and has a largely rectilinear building plan. Its principal north façade is to Queensberry Street, its east elevation is to Lygon Street, with its west elevation to Little Cardigan Street. This building has six storeys, the bottom storey being a basement or below ground level that draws light from a lightwell with an open trabeated canopy above, on the north side (Figure 11). At pedestrian level, planters set in a plain face brick base to Queensberry Street largely conceal the lightwell and the basement spaces, providing both shade and a degree of seclusion. The stepped entrance rises through the brick base at the west end of the Queensberry Street façade.

The north façade to Building 56 is set within a thick face brick rectangular frame, with regular red brick and concrete vertical bays which contain recessed windows with concrete aprons. As noted, the building was reputedly the first of its type in Australia to set sheets of glass directly into a continuous frame, a glazing system which the architect, Kelly, had observed in operation in Boston.[14] Behind the front northern bay is another larger red brick volume which is higher and wider – it extends further to the east and west - than the front bay. The brick east and west elevations are largely plain, save for vertical strips or bays of windows. The rear or south elevation of Building 56 has five massive red brick service shafts, generally in the form of those to the north elevation of the earlier Building 51. Windows are set between the service shafts.

The basement/below ground level extends from Building 56 to the south to Building 57. From Lygon Street, this level presents with a glazed roof or atrium over the space below (Figure 12).

The last, and most recent of the three buildings is Building 57, constructed of red face brick and concrete in ~~1983~~ 1980-1982 (Figure 13, Figure 14 & Figure 15). To Lygon Street (east façade) it presents as a five storey building, with again a largely plain or expressionless brick wall, save for a central recessed window bay (of glazing and concrete), where the entrance is located at ground level and accessed via a red brick walled ramp. The profile of the east façade at the south end is sharply angled, or 'jagged', reflecting the tiered form of the concrete and glazed south elevation. The latter, which is largely devoid of the red face brick so prevalent elsewhere in this suite of buildings, has an address to O'Grady Courtyard (off O'Grady Place), with another ramped entrance to the building (constructed in concrete) located here.

The north elevation of Building 57 also has five massive red brick service shafts, again generally in the form of those to the south elevation of Building 56 and the north elevation of Building 51.

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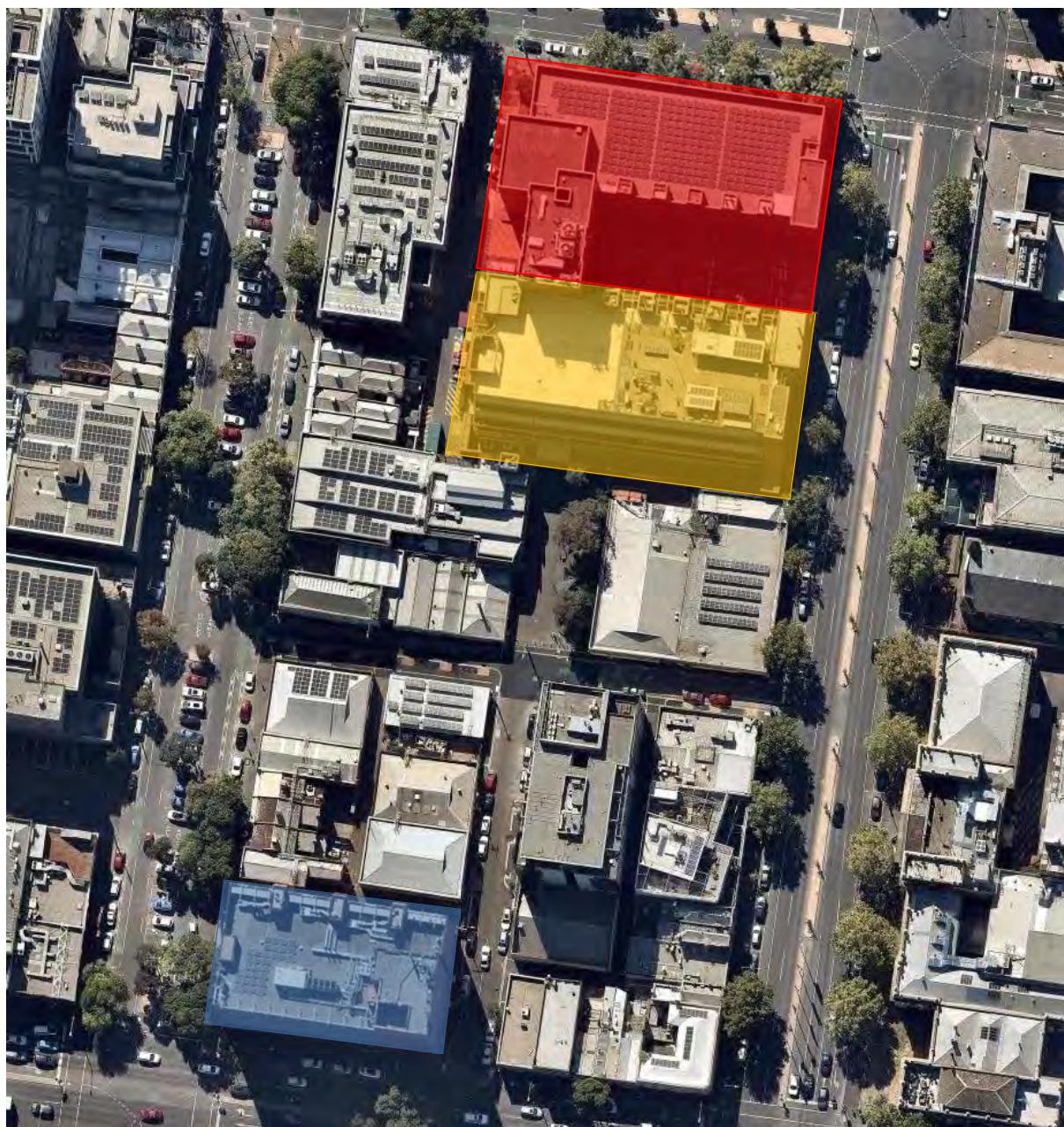
Figure 4   Aerial photograph with subject buildings indicated: Building 51 (blue), Building 56 (red) and
Building 57 (yellow)
Source: Nearmap, February 2019

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Figure 5   Building 51 as viewed from the corner of Victoria and Cardigan streets; the concrete façade faces south, with the service tower and stepped entry at the east end (right of image); the brick elevation at left faces west
Source: Lovell Chen

Figure 6   Detail of rear or north elevation of Building 51, with massive brick pilasters or shafts
Source: Lovell Chen

Figure 7   North side of Building 51, as seen from Earl Street
                Source: Lovell Chen

Figure 8   Building 56, north façade, as seen from Queensberry Street; the entrance is via the steps at
                centre image
                Source: Lovell Chen

Figure 9   Building 56, east elevation to Lygon Street, with the east elevation of Building 57 at left
Source: Lovell Chen

Figure 10   Building 56, west elevation to Little Cardigan Street; the west elevation of Building 57 is in the
distance
Source: Lovell Chen

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Figure 11   Building 56, north side, detail of lightwell to basement level below
              Source: Lovell Chen

Figure 12   At right is the south elevation of Building 56; the glazed roof/atrium at centre image is over the
              basement level which connects Buildings 56 and 57; the north end of Building 57 is at left
              Source: Lovell Chen

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Figure 13   Building 57, east elevation; note entrance in recessed centre bay and the angled profile at the south end (left of image)
Source: Lovell Chen

Figure 14   South façade of Building 57, as seen from O'Grady Place, with concrete tiered levels and concrete entrance ramp
Source: Lovell Chen

Figure 15   Buildings 57 and 56, as seen from the south on Lygon Street; note the tiered form of the south elevation of Building 57 (at left)
Source: Lovell Chen

INTEGRITY

The three RMIT buildings are largely externally intact to their original state.

COMPARATIVE ANALYSIS

The three subject RMIT buildings were constructed over the period 1971̶2 to 1982̶3, under the authorship of the architectural practice of Demaine Russell Trundle Armstrong and Orton (later Demaine Partnership), with specific input from architect Dominic Kelly. RMIT in this period formed a link with the practice, which continues to this day.[15] Their later work (post-dating the subject buildings) included, in conjunction with Edmond and Corrigan, the much celebrated city campus RMIT Building 8 (1991-94, Figure 16).[16]

The practice was established by Robert Demaine in 1937, who was joined in 1943 by Arthur Russell and Ailsa Trundle, and in 1957 by Tony Armstrong and Lloyd Orton, both Haddon Scholarship winners. Trundle was one of the first women to be offered a named partnership in an architectural practice in Australia.[17]

Buildings designed by the firm leading up to the period of the subject buildings include BP House at 1-29 Albert Road, Melbourne (1962-4, HO319, Figure 17) a finely-worked design in precast concrete panels and face brick that curves gracefully in line with St Kilda Road; and the inward-curved MLC Tower at the south-west corner of Elizabeth and Collins streets (1973, Figure 18). These buildings have been described as being unusual for the time in revealing an 'interest in strong formal gestures' in combination with 'ornament and decorative relief', and further, that they demonstrate the practice's resolve to 'enrich' Modernism.[18]

Neil Clerehan observed that BP House was, together with Yuncken Freeman's Royal Insurance offices, the first substantial move back towards 'solidity' in large inner-city Melbourne buildings, after the tide of curtain-walling passed, first seen from 1953 onwards.[19] The MLC Tower was completed roughly in parallel with RMIT's Building

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51. The firm's RMIT work also paralleled their new buildings for Caulfield Technical College (c1973-5), now the Caulfield campus of Monash University. Caulfield's Art and Design workshop building (c 1972) is an example, as was the former library there, since given a new exterior and hall by John Wardle. These technical college buildings share some commonalties, including rough-surfaced pebble-textured window framing at a monumental thickness, bracketed between slab end walls and service 'pylons' (towers) expressed in crisply cut, vivid red brick.

The two brick masses at each end of Building 51 parallel those on Mockridge, Stahle and Mitchell's slightly later (1974) car park for the Royal Women's Hospital (recommended for a Heritage Overlay control, as part of this study, Figure 19). This design also featured two largely windowless brick service blocks – or 'pylons' - at each end of the building, with the carpark levels appearing as spans 'slung' between the pylons. Drawing on earlier influences, the 'cellular' form of the building's concrete window bays also recalls Le Corbusier's use of it on the Unite d'Habitation in Marseilles (1944-52, Figure 20).

Buildings 56 and 57 continue in an evolved form from Building 51, repeating the predominant materials of red brick and concrete. The former, on its north façade, employs a strong red brick rectangular frame. The thickness and spacing of the framing resemble the wing wall spacing between nineteenth-century terrace houses. Further, the thick gauge of each frame component was reflective of the 'solidity' marking Demaine projects from BP House onwards.

Phillip Goad describes the RMIT buildings as 'striking red-brick Brutalist' buildings.[20] Building 57 particularly displays its Brutalist influences. In its east façade to Lygon Street, the largely unrelieved and flat red brick masses give way, or part, in the centre to reveal a sudden change to the 'scooped' vertical window bay. The south end of the brick façade also has a sharp angle which gives the building a 'jagged' appearance, in responding to the tiered concrete form of the south façade behind the wall. Such sudden alternations, or changes in the building planes, are often associated with Brutalist massing.

Architect James Stirling's Cambridge History Faculty (1963-68, Figure 21)[21] was widely admired in Australia, and his vivid red brick usage is seen in Building 57, as in Buildings 51 and 56. Building 57 additionally reflects, on its east facade, the changes in wall angle and profile seen in the earlier Cambridge building; and on its the south side, the terraced or tiered form also seen in the Cambridge building, albeit rendered in Carlton in Brutalist concrete rather than the glazed material of Stirling's design. Stirling also often designed for tertiary institutions.

Examples referred to above, including comparative examples comprise the following places:

- RMIT Building 8, 360 Swanston Street, Melbourne (1991-94, Figure 16)
- BP House, 1-29 Albert Road, Melbourne (1962-4, HO319, Figure 17)
- MLC Tower, 303 Collins Street, Melbourne (1973, Figure 18)
- Former Caulfield Technical College, now Monash University Caulfield Campus, 900 Dandenong Road, Caulfield East (c. 1973-5)
- Caulfield's Art and Design workshop building, Monash Art Design and Architecture building, Monash University, Caulfield Campus, 900 Dandenong Road, Caulfield East (c 1972)
- Royal Women's Hospital carpark (recommended for a Heritage Overlay control, as part of this study, Figure 19).
- Unite d'Habitation, 280 Boulevard Michelet, Marseilles, France (1944-52, Figure 20).
- Faculty of History, University of Cambridge, West Road, Cambridge, United Kingdom (1963-68, Figure 21)
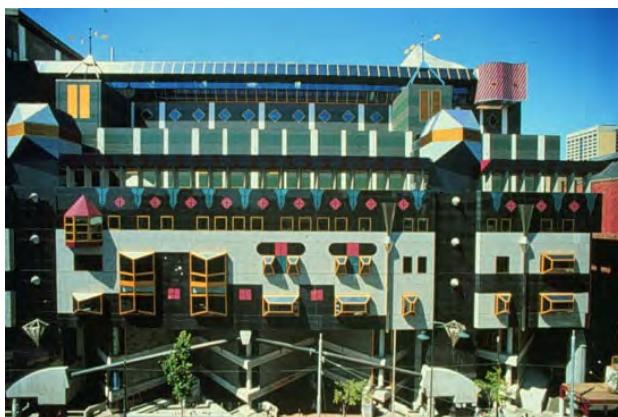
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Figure 16   RMIT Building 8
             Source:
             http://architecture.rmit.edu.au/projects/rmit-building-8/

Figure 17   BP House, HO319
             Source:
             http://www.slv.vic.gov.au/pictoria/gid/slv-pic-aab80516

Figure 18   MLC Tower
             Source: Streetview

Figure 19   Royal Women's Hospital Carpark
             Source: Lovell Chen

Figure 20   Unite d'Habitation, Marseilles
             Source:
             http://architecturalmoleskine.blogspot.com/2011/10/le-corbusier-unite-dhabitation-in.html

Figure 21   Cambridge History Faculty
             Source: Biblioteca Cambridge

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ASSESSMENT AGAINST CRITERIA

Yes	**CRITERION A**	Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B	Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C	Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D	Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	**CRITERION E**	Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F	Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G	Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H	Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

~~The three RMIT buildings~~RMIT Buildings 51, 56 and 57, located in a complex of RMIT (Royal Melbourne Institute of Technology) buildings in the south of Carlton, are significant. The subject buildings are:

- Building 51 at 80-92 Victoria Street (1971-1972)
- Building 56 at 115 Queensberry Street (~~1976~~1973-1974)
- Building 57 at 53 Lygon Street (~~1983~~1980-1982)

HOW IT IS SIGNIFICANT

RMIT Buildings 51, 56 and 57, located in a block bounded by Queensberry, Lygon, Victoria and Cardigan streets, Carlton, are of local historical and aesthetic significance.

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WHY IT IS SIGNIFICANT

~~Royal Melbourne Institute of Technology (RMIT)~~RMIT Buildings 51, 56 and 57 are of historical significance (Criterion A) for their association with and the ability to demonstrate the significant expansion of RMIT into Carlton from 1970. The buildings were constructed between ~~1972~~1971 and ~~1983~~1982 to designs by the architectural practice of Demaine Russell Trundle Armstrong and Orton (later Demaine Partnership), with specific input from architect Dominic Kelly. The practice had earlier, in 1971, prepared a master plan for RMIT's expansion into Carlton, at a time when the institute was experiencing significant growth in student numbers and course offerings, and Buildings 51, 56 and 57 are significant in demonstrating the partial implementation of that master plan. RMIT embarked on its Carlton building plan in earnest from 1970, after the Victorian government set aside properties for the institute's development at the southern end of the suburb. ~~The block in which the subject buildings are located was situated immediately to the north of the city campus, and also in close proximity to Trades Hall with which the institute, originally the Working Men's College founded in 1887, had long had an association~~.

RMIT Buildings 51, 56 and 57 are also of aesthetic significance (Criterion E). The architects, Demaine, are a highly regarded Melbourne-based architectural practice, with a comprehensive and diverse portfolio of work including hospital, institutional, corporate and educational projects. Although their master plan for the Carlton campus was never fully realised, the three subject buildings, and their tertiary uses, were largely anticipated in the plan. This included their substantial footprints and overall massing, and notably their distinctive and monumental brick service shafts to the rear elevations. Aesthetically, the three buildings form a largely cohesive group, unified in the use of large-scale (monumental) red brick volumes; huge expanses of plain red brick walling; recessed vertical window bays or, alternatively in the earlier building, regular arrangements of concrete window grilles; concrete detailing often expressed as a rough pebble-textured finish; and the striking service shafts with their corbelled forms.

While they are of a group, the three buildings are also individually distinguished, with each demonstrating different architectural references and specific influences, including some Brutalist influences. Building 51 shares commonalities with other Demaine tertiary buildings of the general period, including the rough-surfaced pebble-textured window panels bracketed between brick end walls and service towers; and the 'cellular' form of the window grilles which recalls Le Corbusier's earlier work. Building 56 on its north façade employs a thick red brick rectangular frame, reflective of the 'solidity' which marked Demaine projects from the 1960s onwards, which was in turn a reaction to the earlier predominance of curtain walling. Building 56 is also distinguished by its incorporation of a basement level and lightwell to the north side, which is largely concealed from Queensberry Street; and by its innovative continuous window framing system. Building 57 is the more overtly Brutalist of the three, seen in the angled ('jagged') form of the east façade to Lygon Street, and its sudden central break which reveals a 'scooped' vertical window bay. The tiered concrete form and concrete entrance ramp of the south elevation also draw strongly on Brutalist influences.

More broadly, the buildings are of aesthetic significance for being reflective of the built form changes in Carlton in the later twentieth century, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb. The three buildings are also significant as large and robust forms, which dominate their contexts, and draw attention to RMIT's presence in this area of Carlton.

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RECOMMENDATIONS

The three buildings are recommended to be added to the Heritage Overlay as a serial listing, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

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PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

1   *The Argus*, 17 May 1882, p. 10.

2   Joe Rich, 'RMIT University', eMelbourne, Encyclopedia of Melbourne, http://www.emelbourne.net.au/biogs/EM00767b.htm, accessed 29 January 2019.

3   'History of RMIT', https://www.rmit.edu.au/about/our-heritage/history-of-rmit.

4   Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 64.

5   Joe Rich, 'RMIT University', eMelbourne, Encyclopedia of Melbourne.

6   Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, pp. 92-3.

7   Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 93.

8   Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 93.

9   Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 96.

10   Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 98.

11   https://www.rmit.edu.au/maps/melbourne-city-campus/building-51, accessed 26 May 2019.

12   https://www.rmit.edu.au/maps/melbourne-city-campus/building-56, and https://www.rmit.edu.au/maps/melbourne-city-campus/building-57, accessed 26 May 2019.

13   Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 96.

14   Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 98.

15   Philip Goad, 'Demaine, Russell, Trundle, Armstrong and Orton', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 199-200.

16   Conrad Hamann, *Cities of Hope Remembered: Australian Architecture by Edmond and Corrigan 1962-2012*, Thames and Hudson, Melbourne, 2012, pp. 16-41; Leon van Schaik (ed., contrib.), *Building 8: Edmond and Corrigan at RMIT*, Transition, Melbourne, 1995, 3 vols.

17   Philip Goad, 'Demaine, Russell, Trundle, Armstrong and Orton', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 199-200.

18   Philip Goad, 'Demaine, Russell, Trundle, Armstrong and Orton', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 199-200.

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19   Neil Clerehan, 'The Contemporary City', Introduction, in Philip Goad (ed., contrib.), *Melbourne Architecture*, Watermark, Sydney, 1999, p.176.

20   Philip Goad, 'Demaine, Russell, Trundle, Armstrong and Orton', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, p. 199.

21   Cambridge University: Faculty of History: The Building, via https://www.hist.cam.ac.uk/directory/building, viewed 17 April 2019.

ATTACHMENT D   **STATEMENTS OF SIGNIFCANCE FOR PLACES IN HO1**

- Clyde Hotel, 385 Cardigan Street
- ~~1880s~~ Victorian villa ~~with rear 1980s art gallery~~and Deutscher Fine Art Gallery addition, 68 Drummond Street
- San Marco Social Club (former 1880s dance hall/Monash House), 149-151 Canning Street
- ~~Historic~~ Carlton Squares - (Argyle Square, Lincoln Square, Macarthur Square, Murchison Square and ~~,~~ University Square~~), Carlton~~

CARLTON HERITAGE REVIEW

LOVELL CHEN

SITE NAME	CLYDE HOTEL
STREET ADDRESS	377-391 CARDIGAN STREET, CARLTON, VIC 3053
PROPERTY ID	101613
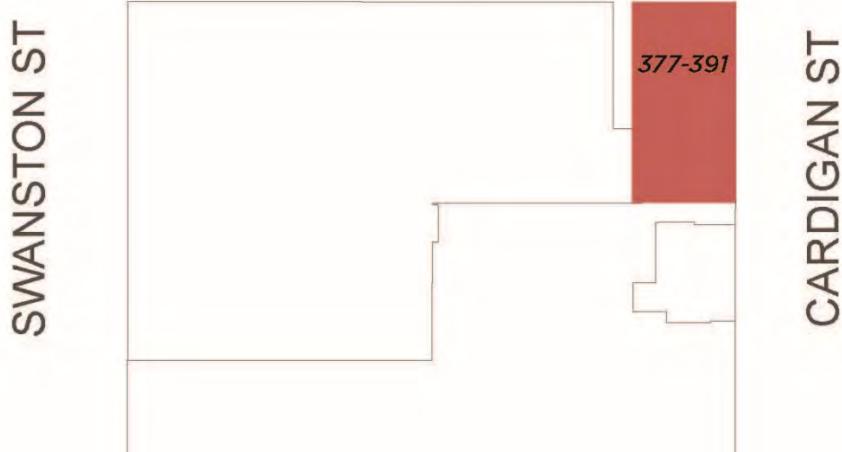
SURVEY DATE: SEPTEMBER 2018   SURVEY BY: LOVELL CHEN

PREVIOUS GRADE	C	**HERITAGE OVERLAY**	HO1
PROPOSED CATEGORY	SIGNIFICANT	**PLACE TYPE**	HOTEL
DESIGNER / ARCHITECT / ARTIST:	JOY & MCINTYRE	**BUILDER:**	A CLISSOD
DESIGN PERIOD:	INTERWAR PERIOD (C.1919-C.1940)	**DATE OF CREATION / MAJOR CONSTRUCTION:**	1923 & 1940

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Recommendation: Upgrade from a contributory place to a significant place within the Carlton Precinct HO1.
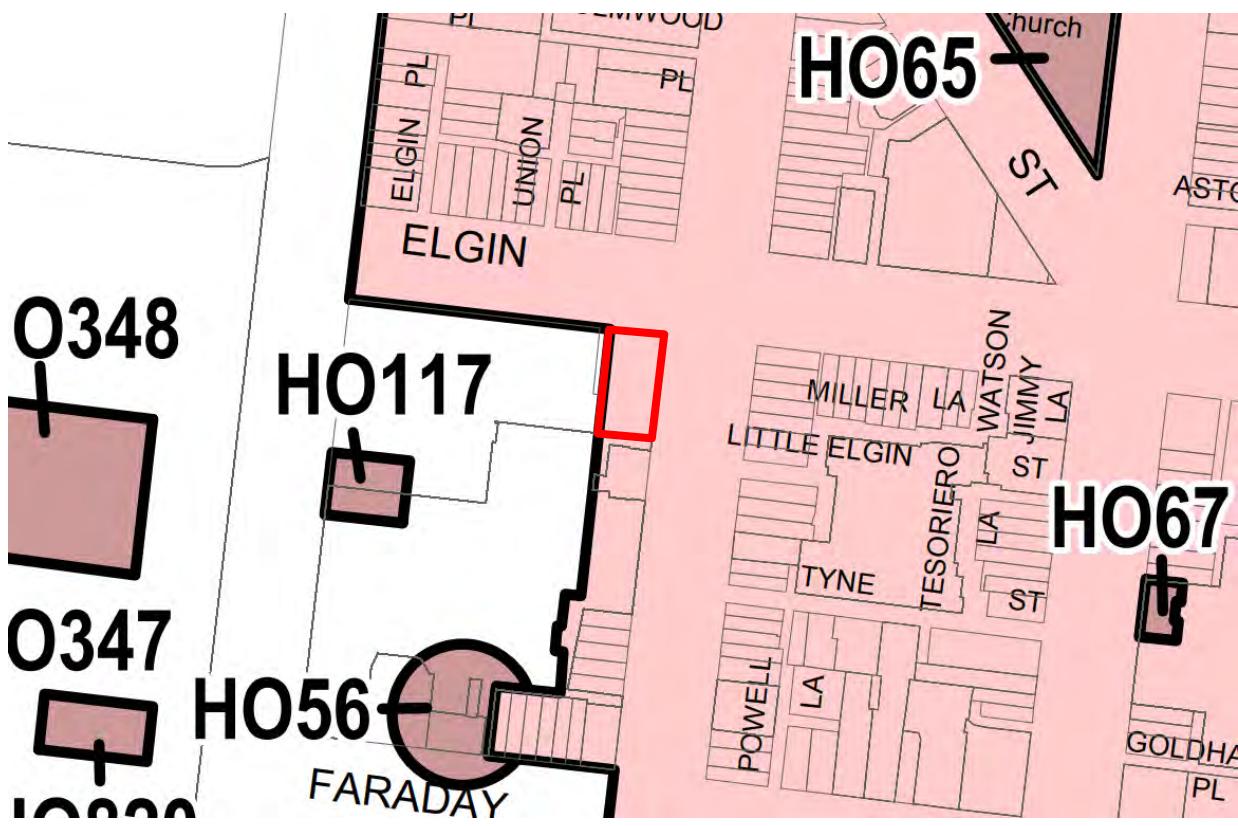
Extent of overlay:

Figure 1   The extent of overlay currently included in the Carlton Precinct HO1, as indicated by the red line
Source: Melbourne Planning Scheme

SITE HISTORY

The site on which the Clyde Hotel is located, at 377-391 Cardigan Street, Carlton, was originally part of Crown allotment 13, section 40, in the parish of Jika Jika, county of Bourke. In 1865, the site at the corner of Cardigan and Elgin streets was listed in the *Sands & McDougall directory* as vacant land.[1] The following year, a hotel owned by John Graham occupied the site.[2] In March 1865, a tender notice was published in the *Argus* newspaper calling for tenders for the erection of 'a hotel, shop & two dwelling houses' at the corner site. The architect was listed as John Flannagan.[3] As with many larger nineteenth century hotels, the Clyde Hotel offered both refreshment and accommodation. One notice in the *Argus* in 1869 advertised a vacancy for the:

> [f]ront bedroom, healthy position, board optional … private entrance.[4]

The hotel can be seen in the Melbourne and Metropolitan Board of Works (MMBW) plans of the 1890s (Figure 2, Figure 3). These plans show that the hotel building was then smaller, and the present hotel site also comprised two brick houses (south of the hotel) fronting Cardigan Street. Two houses were identified in the 1865 building application plan, although it is unclear if the shop was also constructed. The site's western elevation bordered a lane.

Under the ownership of Osmond Smith, the hotel underwent two programmes of major change: in 1923 and again in 1940. The interwar redevelopment was in the context of stricter controls and standards for hotel buildings arising from the Licensing Control Board's establishment in the early twentieth century. In 1923, an application was made to the City of Melbourne for reconstructing the hotel, with works valued at £3,000.[5] The

reconstructed hotel was designed by architects Joy & McIntyre, and extended the hotel building to the south, to the site on Cardigan Street where the two brick houses had previously been located. It is not known if any of the earlier hotel was retained with these works. As can be seen on architectural drawings prepared by the architect, the new hotel building (Figure 4, Figure 5) had large arched windows at ground floor and slender rectilinear windows at first floor, both with what appears to be leadlight glazing; roughcast render; a high stepped parapet to both street elevations, with pedimented 'The Clyde Hotel' signage panels; a chamfered corner entrance and additional entrances to both street elevations. The hotel retained accommodation, with seven bedrooms upstairs, as well as bar, 'commercial room', staff accommodation, dining room, parlour and sitting room at ground level. The contractor for the works was A Clissod.

Interestingly, in 1940, Osmond Smith again undertook works to the Clyde Hotel, with Robert H McIntyre once again preparing the new design (Figure 6). An application was made to the City of Melbourne for alterations and additions to the building, with works valued at £3,300.[6] The main internal change was to the ground floor, with the public bar expanded, and new ladies parlour created with the roofing over of the rear yard. Externally, Moderne detailing and finishes were added, with the presentation of the hotel updated. The roughcast render was replaced with a smooth render and string course detailing was added at first floor level; the window openings were retained but the glazing was simplified; the parapet form was modified, with the stepped profile flattened out and the signage panels removed; and new 'CLYDE HOTEL' signage was added to both street elevations (Figure 7). Additional entries were also created on both elevations. Further alterations were undertaken in the early 1970s, which comprised the addition of the single storey extension to the south on Cardigan Street.[7] More recently, the exterior of the building appears to have been refurbished, but otherwise presents in much the same form and expression as it did following the 1940s works.

The Clyde Hotel continues to operate as a licensed hotel.
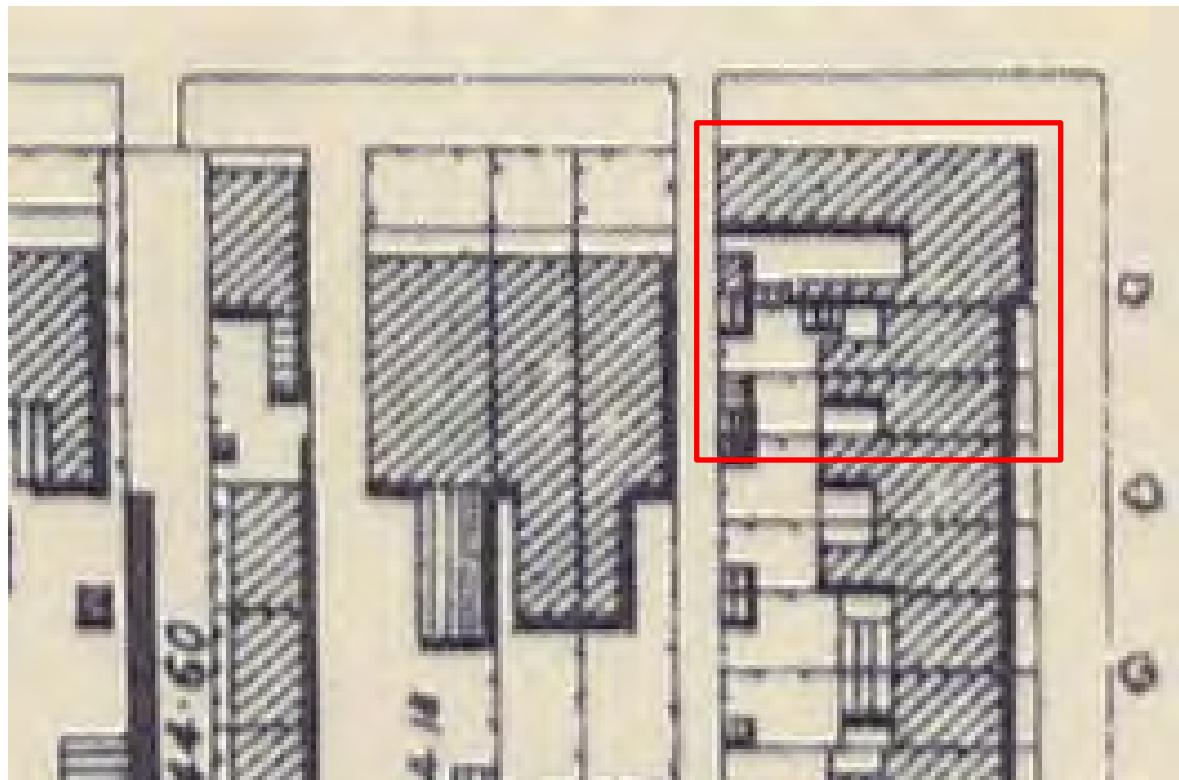
Figure 2   1896 plan of the subject site, as indicated in red
            Source: Melbourne and Metropolitan Board of Works, 'City of Melbourne', 30, 60:1, State Library
   of Victoria

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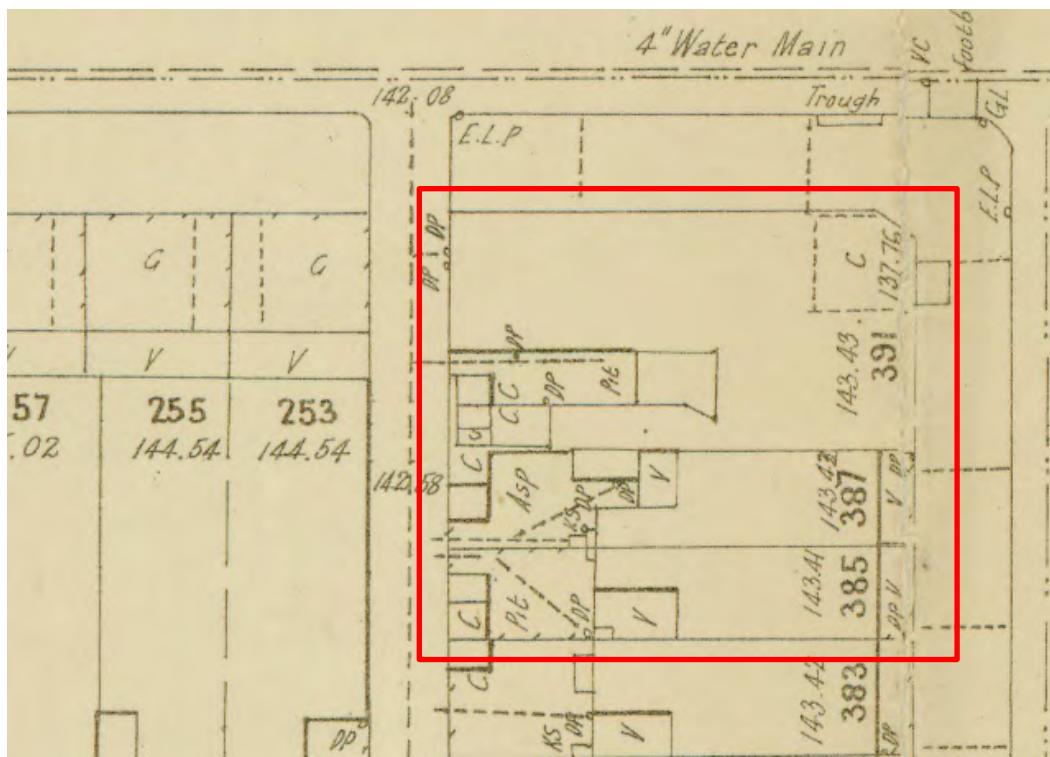
Figure 3   MMBW detail plan no. 1171, 1897, with hotel and houses in subject site indicated
          Source: State Library of Victoria
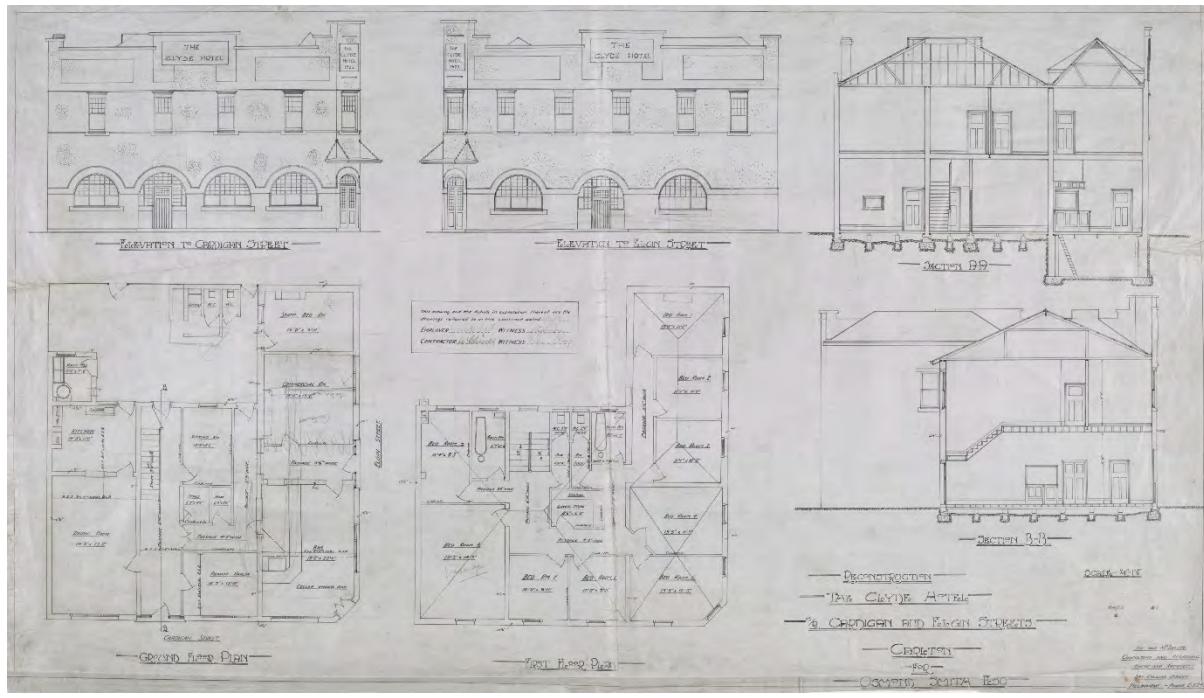

Figure 4   Plans for the reconstructed Clyde Hotel, designed by architects Joy & McIntyre, 1923
          Source: Joy & McIntyre, architects, LTAD195/13/1, State Library of Victoria

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Figure 5   Detail of 1923 plan of reconstructed Clyde Hotel, showing Cardigan Street elevation
Source: Joy & McIntyre, architects, LTAD195/13/1, State Library of Victoria
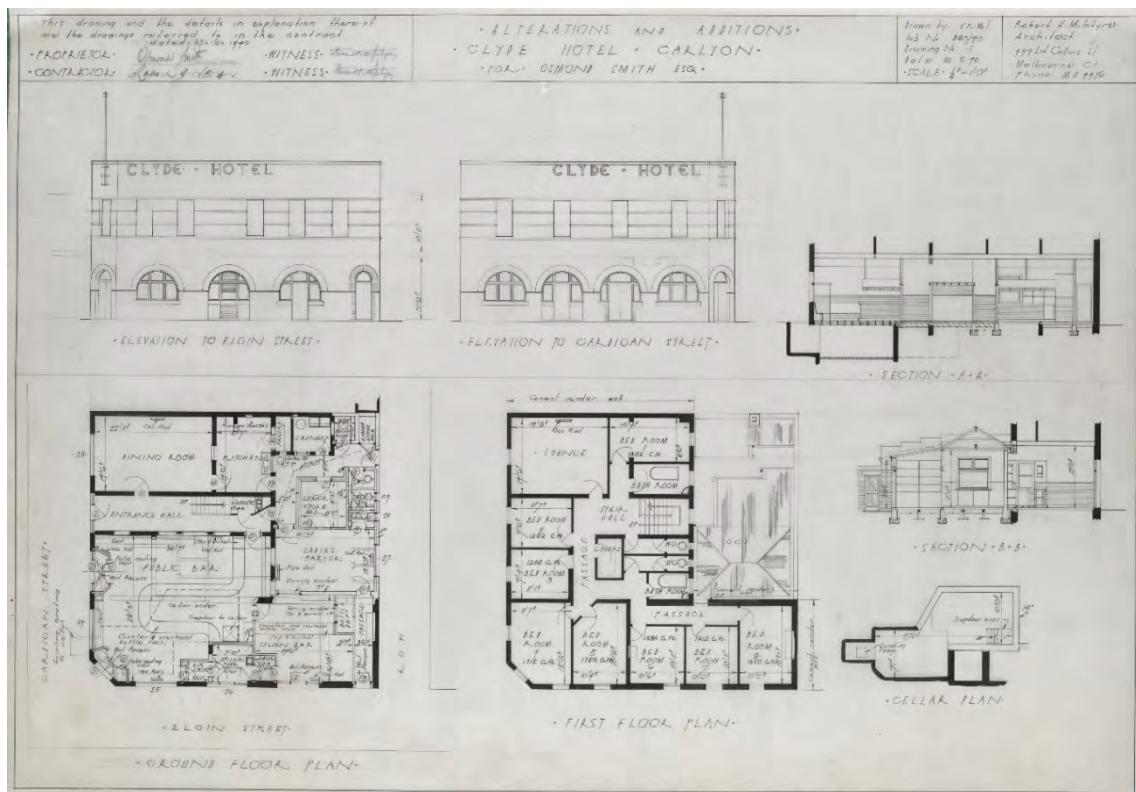
Figure 6   Plan of 1940 renovation works to the Clyde Hotel, designed by Robert H McIntyre
Source: LTAD195/13/2, Robert H McIntyre, State Library of Victoria

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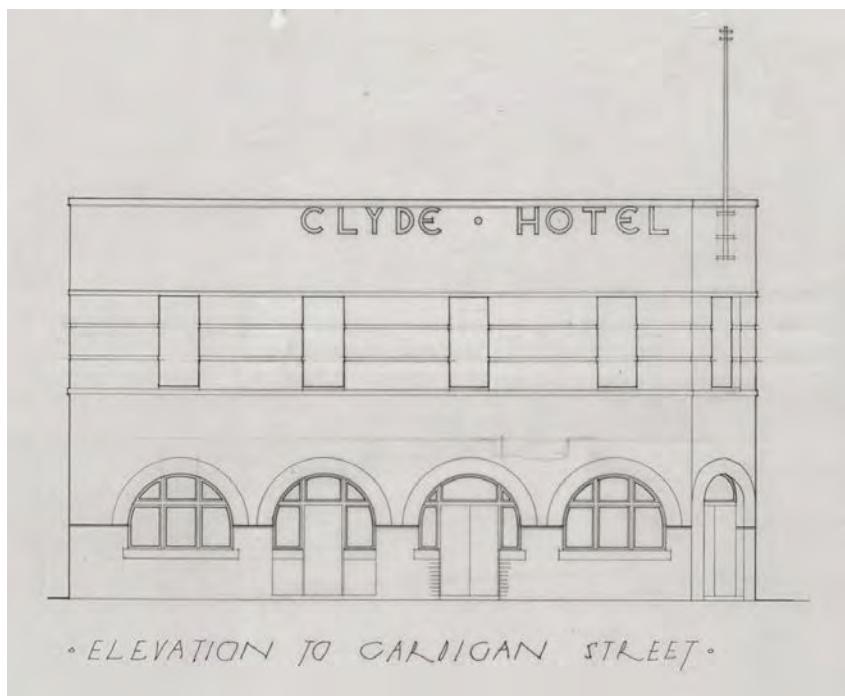
Figure 7   Detail of plan of 1940 renovation works to the Clyde Hotel, designed by Robert H McIntyre
Source: LTAD195/13/2, Robert H McIntyre, State Library of Victoria

SITE DESCRIPTION

The Clyde Hotel is a substantial hotel building, located at the south-west corner of Cardigan and Elgin streets, in Carlton. It is a rendered masonry building of two-storey height, with a high parapet and chamfered corner entrance, and additional entries to the street elevations. Its current presentation is largely consistent with the form and expression of the building following a Moderne makeover of 1940. The hotel has a smooth render finish, with string course detailing to the upper level; and a tiled dado to the ground floor. Large arched windows and openings are set within the dado, and extend above it with their arched form emphasised by rendered mouldings and brick surrounds. Slender and simply detailed rectilinear windows are at first floor level. The parapet is high and flat, and also simply detailed as per the Moderne expression. 'CLYDE HOTEL' signage is prominent in the parapet to both street elevations. There is a single storey extension and covered beer garden to the south on Cardigan Street, and a large roof deck set behind (in part) the high parapet.

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The Clyde Hotel, at 377-391 Cardigan Street, Carlton is significant in the Carlton Precinct HO1.

HOW IT IS SIGNIFICANT

The Clyde Hotel, at 377-391 Cardigan Street, Carlton is of local historical and aesthetic significance in the Carlton Precinct HO1.

WHY IT IS SIGNIFICANT

The Clyde Hotel is of historical significance (Criterion A) in the Carlton Precinct HO1. While the current building dates from 1923, with a 1940 makeover, the first hotel began operating on this site in c.1866, under the ownership of John Graham. In the interwar period, under owner Osmond Smith, the hotel underwent two programmes of major change: in 1923 and again in 1940. These interwar redevelopments were reflective of

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stricter controls and standards for hotel licenses and buildings, following the establishment in the early twentieth century of the Licensing Control Board. The retention and upgrading of the hotel, over some 150 years, is also testament to its viability and popularity, the latter linked to its proximity to the University of Melbourne and Carlton's student population.

The Clyde Hotel is also of aesthetic significance (Criterion E) in the Carlton Precinct HO1. It is a substantial and prominently located corner hotel, and in the tradition of such hotels it has a chamfered corner entrance and two architecturally detailed streetscape elevations. The current form and expression of the building reflects a Moderne makeover of 1940; and while interwar makeovers were common with inner suburban hotels in Melbourne, the works to the Clyde Hotel were particularly well resolved. The exterior of the building also remains largely intact to this late interwar refurbishment, with elements of note including the smooth render finish with string course detailing to the upper level; tiled dado to the ground floor; large arched windows and openings at ground floor with their form emphasised by rendered mouldings and brick surrounds; slender and simply detailed rectilinear windows at first floor level; and the high and flat parapet with 'CLYDE HOTEL' signage.

REFERENCES

See endnotes.

ENDNOTES

1   *Sands and McDougall Melbourne Directory*, 1865, p. 68, State Library of Victoria.

2   https://www.theclydehotel.com.au/clyde-history/

3   *Argus*, 18 March 1865, p. 3, via Miles Lewis Australian Architectural Index, record no. 27172, http://www.mileslewis.net/australian-architectural/index.html, accessed 15 January 2018.

4   *Argus*, 21 April 1869, p. 8.

5   City of Melbourne, Building Application Index, 389-391 Cardigan Street, Carlton, BA 5552, 12 September 1923, Public Record Office Victoria, via www.ancestry.com.au, accessed 16 January 2019.

6   City of Melbourne, Building Application Index, 389-391 Cardigan Street, Carlton, BA 21371, 36 June 1940, Public Record Office Victoria, via www.ancestry.com.au, accessed 16 January 2019.

7   City of Melbourne, Building Application Index, 389-391 Cardigan Street, Carlton, BA 72793, 24 March 1972, Public Record Office Victoria, via www.ancestry.com.au, accessed 16 January 2019.

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SITE NAME	VICTORIAN VILLA AND DEUTSCHER FINE ART GALLERY ADDITION
STREET ADDRESS	64-68 DRUMMOND STREET, CARLTON, VIC 3053
PROPERTY ID	102769
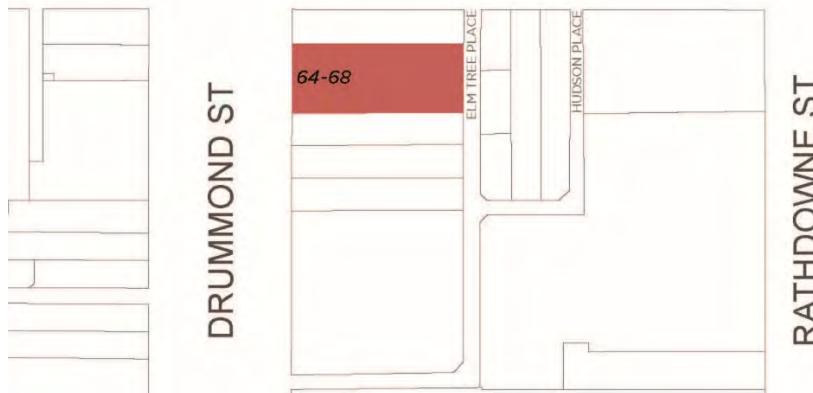
SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	C (VICTORIAN VILLA)	**HERITAGE OVERLAY**	HO1
PROPOSED CATEGORY	SIGNIFICANT	**PLACE TYPE**	VICTORIAN VILLA & ART GALLERY
DESIGNER / ARCHITECT / ARTIST:	TWENTYMAN & ASKEW, NONDA KATSALIDIS	**BUILDER:**	N/A
DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	**DATE OF CREATION / MAJOR CONSTRUCTION:**	1884, 1985-88

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Recommendation: Include the 1980s extension as a significant element within the HO1 precinct.
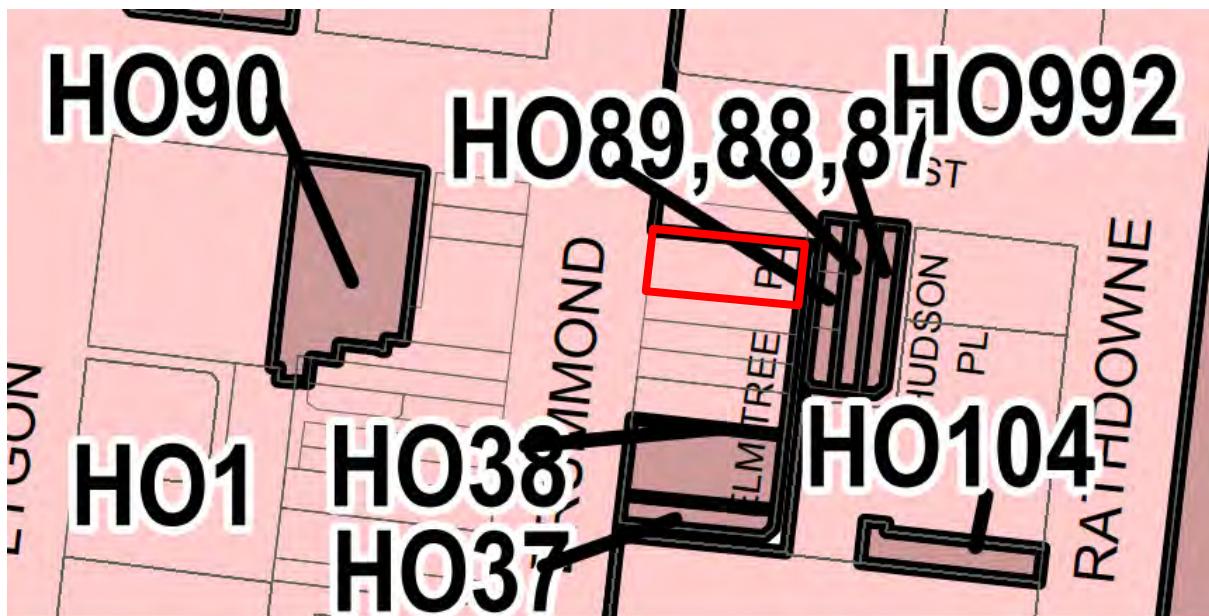
Extent of overlay:

Figure 1   The extent of overlay currently included in the Carlton Precinct HO1, as indicated by the red line
                Source: Melbourne Planning Scheme

SITE HISTORY

The site at 64-68 Drummond Street, Carlton was part of the 1856 Crown land grant to the Wesley Church, of eight allotments at the northern end of the section bound by Drummond, Queensberry, Rathdowne and Victoria streets. The site was developed by the Wesleyans to comprise a church and immigrants' home.[1] After the Wesleyan Church disposed of the land in the early 1880s, it was redeveloped for residential purposes. The subject residence at 64-68 Drummond Street was subsequently built for William E Adcock, a journalist and businessman, whose businesses interests in Adcock Bros was the subject of much legal proceedings during the late nineteenth century.[2]

By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building and development of Carlton Gardens, the main thoroughfares in the south, including Drummond Street, attracted more affluent middle-class development, including larger houses such as the subject dwelling, and many of its neighbours.

The substantial double-fronted two-storey residence was designed by architects Twentyman & Askew, and completed by 1884.[3] Twentyman & Askew were highly regarded architects of the late nineteenth century, and have been described as particularly flourishing in the '1880s land boom decade' when they were a popular choice for the design of 'suburban mansions and villas'.[4] The property can be seen on the Melbourne and Metropolitan Board of Works (MMBW) plan of 1896, with a front garden, side and rear yards, with the house comprising a double-height canted bay window to the front, and a rear wing on the south-east of the property (Figure 2). In the 1920s, the house was converted by the Salvation Army into a women's hostel, known as Hope Hall.[5] This use continued into the 1960s.[6]

In the 1980s, the building in part became the Deutscher Fine Art Gallery, when the owner was art dealer, Chris Deutscher. The original rear wing on the south-east was demolished, and in 1985-88 on the eastern half of the site a large gallery addition was constructed, designed by Nonda Katsalidis of Katsalidis Pty Ltd.

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Nonda Katsalidis had graduated in architecture from the University of Melbourne in 1976, and from 1979 to 1983 he was in sole practice, before forming Katsalidis & Partners in 1984. The art gallery addition was designed and built in this period, before 1988; after that time Katsalidis was involved in several practices before forming Nation Fender Katsalidis with Robert Nation and Karl Fender in 1996. That practice, which Robert Nation left in 2003, went on to become one of Australia's pre-eminent and most awarded architectural firms.[7]

The gallery addition comprised a garage, library, office and storage area on the ground floor and family, dining and living rooms on the upper level, as well as a kitchen, outdoor terrace and pool. A glass enclosed internal courtyard with a pond was conceived as the focus of the new structure and extended over both floors.[8] The addition won both the 1988 Victorian Architectural Medal, and the Merit Award for Residential: Alterations & Extensions.[9] Following the closure of the gallery, the building was occupied as offices.

Compositionally, the gallery addition was well regarded for its simple plan form and deliberate contrast to the Victorian dwelling. The unashamedly internal focus of the addition was praised, as was its overt urbanism and 'defensive attitude to its neighbours' including completely surrounding itself with two storey walls. The internal focus was attributed to Katsalidis pursuing 'a particularly urban pursuit' whereby the building did not seek to 'establish communion' with the landscape. Rather, the 'landscape' was internal and focused on the glass-lined courtyard and the sequencing of rooms around it. The addition was also praised for its layering of materials and selective use of strong colour.[10]

The addition explored a number of Postmodern themes. It was concerned with planes, sculptural forms, colour and abstraction with materials, used in an overtly decorative manner. Postmodern architecture had emerged in the 1960s as a reaction against the austerity, formality and lack of variety of modern architecture. In Italy, the movement was led by architect Aldo Rossi, who criticised the rebuilding of Italian cities and buildings in the Modernist style. Aldo Rossi's unfinished San Cataldo Cemetery in Modena, Italy, of 1971, is considered one of the first and most important of the Postmodern buildings.[11] It clearly appears to have provided some impetus for the Katsalidis design, as per Figure 3.
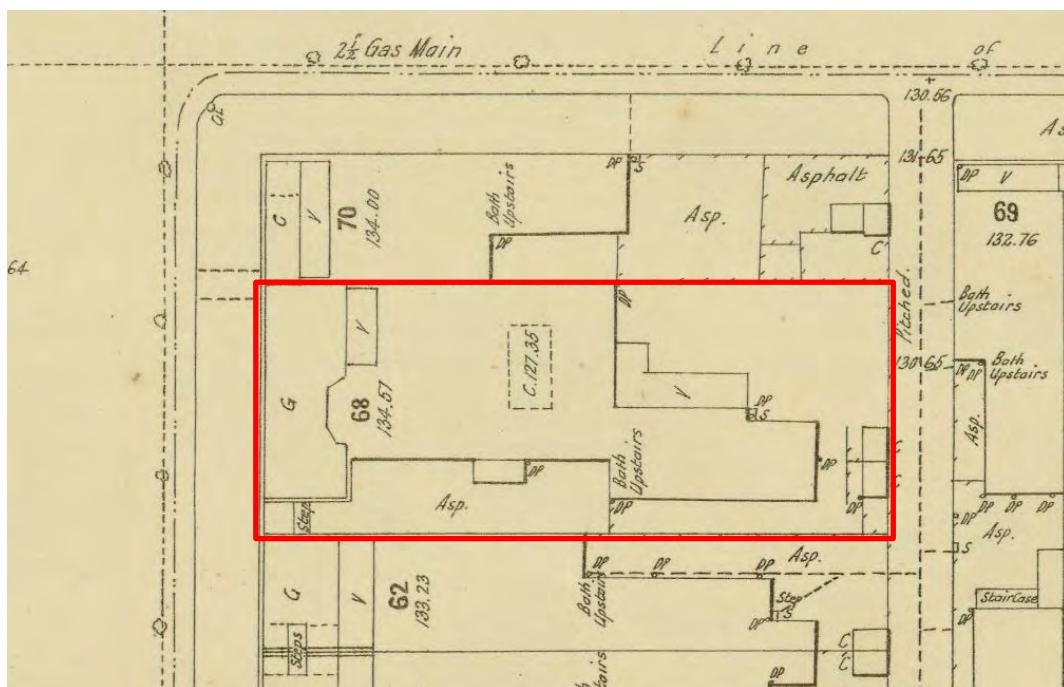

Figure 2   MMBW detail plan no. 1181, 1896, with subject property indicated
            Source: State Library of Victoria

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Figure 3   Ossuary cube in the courtyard of San Cataldo Cemetery
            Source: https://www.dezeen.com/2015/07/30/san-cataldo-cemetery-modena-italy-aldo-rossi-postmodernism/; photograph by Diego Terna
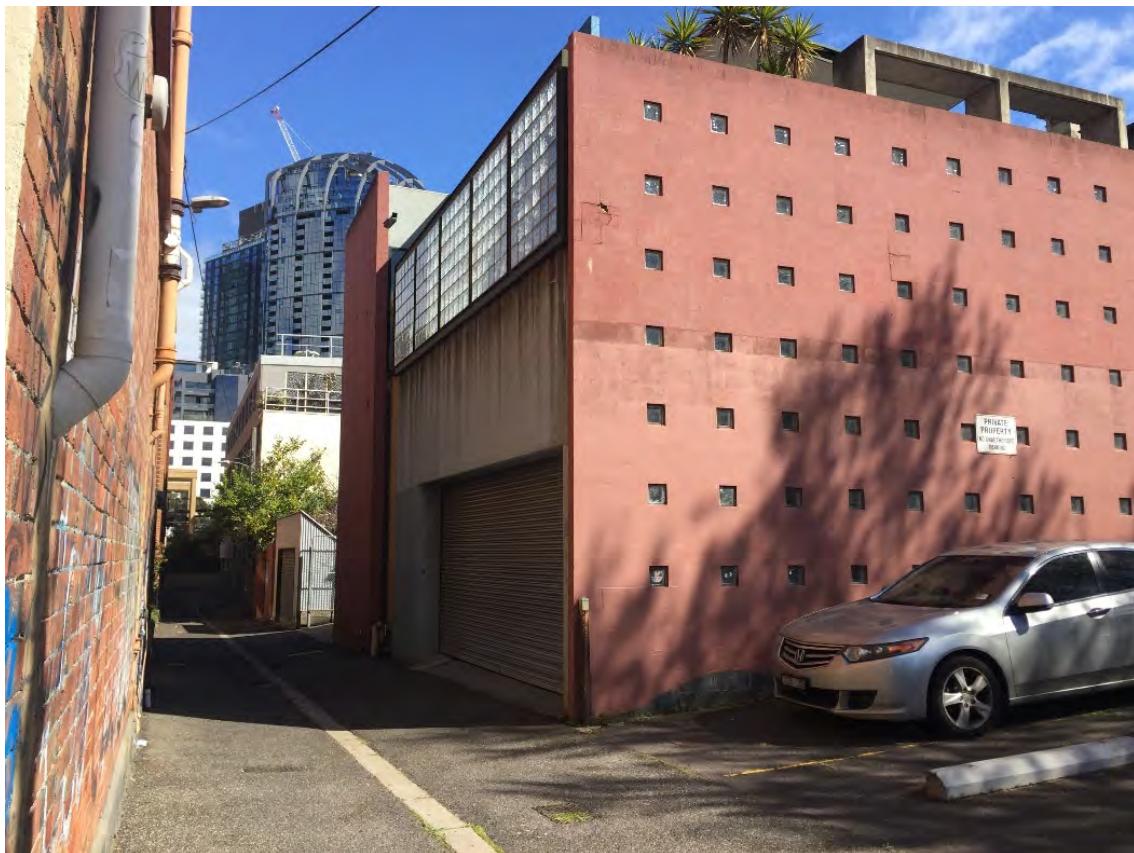
Figure 4   Looking south along rear lane, with the 'perforated' Queensberry Street elevation at right
            Source: Lovell Chen
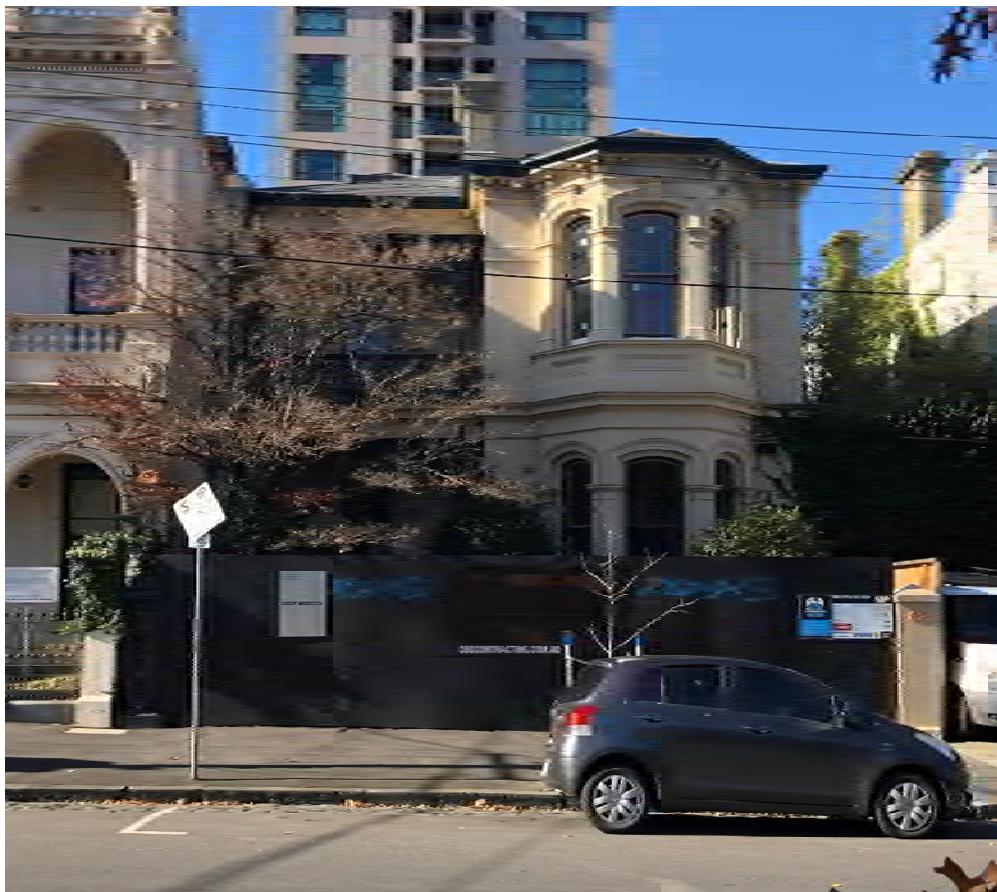
Figure 5   Victorian villa, 64-68 Drummond Street, Carlton

SITE DESCRIPTION

The subject property comprises a substantial asymmetrical two-storey Victorian villa, constructed in 1884 (Figure 5). The villa is finished in rendered masonry with Italianate detailing and is notable for its bold massing. The dwelling incorporates a projecting double-height canted window bay to the southern side of the façade, wide eaves on grouped brackets and a two storey verandah. On the eastern side of the property, where the original rear wing was demolished in the mid-1980s, is a large extension designed to incorporate both living/residential and art gallery-related spaces. The external face which is most visible is that to Queensberry Street (north wall of the extension), albeit visible behind a small undeveloped car parking area; and is of two-storey scale and of red ochre masonry perforated with a regular grid of square openings. The eastern wall, to the right of way, is also of masonry with a double garage door and an upper level of glass bricks. Other visible original elements of the extension include concrete framing and an inverted cantilevered roof over part of the top level.

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Figure 6   Photographs by Scott Frances of the extension at the rear of 64-68 Drummond Street. The top images depict the addition's north elevation and living room and the bottom images, the internal courtyard
Source: Graham Jahn, *Contemporary Australian Architecture*, G+B Arts International, East Roseville, 1994, p. 178

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The ~~1880s Victorian villa and 1980s art gallery addition~~Victorian Villa and Deutscher Fine Art Gallery Addition, at 64-68 Drummond Street, Carlton, is significant in the Carlton Precinct HO1.

HOW IT IS SIGNIFICANT

The Victorian Villa and Deutscher Fine Art Gallery Addition~~1880s Victorian villa and 1980s art gallery addition, at 64-68 Drummond Street, Carlton~~, is of local historical and aesthetic significance in the Carlton Precinct HO1.

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WHY IT IS SIGNIFICANT

The 1880s villa, as a substantial double-fronted two-storey Victorian dwelling constructed in 1884, is of historical significance in the Carlton Precinct HO1 (Criterion A). It is associated with the 1880s Boom in Carlton, and was constructed in an area of Drummond Street in the southern part of Carlton, which from this time – and coincidental with the development of the nearby and prestigious Royal Exhibition Building and Carlton Gardens – attracted grander and more substantial residences. The 1880s building, and its 1980s art gallery addition, is also of aesthetic significance in the Carlton Precinct HO1 (Criterion E). The Victorian villa presents as a largely externally intact dwelling to Drummond Street, enhanced by its prominent and projecting double-height canted window bay and Italianate detailing. The dwelling is one of the 'suburban mansions and villas' designed by noted architects of the 1880s Boom, Twentyman & Askew; and is located in an intact section of Drummond Street celebrated for its collection of grand and intact Victorian dwellings.

Some 100 years after its construction, and under the ownership of art dealer, Chris Deutscher, the rear wing of the villa was demolished to make way for an addition, with the property becoming in part the Deutscher Fine Art Gallery. Constructed in 1985-88 to a design by the now renowned architect Nonda Katsalidis, and within ten years of his graduation from the University of Melbourne, the extension won both the 1988 Victorian Architectural Medal, and the Merit Award for Residential: Alterations & Extensions. It explored a number of Postmodern themes using planes, sculptural forms, colour and abstraction with materials in an overtly decorative manner. The unashamedly internal focus of the building was also praised, as was its overt urbanism and 'defensive attitude to its neighbours'. Aesthetically and architecturally, the two property components – combining the 1880s villa and the 1980s extension – present contrasting faces to their respective streets. However, the Victorian villa is very much within the distinguished Drummond Street oeuvre, while the modern art gallery addition speaks, with a voice that is unique in the local area, more boldly to Queensberry Street, albeit over an undeveloped car parking area on its north side.

REFERENCES

See endnotes.

ENDNOTES

[1] 'Carlton at Jika', M314(14), parish plan, 1874, Department of Lands and Survey, Central Plan Office, Landata; 'Melbourne and its suburbs', plan, 1855, compiled by James Kearney, held by State Library of Victoria..

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[4] A Willingham, 'Twentyman & Askew', in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 720.

[5] *Argus*, 6 October 1927, p. 13.

[6] *Sands & McDougall directory*, 1965.

[7] Phillip Goad, 'Katsalidis, Nonda', in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 378-9.

[8] Graham Jahn, *Contemporary Australian Architecture*, G+B Arts International, East Roseville, 1994, p. 179.

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9 Phillip Goad, *Judging Architecture: Issues, Divisions, Triumphs: Victorian Architecture Awards 1929-2003*, Royal Australian Institute of Architects, Victorian Chapter, Melbourne, 2003, p. 298.

10 Graham Jahn, *Contemporary Australian Architecture*, G+B Arts International, East Roseville, 1994, pp. 177-9.

11 tps://www.dezeen.com/2015/07/30/san-cataldo-cemetery-modena-italy-aldo-rossi-postmodernism/

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SITE NAME	SAN MARCO IN LAMIS SOCIAL CLUB
STREET ADDRESS	149-151 CANNING STREET, CARLTON, VIC 3053
PROPERTY ID	101427

SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	C	**HERITAGE OVERLAY**	HO1
PROPOSED CATEGORY	SIGNIFICANT	**PLACE TYPE**	HALL
DESIGNER / ARCHITECT / ARTIST:	H W & F B TOMPKINS (1924)	**BUILDER:**	DENTON & HEARNDEN
DESIGN PERIOD:	VICTORIAN PERIOD (1851-1901)	**DATE OF CREATION / MAJOR CONSTRUCTION:**	1885-86, ALTERATIONS 1924

1

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Recommendation: Upgrade from a contributory place to a significant place within the HO1 precinct.
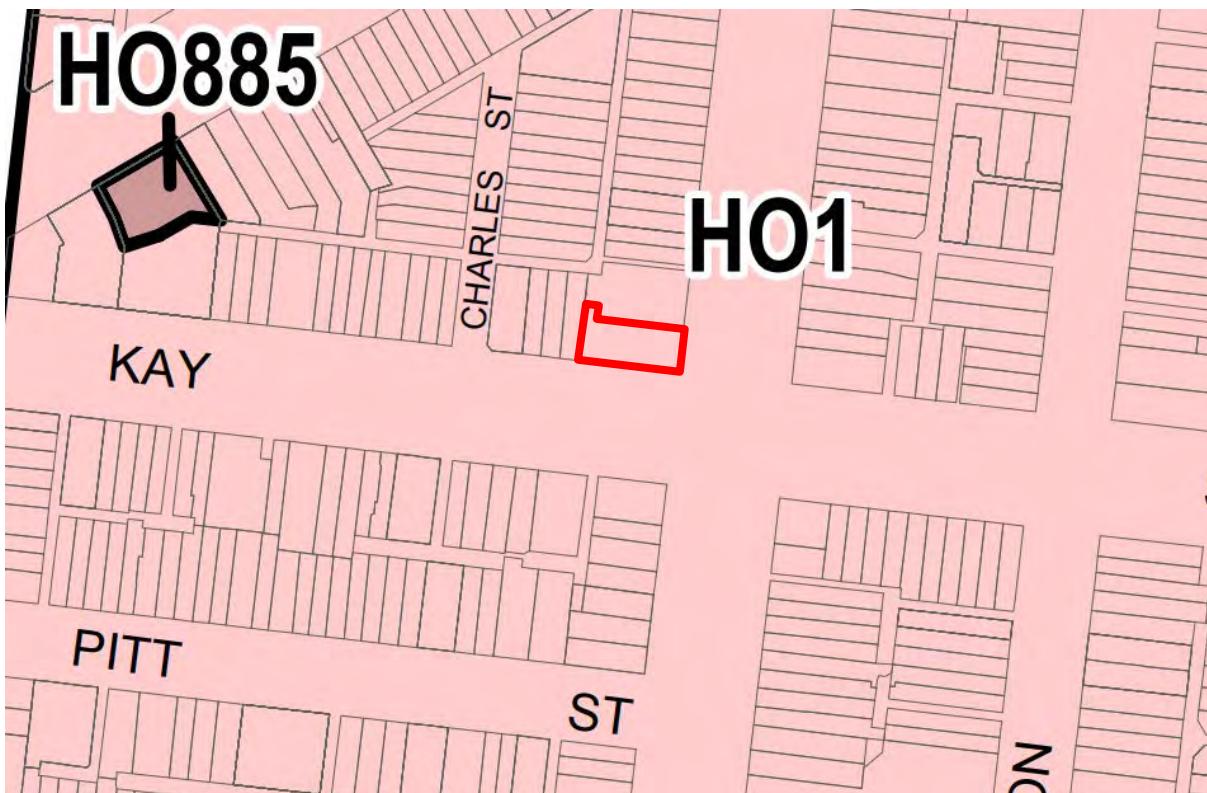
Extent of overlay:

Figure 1   The extent of overlay currently included in the Carlton Precinct HO1, as indicated by the red line
Source: Melbourne Planning Scheme

SITE HISTORY

The hall, known as the San Marco in Lamis Social Club, is located at the north-west corner of Kay and Canning streets. Following its construction in 1885-86, it became a focus for socialising and meeting in Carlton, for different community groups.

An Oddfellows Hall was established on the site by late 1878, with the Loyal Prince Arthur Lodge relocating to the hall in in November 1878.[1] The hall's owner, John Curtis, held dance classes as well as dance nights every Wednesday, Thursday and Friday.[2] Curtis was also the secretary of the Athenaeum Club for 30 years, and was described as 'a man of great culture'.[3] In 1885-86, a new hall known as Fernshawe House was constructed for Curtis on the site. It accommodated a dancing academy and factory, and opened in April 1886. The new hall was built by Denton & Hearnden of Princes Hill, and the architect is unknown.[4] The *Fitzroy City Press* reported on its opening:

> Mr Curtis … celebrated the opening of his new academy in Canning Street, Carlton, by a grand ball and supper … the exterior portion of the building does not present a very imposing appearance, but the interior is a very model of excellent, with its statues, large mirrors and numerous lamps … Ante, clock and retiring rooms are provided, also a fernery…[5]

A description of a ball held in 1886 revealed the popularity of the events: dancing continued into the following morning, with the band playing the last dance just after 4.30 am.[6] At Curtis' annual ball of 1891 his students danced the minuet, the gavotte, a sword dance and the Highland fling. 'A very pleasant evening was spent',

noted the *Mercury and Weekly Courier*.[7]   Curtis continued to operate the dancing academy into the twentieth century, before his death in 1909.

In the 1920s, alterations were made to the building, designed by noted architects H W and F B Tompkins (Figure 2), with the ground floor to be used as a dance hall and the upper level as space for private lessons.[8] The hall was 'enlarged [and] completely remodelled'. The new managers of the hall, named Cleveland's, reopened the venue in April 1925 for 'modern and old time dancing' as well as lessons for children in 'ballroom, ballet, toe dancing and eurythmics'.[9] However, in early 1926, the hall was purchased on behalf of the Judean League, for the use of the Judean Club, which subsequently held events for the growing Carlton Jewish community. The Carlton Football Club also held events in the hall in this period, including euchre card playing and dancing on Monday evenings, with the Judean Club using it three nights a week.[10]

It was during this time that the Judean League changed the building's name to Monash House; and it was officially opened as such by the eponymous Sir John Monash in October 1926. The *Age* noted that the opening was 'a great day in the history of the Jewish community of Melbourne', and that the hall would be 'a powerful factor in creating and keeping alive a communal spirit'.[11] It was reported to be 'the first Jewish communal hall in Victoria'.[12] And indeed it was for the next 30 years. Groups associated with the Jewish community regularly met or held events at Monash House, including the Carlton Hebrew Ladies' Guild, the Victorian Zionist Organisation, the annual Victorian Jewish recital competitions, the North Judean Tennis Club, Judaean Boys' Gymnasium and the Judaean Girls Gymnastics Club.[13] Further alterations were made to the building in 1929, including the addition of a portico entry to the stage at the Canning Street end of the building, with a pediment to match that of the building's parapet.[14] Events at Monash Hall understandably slowed during the war years, and with the post-war shift of much of the Jewish population from Carlton to the bayside suburbs, use of Monash House by the Jewish community further declined, and it was eventually sold in 1957.[15]

However, reflecting another change in Carlton's post-war demographics, the hall reopened as the Italian social club, La Cumparsita Hall in 1958, and became a popular cabaret and dance venue. The Mokambo Orchestra (Figure 3), formed by Italian-born Carlton residents, brothers Ugo and Bruno Ceresoli in the 1950s, performed so regularly at the hall that it was sometimes known as the Mokambo Hall.[16] The band's 'compelling sound', which incorporated both Latin and Italian influences, became hugely popular in the 1960s. The Italian cabaret balls (*balli Italiani*) held at La Cumparsita, amongst other multipurpose venues in Melbourne, were:

> …extremely important…for early post war migrants. They offered a place where *all* Italians could come together to eat, drink, talk in Italian, listen and dance to Italian, Latin-American and other popular 'Continental' music … and possibly even find romance.[17]

The so-called Ballo Mokambo (Mokambo ball) evenings included annual beauty contests known as the Miss Mokambo, and its male counterpart the Mister Brutto (Mr Ugly) contest. Ugo and his wife, singer Jo Muhrer founded the Mondo Music store at 304 Lygon Street, Carlton in 1967.[18] The hall continues to be used as an Italian social club, the San Marco in Lamis Social Club.

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Figure 2   Elevations of Fernshawe House, prepared by architects H W & F B Tompkins, 1924. The Canning Street elevation (left) shows the earlier presentation of the building
Source: City of Melbourne Building Application Plans, BA 6910, VPRS 11200/P1/808

Figure 3   Mokambo Orchestra at La Cumpasita Hall, c. 1965
Source: Reproduced with permission of Co.As.It – Italian Historical Society

SITE DESCRIPTION

The San Marco in Lamis Social Club building, at 149-151 Canning Street, Carlton, dates from 1885-6, with later works of the 1920s. It is prominently sited to the north-west corner of Canning and Kay streets, and is a large two-storey overpainted brick building on a rectilinear plan, with a bluestone base, heavy cornices delineating ground and first floor levels, simply detailed rectilinear windows (originally timber-framed double hung sashes), and a pedimented parapet and buttresses to the Canning Street façade. Two additional entrances are located on the Kay Street elevation, the one at the west end of the elevation having later detailing and an awning.

With no setbacks to either street, a generous double-height building volume, a single hipped roof and a formal portico entrance directly off Canning Street, the building has a typical 'hall' form, which is a somewhat anomalous building typology in this mainly residential area of Carlton.

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STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The San Marco in Lamis Social Club building, at 149-151 Canning Street, Carlton, which dates from 1885-6 and has later works of the 1920s, is significant in the Carlton Precinct HO1.

HOW IT IS SIGNIFICANT

The San Marco in Lamis Social Club building is of local historical and social significance in the Carlton Precinct HO1..

WHY IT IS SIGNIFICANT

The San Marco in Lamis Social Club building, constructed in 1885-6, with later works dating from the 1920s, is of historical significance in the Carlton Precinct HO1. (Criterion A). John Curtis, secretary of Melbourne's Athenaeum Club for 30 years, was the first owner and built the hall (originally known as Fernshawe House) to accommodate a dancing academy and factory. The former was hugely popular, for its dance classes and as a venue for balls and social functions. In the 1920s, under different ownership, alterations were made to the building, designed by noted architects H W and F B Tompkins. The dance hall use continued for a short time, before the building was purchased for the Judean League, representing the burgeoning Jewish community of Carlton. It was during this time, in 1926, that the building's name was changed to Monash House, honouring the highly respected and prominent member of Melbourne's Jewish community, Sir John Monash. It was reportedly the first Jewish communal hall in Victoria, and many Jewish groups and associations regularly met or held events at Monash House, with further alterations made to the building in 1929. It was eventually sold in 1957, and again reflecting Carlton's changing demographics, the hall reopened as the Italian social club, La Cumparsita Hall. Also known as Mokambo Hall (after the popular resident Mokambo Orchestra) and later the San Marco in Lamis Social Club, the building has retained its association with the Italian community through to the present day.

The social significance of the building in the Carlton Precinct HO1 (Criterion G) derives from its ongoing use, since its construction in 1885-86, initially as a popular venue for dancing and related social events and from the 1920s for its association with the Jewish and later the Italian communities. In particular, the Italian community of Carlton and beyond has used the building for over 60 years, and continues to do so. The historical Jewish use, while no longer a current association, is also noteworthy, given that the community used the building from 1926 to 1957.

REFERENCES

See endnotes.

ENDNOTES

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[2] *Age*, 24 May 1880, p. 4.

[3] *Herald*, 6 July 1909, p. 5.

[4] City of Melbourne, Notice of Intent to Build, no. 1674, 17 August 1885, via Miles Lewis Australian Architectural Index, record no. 79061, http://www.mileslewis.net/australian-architectural/index.html, accessed 26 November 2018.

[5] *Fitzroy City Press,* 17 April 1886, p. 2.

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6   *Fitzroy City Press,* 3 July 1886, p. 3.

7   *Mercury and Weekly Courier*, 29 October 1891, p. 2.

8   Correspondence, N Spencer to Secretary, Board of Health, 5 November 1924, in Public Buildings File PB 1438, VPRS 7882/P1/278, Public Record Office Victoria.

9   *Argus*, 7 April 1925 p. 16

10   Report, Augustus Charlesworth, 31 July 1926, in Public Buildings File PB 1438, VPRS 7882/P1/278, Public Record Office Victoria.

11   *Age*, 18 October 1926, p. 11.

12   *Hebrew Standard of Australasia*, 22 October 1926, p. 12.

13   *Age*, 24 February 1928, p. 7, 11 October 1937, p. 4, *Hebrew Standard of Australasia*, 1 June 1934, p. 7, 15 February 1935, p. 7, 27 September 1935, p. 14, 1 November 1935, p. 7,

14   Plans, A Ikin, architect, and correspondence dated 3 September 1929, in Public Buildings File PB 1438, VPRS 7882/P1/278, Public Record Office Victoria.

15   Correspondence to Secretary, General Health Branch dated 11 December 1950 and 23 July 1957, in Public Buildings File PB 1438, VPRS 7882/P1/278, Public Record Office Victoria.

16   Item description, MM 97998, Photograph - The Mokambo Orchestra, circa 1965, Ugo Ceresoli & the Mokambo Orchestra Collection, Museum Victoria.

17   John Whiteoak, 'Mambo Italiano: Ugo Ceresoli and His Orchestra Mokambo', *Italian Historical Society Journal*, December 2007, p. 62.

18   John Whiteoak, 'Mambo Italiano: Ugo Ceresoli and His Orchestra Mokambo', *Italian Historical Society Journal*, December 2007, pp. 63, 68.

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SITE NAME	CARLTON SQUARES - ARGYLE SQUARE, LINCOLN SQUARE, MACARTHUR SQUARE, MURCHISON SQUARE, AND UNIVERSITY SQUARE, CARLTON
STREET ADDRESS	153-159 LYGON STREET, 138-142 BOUVERIE STREET, 23-57 MURCHISON STREET, 1-71 MACARTHUR PLACE NORTH, AND 190-192 PELHAM STREET, CARLTON, VIC 3053
PROPERTY ID	106097 (ARGYLE SQUARE), 101264 (LINCOLN SQUARE), 106290 (MACARTHUR SQUARE), 106828 (MURCHISON SQUARE), 107552 (UNIVERSITY SQUARE)

Figure 1   Lincoln Square

Figure 2   Argyle Square

Figure 3   Macarthur Square

Figure 4   Murchison Square
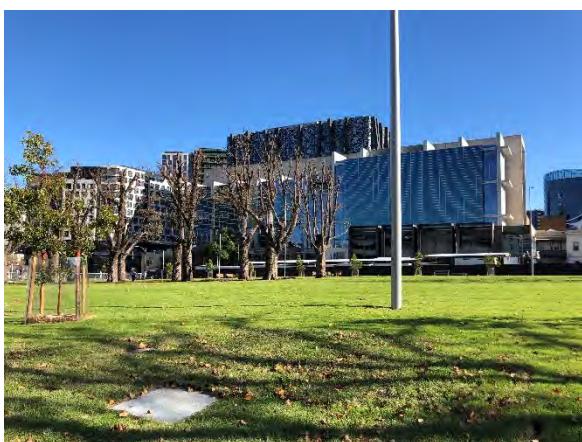
Figure 5   University Square
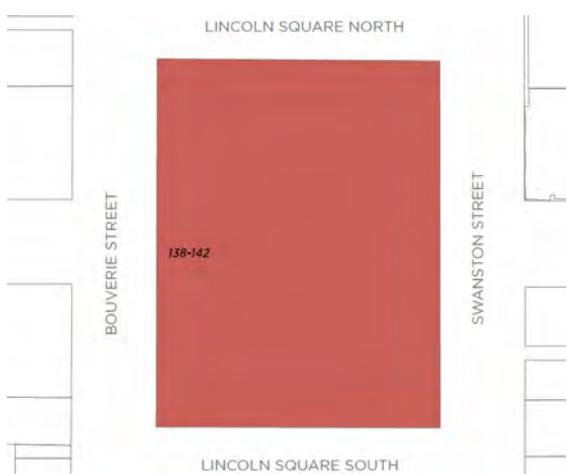
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Figure 6   Lincoln Square
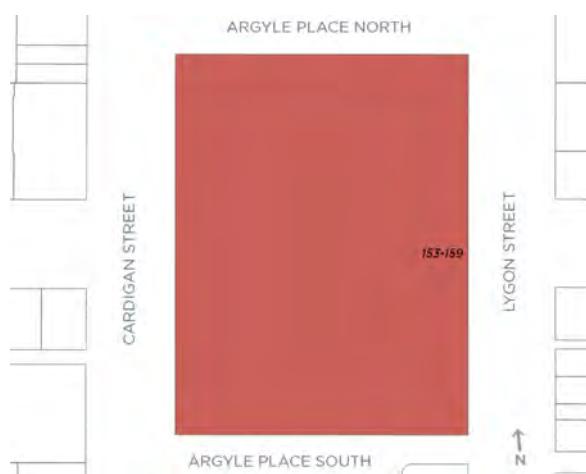
Figure 7   Argyle Square
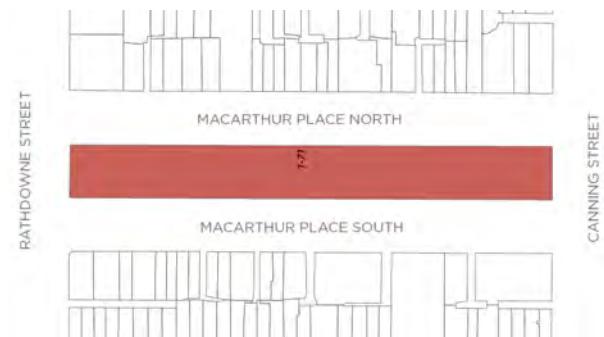
Figure 8   Macarthur Square

Figure 9   Murchison Square
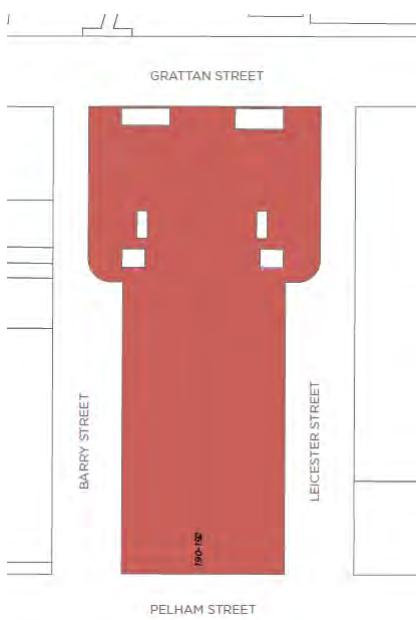
Figure 10   University Square

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SURVEY DATE: OCTOBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	UNGRADED	**HERITAGE OVERLAY**	HO1
PROPOSED CATEGORY	SIGNIFICANT	**PLACE TYPE**	OPEN SPACE
DESIGNER / ARCHITECT / ARTIST:	ROBERT HODDLE, SIR ANDREW CLARK (SURVEYORS)	**BUILDER:**	N/A
DESIGN STYLE:	VICTORIAN PERIOD, WITH MODERN RENOVATIONS	**DATE OF CREATION / MAJOR CONSTRUCTION:**	1852-1867

Recommendation: amend Carlton Precinct HO1 to include Lincoln Square in Carlton Precinct HO1 and the five squares be upgraded to significant within the Carlton Precinct HO1.

Extent of overlay:
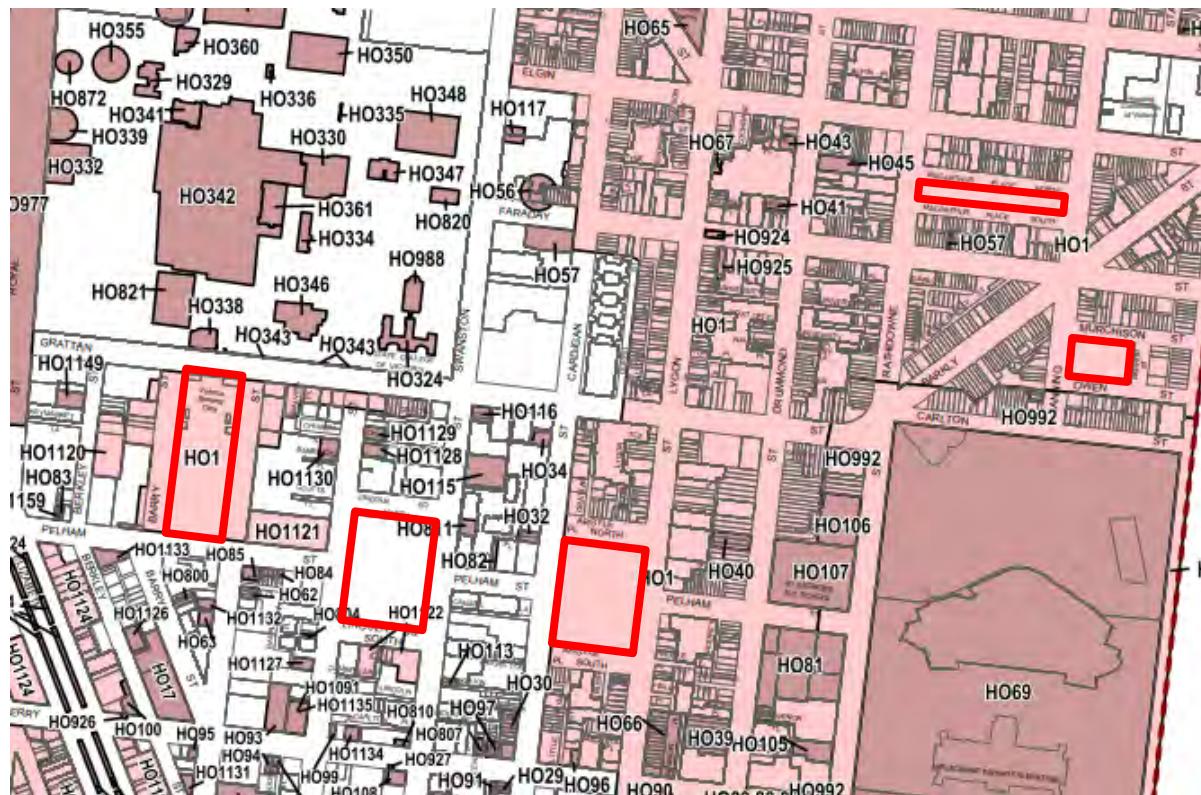
Figure 11   Detail of 5HO map with the subject squares indicated in red
                Source: Melbourne Planning Scheme

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Figure 12   Recent aerial photograph of Argyle Square
                 Source: Nearmap, April 2019

Figure 13   Recent aerial photograph of Lincoln Square
                 Source: Nearmap, April 2019

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Figure 14   Recent aerial photograph of Macarthur Square
             Source: Nearmap, April 2019

Figure 15   Recent aerial photograph of Murchison Square
             Source: Nearmap, April 2019

Figure 16   Recent aerial photograph of University Square; note that the landscaping has been upgraded since this image was taken, with the land within the red line generally consistent with the original square boundary; the landscaping to the right of the red line (west side of Leicester Street) is a recent addition to the square

Source: Nearmap, April 2019

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SUMMARY

The five squares of Carlton, being Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square, are of local historical, social and aesthetic significance in the Carlton Precinct HO1. They provide evidence of early town planning in Carlton, having been conceived as urban spaces in the 1850s and formally gazetted in the 1860s. Important elements of the squares as originally conceived or as they evolved over their first fifty years remain, including the original plan (footprint) of the squares; pathway layouts; nineteenth century tree plantings of English Elm and Moreton Bay Fig as formal avenues and group plantings; bluestone lawn edging; and bluestone kerb and channel treatments to the adjacent streets.

HISTORICAL CONTEXT

Carlton was surveyed in 1852 and its primary development took place during the 1850s gold rush period. Even in this early period, public squares were provided for in the town planning of the suburb, following a pattern that was similar to that employed by Colonel William Light in his 1837 plan for Adelaide, and a pattern widely used in London. The more prestigious developments in the suburb were also attracted to, and complemented by the residential squares, with residences surrounding and facing the squares.

SITE HISTORY

The laying out and sale of lands in the suburb which would become known as Carlton began in 1852 under Robert Hoddle's tenure as Surveyor General, and continued from 1853 under his successor, Sir Andrew Clark. From 1852, the division of lots to the north of Queensberry Street was published,[1] and included affordances for two intervening squares along the course of Pelham Street. This followed a pattern which was similar to that employed by Colonel William Light in his 1837 plan for Adelaide, and which had been widely used in London, where open squares supported the apportionment of comparatively dense private allotments on surrounding blocks. The first two squares were labelled from the outset 'Lincoln Square' and 'Argyle Square' (Figure 17).

To the west, a group of irregular lots between diagonal streets were also labelled as reserves in the vicinity of what would become University Square, however this survey was later altered at the behest of the University of Melbourne to ensure an open approach to its entrance, and in any case the formalisation and development of building lots in this area was somewhat delayed. Meanwhile, to the north of Carlton Gardens, two smaller squares each noted as 'Reserve for Ornamental Enclosure' were added when this area was laid out c. 1857;[2] these squares would subsequently become known as Macarthur Square and Murchison Square.

Almost immediately, the larger squares became the subject of political controversy. In late 1858, the ward councillors, Ald. Bennett and Cr. Halliday, prevailed on the Board of Land and Works to have Pelham Street extended directly through Argyle Square and Lincoln Square. In this move they had the support of many of Carlton's landholders and business people, perhaps most stridently Patrick Costello, then a publican with substantial landholdings in the southern part of Carlton who appeared as a deputant and presented supporting petitions throughout the controversy. The extension of the road was opposed by those who resided or owned land facing onto the squares. This reflected a simmering conflict over the primacy of roads versus public open spaces which had begun in 1855 when a similar proposal had been made by landowners on Gertrude Street in Fitzroy to extend that road through Carlton Gardens to connect with Queensberry Street.[3] The crossing of Carlton Gardens would continue to be disputed into the 1870s when it would be ultimately decided at the Supreme Court of Victoria;[4] however, the conservation of the smaller squares would be settled within a few months by motion of the Parliament of Victoria.[5]

The argument over the extension of Pelham Street through the two squares concerned two duelling truths within the nascent city of Melbourne, each backed by public petition. In defence of the need to prioritise convenience and commerce, proponents of the road extension argued that the squares had not been depicted

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as enclosed in the first plan drawing of 1853, that those enclosures were a later invention of plans drawn in 1856, and that the intent of the original plans had been that Pelham Street would continue uninterrupted through the spaces. Opponents argued that the surrounding allotments had been bought in good faith from the Government, 'on the faith of these grants for reserves',[6] and that a premium had been paid on the basis of their adjacency to the squares. Further arguments in opposition were advanced concerning the role of the squares 'as the lungs of the city'. Successive public meetings convened in Carlton in January 1859 led to the Board of Land and Works retaking the issue but again deciding in favour of the road and advising opponents to petition the parliament. The issue was quickly taken up in parliament in mid-February, and a motion passed after vigorous debate that the extension of Pelham Street was 'opposed to the plan upon which town lots were offered for sale, and unjust to the parties who purchased them in that locality.'[7]

Although the opposition's success in parliament would have seemed to have put debate over the intent and future of Lincoln and Argyle squares to rest, it briefly flared again that May 1859 when, as the *The Age* reported, 'foiled in carrying the point by fair means, resort was had to underhand measures'.[8] Making use of a standing order from the City Council allowing minor local improvement works (under £5) to be ordered directly by the Public Works Committee, one of the Smith Ward councillors obtained such an order from the Committee for construction of a road crossing 'near' Argyle Square, and a crew of men were then arranged to construct the crossing so that Pelham Street would be conveyed directly into the square. Alarm was raised at once to the Chairman of the Committee who ordered the work discontinued immediately. Although the newspaper report anticipated the continuation of 'the battle of the squares'[9] at City Council, this apparently did not transpire as there was no further report on the issue.

Passage of the *Sale of Crown Lands Act* 1860 allowed the status of these and other existing public reserves to be formalised. The permanent reservations of the Carlton squares were formally gazetted in 1864,[10] save for University Square, which was gazetted in 1867[11] (Figure 18).

In the part of Carlton North now located in the City of Yarra, the pattern of squares established in Carlton South would be continued once more. On an existing quarry site, Curtain Square was established in a planned form and character consistent with the preceding squares to the south; shown unlabelled on an 1869 plan of allotments,[12] it was permanently reserved in 1873.[13]

Although the reservation of the squares had been settled in 1858 and formalised in the 1860s, issues with their proper use and management dogged them for the remainder of the nineteenth century and into the first decade of the twentieth. Some 60 years later, then Councillor G H Ievers would reminisce that when his father settled in Carlton in the 1850s, Argyle Square was a waterhole, 'where they used to bathe', and from which a barrel of water was sold for £1.'[14] While governments reportedly dragged their feet on fencing and improving the squares,[15] local citizens may have taken matters into their own hands—one 1860 motion to the City Council noted 'citizens in the vicinity of Lincoln Square having expressed their willingness to subscribe the sum of £10 towards the cost of picking, levelling, and sowing that enclosure with grass,' before referring the matter to the Health Committee.[16] With the limited funds available for the purpose from the colony's government, the squares were eventually fenced and planted with trees, with the promise that the fencing was temporary and 'would be removed so soon as the trees which were [e]nclosed had grown up.'[17]

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Figure 17   'Plan of the Extension of Melbourne called Carlton', 1853, with Lincoln and Argyle squares
identified
Source: J Jones, Surveyor General's Office, Vale Collection, State Library of Victoria
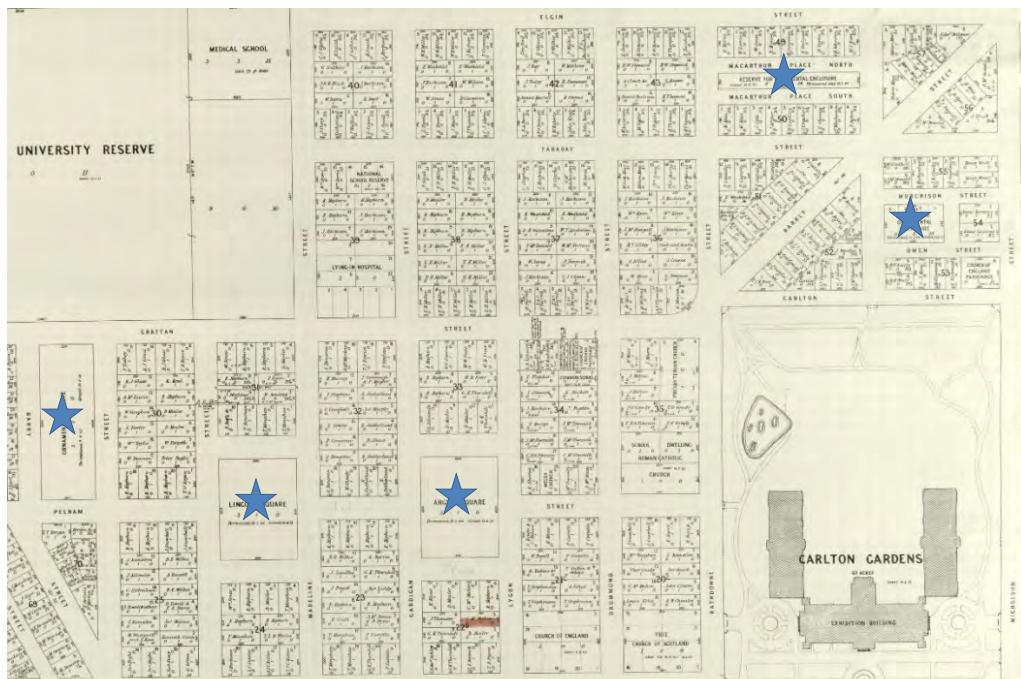
Figure 18   Detail of Carlton, surveyed in 1881, with Carlton's squares indicated
Source: Vale Collection, State Library of Victoria

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In 1864, permission was granted to the Volunteer Military Department to make use of University Square as a drill ground and to fence and plant it, on condition that it be open at all times to the public.[18] For a brief period, a time gun, which was fired daily to mark the 1 o'clock hour (and possibly the one reported previously to have been situated at the Government Reserve) was placed in University Square,[19] but complaints led to this practice being quickly discontinued.[20]

As the occupancy of University Square by the Volunteer Military demonstrated, the squares were valuable open space reserves with the potential to host all manner of public or semi-private groups or uses that otherwise lacked the funds or influence to own or occupy private land. Despite their small size, the squares quickly proved desirable as recreational grounds for local clubs, with the northern half of Argyle Square set aside for the Carlton Bowling Club in 1868 and the northern part of University Square similarly occupied by the Victoria Bowling Club in c. 1875, as well as by an association of lawn tennis players.[21] As a Charles Nettleton photograph shows, by 1870, Lincoln Square had been enclosed, bisected by pathways, and incorporated numerous plantings (Figure 19). Early newspapers occasionally published descriptions of the planted character of the squares. Lincoln Square in 1875 is described as containing

> …a parterre of flowers [which] has been planted on each side of the walks, which gives a bright and cheerful appearance to the grounds. There are also lawns of rye grass and clover, and plantations of cedar trees and blue gums to furnish a landscape.[22]

Argyle Square of the same year is described as

> …kept exceedingly neat, and besides a number of blue gums, several pines of the pittosporum species have been planted.[23]

A slightly later account of the 1880s describes Macarthur Square's

> …narrow strip of land, planted with pines and elms alternately, with two rows of cypresses in the centre.[24].


Figure 19   View north along Swanston Street from Carlton Brewery, 1870, with Lincoln Square visible (indicated). It can be seen to be enclosed, with plantings and paths laid out
Source: Charles Nettleton, H96.160/1529, State Library of Victoria

LOVELL CHEN

And Murchison Square as

> …a mere patch, in which pines, elms and other exotic trees are endeavouring to grow… enclosed by a high and substantial iron fence, and the public are strictly excluded, so that the shrubs may have fair play.[25]

The introduction of avenue plantings of elms to a number of the squares appears to be attributable to Nicholas Bickford, the city's Parks and Gardens Curator from 1874-1890;[26] while some works including ornamental plantings were later introduced by his successor, John Guilfoyle, Curator of Metropolitan Parks and Gardens (and brother to William Guilfoyle, Director of the Botanic Gardens).[27] A c. 1920 photograph held in the city's collection (Figure 20),[28] shows Macarthur Square with planting areas of mounded soil, edged with large slabs of bluestone and planted with shrubs and large agaves. This is in a similar style to ornamental works known to have been executed by Guilfoyle in the city's larger gardens as well as in Lincoln Square.[29] An oblique aerial photograph of 1927 shows Argyle and Lincoln squares (Figure 21). A more elaborate layout of Murchison Square plantings is indicated in aerial photography from 1931 (Figure 22). This appears to have included a round central planting bed encircled and met by four quadrant paths bordered by additional plantings. However, this treatment also appears to have not survived wartime economy and the use of the parks for other purposes, as a 1945 aerial photograph (Figure 22) shows Murchison Square to have reverted to a sparser arrangement of paths and lawns similar to its condition today.

The fencing of the squares was a recurring source of complaint. New fences were reported to have been erected around Argyle and Lincoln squares c. 1879 at a cost of £540.[30] An 1891 letter to the editor decried that 'the smaller reserves of Carlton, such as Lincoln, Murchison, and Macarthur squares, although belonging to the public, are inaccessible to them. They are all surrounded by fences 6ft high'.[31] At various times, the accusation was levelled that these were being kept fenced for the city's own profit, most stridently in an 1899 dispute that ended up in the Carlton Court, with the city's curator, John Guilfoyle, having apparently charged a Carlton resident 'for interfering with the grass in Argyle Square, and being upon the reserve without authority.'[32] In defending the resident, his advocate called attention to the city's practice of fencing and excluding the public from its ostensibly public squares, and of charging for the privilege of cutting the grass (then a valuable local resource as feed for horses). A fine was levied, and no immediate change in the management of the squares apparently occurred, as the squares remained fenced until after 1905, when the pickets were removed from Lincoln and Argyle squares and various improvements undertaken, including the installation of seating;[33] fences would be removed from Macarthur and Murchison squares only somewhat later.[34]

In this context, the opening of Victoria's first children's playground in Lincoln Square in 1907 may be seen as the conclusion of this previous era of conflicted management and the beginning of a new era in which the public position and amenity of the squares became more certain. The playground was unveiled by then Premier Thomas Bent to an audience that included the Minister of Education, the Lord Mayor, aldermen and city councillors, members of Council's Parks and Gardens Committee and a crowd of hundreds including cadets, children from State, Catholic and private schools, and neighbourhood residents. Constructed with equal contributions from the State Government and the Council, the original playground was reported to include swings, maypoles and see-saws.[35] Playground equipment is still present in Lincoln Square today, and it remains the only one of the five Carlton squares to include such a feature.

In 1946, the Parks and Gardens Committee proposed to remove the Moreton Bay Fig trees from Lincoln Square, in order to improve the condition of adjacent lawns and paths.[36] Beset with controversy over the unannounced removal of a row of palm trees along the Yarra River at Princes Walk,[37] the committee appears to have abandoned its plans to fell the figs, which stand in Lincoln Square to this day. A renovation of the square was undertaken during the early 1960s, with the installation of a formal plaza along the Swanston Street edge with a jet fountain and reflecting pool opposite Pelham Street. These works appear to have included the introduction of Lemon-scented Gum trees to the square along with the ornamental plantings which frame the fountain.
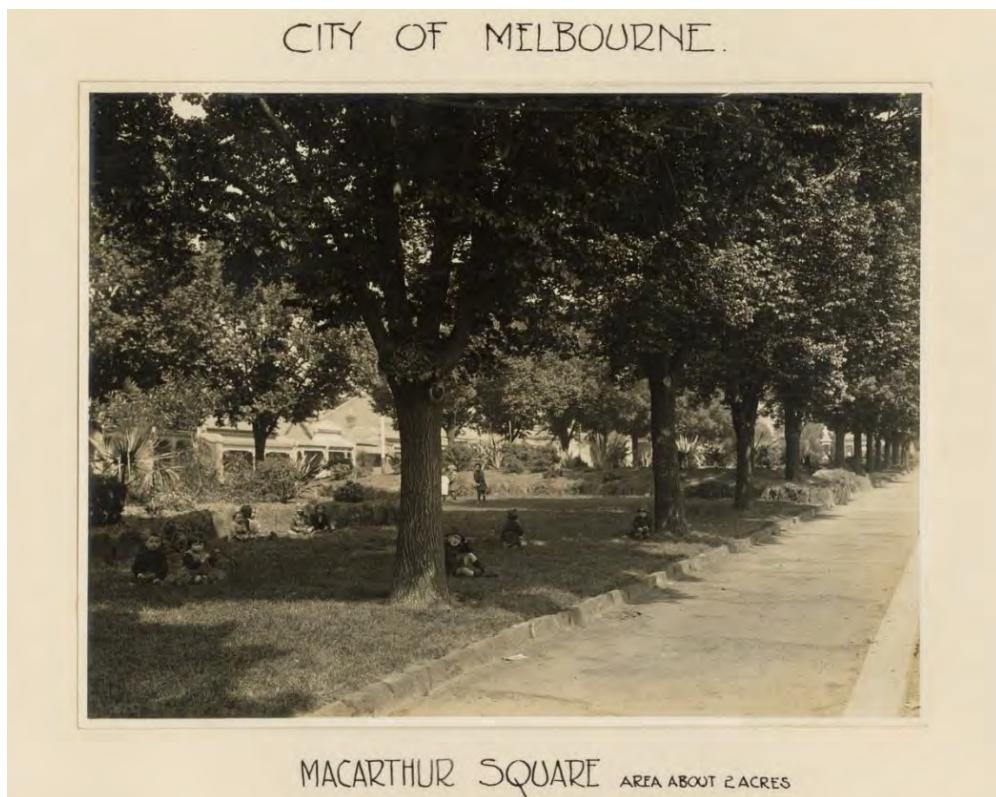
Figure 20   Macarthur Square, Carlton, c. 1920s
             Source: Image 1735489, City of Melbourne Art and Heritage Collection

Figure 21   Oblique aerial photograph looking south towards the city, 1927. Argyle (left) and Lincoln (right)
             squares are visible
             Source: Airspy collection, H2501, State Library of Victoria

Figure 22   Aerial photography of Carlton, showing layout of Murchison Square in 1931 (left) and 1945 (right)

Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

Throughout the twentieth century, various memorials and other monuments were installed in Carlton's squares, highlighting the civic dimension of their status as the principal local open spaces in Carlton. In 1915, then-Councillor George Ievers gifted three granite drinking fountains to Carlton.[38] Two fountains, installed in Argyle Square and Macarthur Square, honoured respectively his father, William Ievers (Sr), and brother, William Ievers (Jnr), who had been councillors for the ward from 1895-1901 and 1880-1895 (his brother had also been elected to the Victorian Parliament in 1892). A third fountain located adjacent to Royal Parade, was presented as a gift from Ievers to the electorate which had 'returned him unopposed, as one of their representatives, since 1901.' The three fountains are of similar design, executed in two colours of granite with classical detailing and topped by a marble bust of the honouree. William Ievers (Sr) was a prominent local resident who had established a real estate agency in Cardigan Street in 1859. As noted in the Australian Dictionary of Biography, the firm was 'one of the largest in Melbourne', and was particularly successful during the 1870s and 1880s. Two small Carlton streets (Ievers Terrace and Ievers Place) and a park (Ievers Reserve) in Parkville also bear his name.[39]

The Thomas Ferguson Memorial Drinking Fountain, originally erected in 1911 in the centre of Russell Street (opposite the Temperance Hall) where it was struck by a truck in 1947 and badly damaged, was subsequently reconstructed in University Square. Formerly 6 metres high, the reconstructed fountain is considerably smaller and less elaborate.

Carlton's squares, particularly Macarthur Square, have been noted by a Bunurong Elder as meeting places for Aboriginal people in the late twentieth, including as a setting for Aboriginal people to reconnect with culture and family after periods of institutionalisation.[40]

Since 2000, the squares have been the subject of works to modernise and adapt them for more contemporary expectations. In 2000-2002, the Victoria Bowling Club in University Square was redeveloped, with construction of a University of Melbourne underground car park and a plaza to Grattan Street. In 2005, the former Carlton Bowling Club lawns in Argyle Square were also redeveloped as part of the City of Melbourne's sister city projects with the Italian city of Milan. The 'Argyle Square Piazza' included the introduction of a large open plaza surfaced in Italian porphyry stone pavers with a sundial motif, as well as new ornamental tree plantings, raised planters and a pergola. The Lygon Street Festa, which commenced in 1978 and is now known as the Carlton Italian Festa, has recently moved to Argyle Square, with its focus on the piazza.[41] This use of the square also recognises the importance of the Italian community to Carlton.

In 2005, the pool and fountain in Lincoln Square was renovated and reopened as a memorial to the victims of the 2002 bombings in Bali, Indonesia. In 2016, a stormwater harvesting and flood mitigation tank was installed

in the north-west part of the square. The tank collects stormwater from the Bouverie Street drain, with the water available for irrigation of the Square.

In 2018, works began on the University Square regeneration, being a complete renewal of the square which will see the replacement of the existing Elm trees with a mixed canopy, an expansion of the square into Leicester Street to the east, and the development of a new plaza at the Square's south end adjoining Pelham Street.

SITE DESCRIPTION

Argyle Square

Argyle Square is a reserve in rectangular plan of roughly 1.3 hectares, entirely bounded as a block (as are the other squares) within surrounding roadways. From Lygon Street, the square descends slightly towards Cardigan Street with the prevailing topography (which is addressed more steeply at Lincoln Square to the west). Argyle Square is divided into two halves by a central east-west walkway which serves to continue the east-west axis of Pelham Street through the Square. From Argyle Square, Pelham Street runs east to terminate at Carlton Gardens, and west to Lincoln Square, where the street is interrupted in similar manner.

The south half consists of lawn areas crossed by diagonal paths planted with avenues of mature English Elm (*Ulmus procera)* trees (Figure 23 and Figure 25). A circular intersection is provided where these diagonal paths cross at a third, north-south path, edged in bluestone slabs and lined with bench seats. At the central entrance to the square at Lygon Street stands one of three memorial drinking fountains (Figure 24) recognising members of the Ievers family, who served as city councillors for Carlton from 1885 to 1921 (the others are located in Macarthur Square, detailed below, and at the corner of Royal Parade and Gatehouse Street in Parkville).

The north half, occupied from 1868 to the 1990s by the Carlton Bowling Club, was redeveloped from 1994 as a mixed use open plaza in a sister city partnership with the Italian city Milan and a Milanese architectural firm, Design Innovation. The 'Argyle Square Piazza' (Figure 26) consists of a large central area of decorative paving executed in porphyry stone pavers, framed by structural ornamental planting to the north, south and east and by a steel and timber pergola and elevated stage to the west. The ornamental planting contains classical planting selections executed in a modern style, including dense allees of Callery Pear (*Pyrus calleryana*) and beds of Gymea Lily and box hedges under the canopies of Lemon-scented Gum (*Corymbia citriodora*). Two mature trees were retained in the remodelling of this area: an English Oak adjacent to Argyle Place North, and a large Lemon-scented gum towards the north-east corner at Lygon Street.

Much of the perimeter of the square is kerbed with large chunks of rough-hewn basalt, including sections of this treatment which have been retained around the northern plaza. The remainder of the northern perimeter is edged in modern precast kerbing. Although the grade difference between Lygon Street and Cardigan Street is relatively slight, it is accentuated through the use of terrace walls and mounding to enclose the contemporary piazza space and present an elevation change to the surrounding streets.

Redevelopment has changed street frontages facing the square on Lygon Street and Cardigan Street, where commercial and residential buildings of a somewhat larger scale have been built. Street frontages on Argyle Place North and South contain a range of smaller-scale buildings, including original freestanding and terrace houses as well as twentieth century commercial buildings of a matching scale. A small Edwardian substation executed in a highly ornamented style has also been retained in the central median of Argyle Place South at Lygon Street, directly adjacent to the square, and is now repurposed as a café.

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Figure 23   Argyle Square, viewed from Cardigan Street
             Source: Lovell Chen

Figure 24   Ievers Memorial at Argyle Square
             Source: Lovell Chen

Figure 25   Looking south-west from Lygon Street down one of Argyle Square's crossing avenues of Elm
             trees
             Source: Lovell Chen

Figure 26   Argyle Square Piazza, (1994) view north-east
             Source: Lovell Chen

LOVELL CHEN

Lincoln Square

Moving west along Pelham Street, Lincoln Square mirrors Argyle Square in its dimensions and the continuation of the Pelham Street axis as a central walkway.

Lincoln Square was never subdivided for external recreational uses as occurred at Argyle Square and University Square, and today it contains a symmetrical arrangement of diagonal paths and lawns, formalised by avenues and groupings of trees and by a strongly symmetrical fountain plaza located on Swanston Street at the 'head' of the path system. From Swanston Street, the land falls sharply to the west, and the square's sloping lawns and radiating paths descend from the plaza towards Bouverie Street.

Lincoln Square contains numerous Moreton Bay Fig (*Ficus macrophylla*) trees, which have been planted as an avenue on the central walkway and as formal groups to the north and south. The west end of the Avenue at Bouverie Street terminates at a Hoop Pine (*Araucaria cunninghamii*), perhaps one of a former pair. Lincoln Square also contains two large and notable Eucalypts: a large Sugar Gum (*Eucalyptus cladocalyx*) is located near to the north-east corner of the square, while a Narrow-leaved Peppermint (*Eucalyptus nicholii*) stands beside the southern diagonal pathway. The memorial plaza is framed by Bhutan Cypress (*Cupressus torulosa*) and Weeping Elm (*Ulmus glabra*), planted with the installation of the pool and fountain c. 1961, while a pair of Lemon-scented Gum trees frame each end of the eastern boulevard plaza to Swanston Street. Recent plantings of Pin Oak (*Quercus palustris*) and Elm have been established elsewhere in the square.

A small playground is located in the south part of the square, beneath a group of Figs. Although relatively modern, it continues the use of a portion of Lincoln Square for playground purposes which dates to 1907. A stormwater harvesting tank was installed in the north-west part of the square in 2016, and includes a small surface enclosure along the Bouverie Street frontage.

Figure 27   Avenue of Moreton Bay Fig trees at Lincoln Square, view east towards Swanston Street
             Source: Lovell Chen

LOVELL CHEN

Figure 28   Moreton Bay Fig group on south side of Lincoln Square
Source: Lovell Chen

Figure 29   Memorial Plaza to the 2002 Bali Bombings
Source: Lovell Chen

LOVELL CHEN

Macarthur Square

Running east-west between Rathdowne Street and Canning Street, Macarthur Square presents a long, narrow landscape which benefits from its enclosure to the north and south by mixed blocks of one and two-storey terrace residences, many of them largely intact to their nineteenth century origins.

An allée planting of mature English Elm trees runs the length of Macarthur Square, framing a simple lawn crossed by a single north-south walkway at its centre. Save for the recent introduction of daffodils (*Narcissus sp.*) in mulched beds under the Elms, the square is essentially unchanged from c. 1950s photographs.

On the four flanking roadways, bluestone kerbs and pitcher channels outline the reserve and are distinguished in their details from those installed on the opposite side of each roadway.

Figure 30   Macarthur Square, south-west aspect from Rathdowne Street. An Ievers memorial drinking
fountain is at left.
Source: Lovell Chen

LOVELL CHEN

Figure 31   Macarthur Square, view west from Canning Street
             Source: Lovell Chen

Murchison Square

Murchison Square occupies a small rectangular reserve east of Canning Street and one block north of Carlton Gardens. The square is an intimate local space enclosed on all sides by blocks of nineteenth century housing with infills of a generally modest nature consistent with the original fine-grained development in this area.

The reserve contains a pair of diagonal crossing paths which meet in the centre. These paved pathways are a post-war formalisation of existing informal 'desire lines' through the square; before these were paved there appear to have been no formal pathways in Murchison Square.

On the four flanking roadways, bluestone kerbs and pitcher channels outline the reserve and are distinguished in their details from those installed on the opposite side of each roadway.

As with many of the squares, the dominant planting palette consists of English Elms, although at Murchison Square these plantings appear to have always been less formal in character. Aerial photography from 1945 shows three pairs of mature trees (at the north-west and north-east corners, and roughly centred towards the south edge of the square); the north-west pair of trees and one of the north-east trees are present today; the southern trees have been recently replaced with three new specimens planted at a wide spacing across the southern lawn. Several more mature infill specimens of Elm have also been added to the square in recent decades; these include three specimens of Golden Elm. A row of Cherry Plum (*Prunus cerasifera 'nigra'*) has also been added along the eastern edge of the square.

LOVELL CHEN

Figure 32   Murchison Square, view south-east from Canning Street
               Source: Lovell Chen

Figure 33   Murchison Square, view north-west from Owen Street
               Source: Lovell Chen

LOVELL CHEN

University Square

University Square is a long rectangular open space bordered by streets on all four sides and by terrace housing on three of its sides. The north end or face of the square originally opened across Grattan Street to the south lawn of the University of Melbourne. The longer proportions of University Square, in comparison to Lincoln and Argyle Squares, can be attributed to the decision to not develop a northern block of terrace housing, in order to maintain this open approach to the original campus. Further development of the University during the twentieth century ultimately deemphasised this approach and now presents an irregular street wall to the north of Grattan Street.

In recent decades, the internal organisation and landscape of University Square has been extensively revised. The Victoria Bowling Club lawn was redeveloped in 2002 as an underground car park with a surface plaza. However, until recently, University Square retained four rows of English Elm (*Ulmus procera*) trees: two rows to the square's east and west boundaries along Leicester Street and Barry Street, and an avenue running north-south on the square's central axis. In 2018, work began to enact a 2016 master plan for the square, including the staged removal of the existing Elm trees and their replacement with a new pattern of plantings, the narrowing of Leicester Street on the east side of the street to provide additional public open space and planting areas, and the construction of a new structured entrance and plaza area along the south face of the square at Pelham Street. As part of this work, the Thomas Ferguson Memorial Drinking Fountain (known generally as the 'Temperance Drinking Fountain') is to be relocated to serve as a feature within the frontage to Pelham Street. Additional stages of works are anticipated to occur in future.
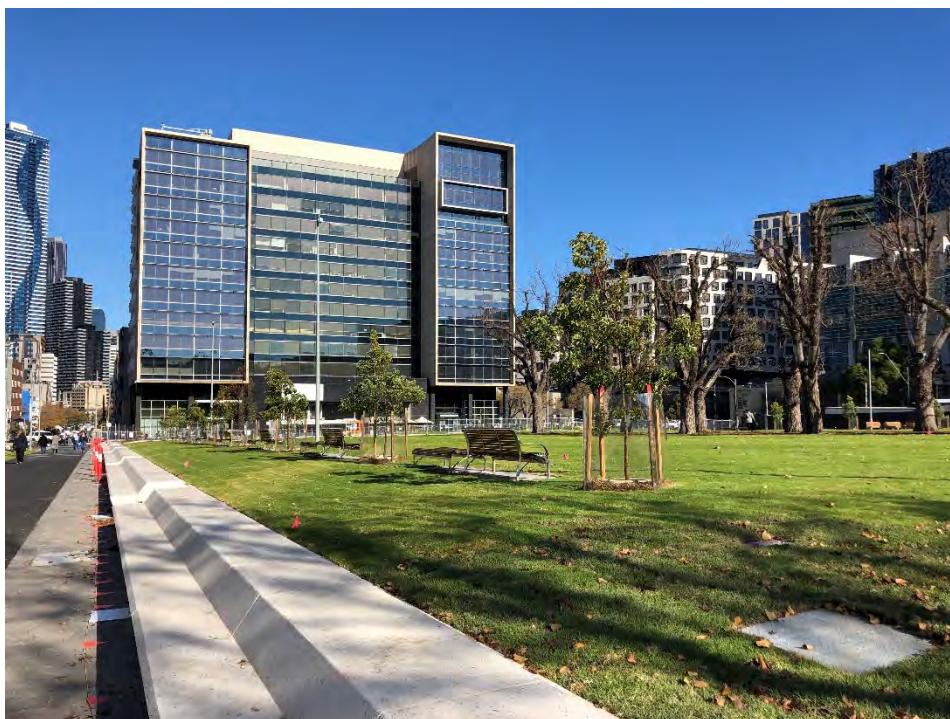
Figure 34   University Square, looking south-west from Leicester Street, showing new hard and soft landscaping
Source: Lovell Chen

INTEGRITY

Following their establishment, Carlton's public squares were not originally the subject of a formal landscape design or public vision; they were instead developed in stages as permitted by often limited financial resources or in response to occasional controversies and lobbying by the public. In addition to the absence of a defining

formal vision beyond their establishment in the state's survey plan, these relatively small squares appear to have always been in a position of competing for resources and attention with Melbourne's higher profile public gardens: Carlton Gardens and Fitzroy Gardens, along with the later development of Flagstaff Gardens and Alexandra Gardens. The squares were later the responsibility of major personalities such as Nicholas Bickford and John Guilfoyle, who imposed a more defined aesthetic to some of the squares, of which major avenue plantings of English Elm and Moreton Bay Fig are their principal surviving contribution. Given the intensity of public use coupled with the economy of resources often allotted, it is not surprising that other improvements, such as ornamental rockeries and planting beds did not survive periods of drought and other changes and rationalisations.

Nevertheless, important elements of the squares as originally conceived or as evolved over their first fifty years remain, including: the original planning footprint of the squares; pathway layouts; nineteenth century tree plantings of English Elm and Moreton Bay Fig as formal avenues and group plantings; bluestone lawn edging; and bluestone kerb and channel treatments to the adjacent streets. Subsequent twentieth century additions, including further ornamental tree plantings (such as native trees Peppermint and Lemon-scented Gum), monumental drinking fountains and other features, survive. The larger squares have lately been the further subject of intentional renewals, renovations and redevelopments.

COMPARATIVE ANALYSIS

The squares of Carlton were an urban planning device imported from London, where the 'garden square' had been initially developed from the seventeenth century. Originally conceived as urban second-residences for rural aristocrats, the first London developments laid out around a central garden square were intended to offer rural amenities within the city while protecting socially significant open spaces and allowing the landowner to retain control of their property. The development offering was advanced to other classes during the housing shortage that followed the Great Fire of 1666, and evolved into a widely employed feature of speculative development during the Georgian period (1714-1811).[42]

In London, this pattern of development was carried out by agreement between a master-builder, who would erect and sell the houses, and the landlord, who would enter into long-term (eg. 99-year) land leases with the purchasers. During the Georgian period, the high value of building lots led builders to construct narrow-fronted attached houses (terraces) on deep lots, with a limited portion of outdoor space and carriage access located at the rear. The central garden square carried the burden of this density. Although initially left to leaseholders to improve, by the late 1700s landlords and builders were constructing elaborate gardens as part of the developed offering.[43]

The garden square plan was a recurring feature of the early grid plans and land allotments of a number of major British colonial cities, although its function and manner of implementation often differed substantially from the model under which it had evolved in London. In a number of cities (e.g. colonial Savannah and Philadelphia in North America, and in Colonel Light's famed plan for the City of Adelaide) the garden square was implemented as a repeating symmetrical public feature within the grids of heroic, city-scale master plans. In these cases, the square as a planning device was often divorced from the particular scale and relationship of the ultimate surrounding parcels that was a key feature of the London pattern. However, following the American colonies' independence, other American cities (such as Boston, Baltimore and New York) saw garden squares included within developments established on a private model much closer to London's.[44]

In Melbourne, the model employed at Carlton (particularly in the initial offering that included Argyle and Lincoln squares) was something of a hybrid of these two approaches. The planned extension northward from inner Melbourne, although surveyed and released in stages, was a large-scale public master plan that initially deployed the squares using a symmetrical embellishment of the grid layout. However, the squares and their surrounding terrace lots also approximated the scale and functional arrangement of the Georgian-period

London examples. A major market for the Carlton allotments appears to have been London speculators, and the squares' direct relationship to surrounding properties (and the interests of London-based buyers) were a key consideration in their defence during the 1858-59 controversy over the proposed extension of Pelham Street. Today, the character of Carlton's later squares (Macarthur, Murchison and University squres) appears even more strongly influenced by their relationship to surrounding development.

The squares of Carlton, as outlined above, were planned in the 1850s and formalised/gazetted in the 1860s. In terms of the most immediate comparisons within the City of Melbourne, Darling Square and Powlett Reserve in East Melbourne stand out. East Melbourne and Jolimont were one of the earliest areas of Melbourne to be developed outside the original town centre. As with Carlton, although much earlier, the area was surveyed by Robert Hoddle beginning in the late 1830s, with a grid plan for the residential subdivision of East Melbourne finalised by 1848. 'Fitzroy Square' (later Fitzroy Gardens) was set aside in 1848, with the park developed between 1859 and the mid-1860s.[45] The smaller squares of Darling Square and Powlett Reserve (Figure 39) were also developed in the mid-nineteenth century, with simple path layouts and plantings, and Powlett Reserve incorporating sporting facilities.[46]

The highly regular grid of the late 1840s subdivision of East Melbourne resulted in both north-south and east-west running streets, and consistent rectilinear blocks of development. The mostly wide streets were interspersed with parks and squares, with Powlett Reserve occupying a full block between Powlett and Simpson streets, while Darling Square occupies a half block between Simpson and Darlings streets. Grand residential development tended to face Fitzroy Gardens, but the smaller squares also attracted prestigious residences to the adjoining and surrounding streets. The squares variously retain elements of their original or early landscape design, mature tree plantings including specimen trees, mature tree avenues, perimeter borders and garden bed borders.

Outside the municipality, in the City of Yarra, are generally comparable but later squares including Curtain Square in North Carlton and Darling Gardens in Clifton Hill.

St Vincent's Gardens in Albert Park is Melbourne's premier and arguably most well-known example of a London-based development incorporating a central park surrounded by dense high-quality residential development, in this case large terrace rows and detached houses. According to the Victorian Heritage Register citation,[47] the St Vincent Place precinct was designed in 1854 or 1855, probably by Andrew Clarke, then Surveyor-General of Victoria (a direct link back to the planning of Carlton), but the current layout is the work of Clement Hodgkinson, the noted surveyor, engineer and topographer. The precinct was intentionally designed to emulate the 'square' developments of London, and is significant as the largest development of its type in Victoria. The gardens are distinguished from the smaller squares of Carlton due to being larger and more formally landscaped, retaining their historic gardenesque (or more formal) style layout and collections of mature specimen trees. The historic relationship between the gardens and the adjoining dwellings also remains harmonious.

Having regard to the above, the five Carlton squares - in terms of their number and extent within a single suburb - are relatively rare in metropolitan Melbourne. They are also distinguished through being a major feature of the suburb's original planning, which was at the time unusual, and that this pattern was mimicked in more localised circumstances elsewhere in Melbourne's developing early suburbs.

Comparative examples of squares comprise the following places:

- Darling Square, East Melbourne (HO2)
- Powlett Reserve, East Melbourne (HO2)
- Fitzroy Gardens, East Melbourne (VHR H1834 and HO883)
- Curtain Square, North Carlton (City of Yarra HO326)
- Darling Gardens, Clifton Hill (City of Yarra HO94)
- St Vincent's Gardens, Albert Park (VHR H1291 and City of Port Phillip HO258)

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Figure 35   Wellington Square/Kudnartu, Adelaide
Source:
https://adelaideparklands.com.au/parks-
and-squares/wellington-square-kudnartu

Figure 36   Undated image of Victoria
Square/Tarntanyangga, Adelaide
Source:
http://adelaidia.sa.gov.au/places/vict
oria-square-tarntanyangga

Figure 37   Chester Square, Belgravia, London
Source: https://www.ayrtonwylie.com

Figure 38   Soho Square, London
Source:
http://www.speel.me.uk/sculptlondo
n/sohosq.htm

Figure 39   Powlett Reserve, East Melbourne (HO2)
Source: www.jelliscraig.com.au

Figure 40   St Vincent's Gardens, Albert Park
(VHR H1291 and City of Port Phillip
HO258)
Source: Victorian Heritage Database

LOVELL CHEN

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The ~~five squares of Carlton, being~~Carlton Squares – Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square, are significant in the Carlton Precinct HO1.

The following significant elements, although present to varying degrees, characterise Carlton's public squares as a class of places with a shared origin and consistent patterns of historical development and use:

- The largely square or rectangular plans and boundaries of each of the five squares, as enclosed within Carlton's network of public streets and as defined in the original plan surveys produced by the Department of Lands & Survey in the 1850s-60s.
- Where present, walkways laid out in a formal pattern:
  - in Argyle Square and Lincoln Square, the longstanding system of walkways consisting of a central east-west walk continuing the axis of Pelham Street, along with diagonal crossing paths (as an 'X' pattern in the south half of Argyle Square, and as a formerly 'X' pattern, now halved, in Lincoln Square);
  - in Murchison Square the crossing diagonal walks which are reflective of longstanding unpaved paths or desire tracks through the square.
- The use of mature trees in formal arrangements: as avenues defining pathways or axial vistas; and in other groups (symmetric pairs or clusters) to enhance the definition and spatial enclosure of each square.
  - Principal formal plantings consisting of English Elm (*Ulmus procera*) in Argyle Square, Macarthur Square and Murchison Square (and formerly in University Square), and of Moreton Bay Fig (*Ficus macrophylla*) in Lincoln Square.
  - At Lincoln Square, an additional formal layer has been added in plantings which surround the central plaza in the form of pairs of Bhutan Cypress (*Cupressus torulosa*) and Horizontal Elm (*Ulmus glabra 'Horizontalis'*), both dating to the 1960s. Further, Lincoln Square's formal plantings are embedded within a setting characterized by mature Eucalypts of various ages, including Narrow-leaved Peppermint (*Eucalyptus nicholii*), Sugar Gum (*Eucalyptus cladocalyx*) and Lemon-scented Gum (*Corymbia citriodora*).
- Where present, remnant physical fabric of early origin, such as stone fabric used as a lawn edge at interfaces to streetside footpaths at Argyle Square and Murchison Square, and the early bluestone kerbs and channels, including radial installations at street corners, which typify the treatment of most of the street edges.
- Public monuments, such as the Ievers family drinking fountains in Argyle Square and Macarthur Square, and the Thomas Ferguson Memorial Drinking Fountain in University Square, which demonstrate the role of the squares as Carlton's principal civic space, a role which has recently been continued in the construction within Lincoln Square of the Memorial to the Victims of the Bali Bombing.
- Where present, the intact setting and enclosure of the squares within the fine-grained nineteenth century streetscapes which face onto each square.

The following table summarises the presence of the above historical characteristics in each square:

	ARGYLE	LINCOLN	MACARTHUR	MURCHISON	UNIVERSITY
Physical form and boundaries	X	X	X	X	X
Paths and layout	X	X		X	
Remnant physical fabric (eg. stone edging)	X		X		
Trees	X	X	X	X	*
Monuments	X	X	X		X
Setting intact or contributory	X		X	X	X

* Removal and replacement of mature trees at University Square is underway in 2018.

HOW IT IS SIGNIFICANT

The Carlton Squares – Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square ~~five squares of Carlton, being Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square,~~ are of local historical, social and aesthetic significance in the Carlton Precinct HO1.

WHY IT IS SIGNIFICANT

The Carlton Squares – Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square ~~Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square, of Carlton,~~ are of historical significance in the Carlton Precinct HO1 (Criterion A). Planned and conceived in the 1850s and formally gazetted in the 1860s, they provide evidence of early town planning in this area of Melbourne, and are one of the defining features of the initial suburban expansion of Melbourne to its north. They were based on the historical model adopted by Colonel William Light in his 1837 plan for Adelaide, and on similar squares in London which were enclosed/surrounded by comparatively dense private development. They are also, on this scale and extent, relatively rare in metropolitan Melbourne, and provided a pattern of development which was, to a greater or lesser degree, followed elsewhere in Melbourne's developing early suburbs. Lincoln Square and Argyle Square were the earliest planned, in 1852; while Macarthur Square and Murchison Square were provided for slightly later in 1857. University Square was also planned in the 1850s, in an area where development of surrounding building lots was also somewhat delayed, but was later altered at the behest of the University of Melbourne.

Lincoln Square and Argyle Square are of further significance as the sites of early political controversy, in which their status as open space reserves free of traversing public roads was challenged in 1858-59 by local commercial interests. The consequent 1859 decision of the State Parliament to protect the squares from the incursion of roads and traffic, prefigured the extension of the reserve system to formally conserve spaces for public gardens and recreation across Victoria beginning that same year and gaining pace in the 1860s. Other disputes surrounding public access to and use of the squares continued for some decades, not least of all due to fencing of the squares which was seen as a barrier. These disputes would also play out on a larger scale across urban Melbourne over the course of the twentieth century. Of relevance is the introduction to Lincoln Square of reputedly the first children's playground in Victoria, in 1907. The role of the squares as community spaces was further reinforced throughout the twentieth century, whereby various memorials and other monuments were installed in the spaces. Monuments of significance include the Ievers drinking fountains in Argyle Square and Macarthur Square; the Thomas Ferguson Memorial Drinking Fountain, albeit not in its original location; and the more recent Memorial to the Victims of the Bali Bombing in Lincoln Square.

The squares are also of historical significance for their relationship with bordering development, especially historic residential development to the adjoining streets and facing onto or presenting to the squares. These

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relationships date back to the mid-nineteenth century, and much of the existing historic development surrounding the squares is located in HO1 the Carlton Precinct. While in some streets adjoining the squares, the historic buildings have been replaced with modern development, the smaller squares such as Macarthur and Murchison squares stand out for having substantially retained their historic residential context.

Finally, the squares are of historical significance for their association with early public or semi-private Carlton groups, such as military volunteers and sporting clubs. Of note is Argyle Square, the northern half of which accommodated the Carlton Bowling Club from 1868 until the early 1990s.

The Carlton Squares – Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square ~~The five squares of Carlton~~ are of social significance in the Carlton Precinct HO1 (Criterion G). They are valued as both historical landscaped spaces, and as long-standing public spaces which are freely available to all within a densely built up inner suburb. They are also valued as spaces of respite, informal recreation, public congregation and social interaction; as community spaces with valued facilities; and as places of memorialising. Of the squares, Macarthur Square has been identified as a place where Aboriginal people met and reconnected with culture and family, including after periods of institutionalisation, in the second half of the twentieth century. The 'Argyle Square Piazza' is also valued by the Italian community, and is a focus of the Carlton Italian Festa (successor to the famed Lygon Street Festa) and for its association with Italian culture.

The Carlton Squares – Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square ~~Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square~~ are also of aesthetic significance in the Carlton Precinct HO1 (Criterion E). While they were not originally subject to a formal landscape design, and were instead developed in stages as Council finances allowed or in response to occasional controversies and community lobbying, the squares generally retain to varying degrees significant components of their original and/or early evolved planning, landscape character and form. These include their regular square or rectangular plans which complement the ordered pattern of subdivision and grid of streets in the subject parts of Carlton; and their particular form of urban open space which reflected their functional relationship with surrounding development which in turn originated in the historic squares of London. They also, variously, retain mature trees in formal arrangements as avenues defining pathways or axial vistas, and in other groups (symmetric pairs or clusters) which enhance the definition and spatial enclosure of each square; longstanding systems of walkways consisting of those on east-west axis with streets or crossing the squares on the diagonal; nineteenth century tree plantings of English Elm and Moreton Bay Fig; bluestone lawn edging; and bluestone kerb and channel treatments to the adjacent streets. Aesthetically, the squares are also significant as defined open spaces within the densely built up urban context of Carlton, with their mature trees and plantings pointing to their historic origin.

RECOMMENDATIONS

A Conservation Management Plan (CMP) should be prepared for each of the squares, or a single CMP which covers all five squares, and includes policies and guidance on issues to do with tree replacement; reinstatement of avenue plantings; and management of change (tree canopy diversification, construction of new amenities, and capacity for reorganisation). The plans should also address future uses and the management and conservation of the social significance of the squares.

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ATTACHMENT E   **REVISED STATEMENT OF SIGNIFICANCE FOR CARLTON PRECINCT HO1**

CARLTON HERITAGE REVIEW

E 2

1.0 HO1 – Carlton Precinct[1]

1.1 History

Carlton Precinct is located within the suburb of Carlton. The suburb was developed as part of the extension of Melbourne to its north in the mid-nineteenth century.

The first inhabitants of the area were the Woiwurrung and Boonwurrung peoples of the Kulin Nation. They inhabited an environment of lightly wooded grassy plains with a mix of eucalypts and she oaks, dipping around the point of where Victoria and Swanston streets meet today, and where a swampy section marked the start of what later became known as the Elizabeth Street creek.[2] The latter was one of the north-south running tributaries adjoining Birrarung (Yarra River), and likely a route through which Aboriginal groups travelled and camped.[3] It is also probable that the area was used for transit between a number of notable adjacent Aboriginal places such as the camps and ceremonial grounds near the junction of Birrarung and the Merri Creek; the camp at New Town Hill (Fitzroy); and the Royal Park camping and corrobboree ground.[4] The nearby presence of scarred trees at Melbourne Zoo and Princes Park further suggests a strong and vital pre-contact Aboriginal presence in the area.

For the Woiwurrung and Boonwurrung peoples and other Aboriginal groups that frequented the area, the arrival of Europeans started a process of dispossession and alienation from their pre-contact traditional land, including their camping grounds and travel routes. Melbourne was established in the mid-1830s, and early accounts confirm that Aboriginal people 'continued to move through [the newly colonised land], and use camps and meeting places'.[5]

Later generations of Aboriginal people also lived in Carlton, in the terrace houses and public housing; and the suburb was one of many destinations involved in the 'internal migration' of Aboriginal people across Australia, often following the closure of Aboriginal missions.[6] This continued presence demonstrates both the adaptation and resilience of the Aboriginal people. The settlement of Carlton followed calls, in the late 1840s, to extend the city boundaries to the north, with the *Argus* newspaper arguing 'there seems no good reason why the city should not be allowed to progress'.[7] In 1850, the site of the new Melbourne General Cemetery was approved, located a then suitable two miles from the north city boundary. In 1852, during Robert Hoddle's tenure as Surveyor General, survey plans were prepared by Charles Laing for the first residential allotments north of Victoria Street in what became Carlton and North Melbourne.[8] The first sales of allotments south of Grattan Street took place in this period, and in 1853 the site of the University of Melbourne was reserved to the south of the new cemetery. An 1853 plan prepared by the Surveyor General's office shows the 'extension of Melbourne called Carlton' as being the area bounded by Victoria, Rathdowne, Grattan and Elizabeth streets.[9]

The slightly later 1855 Kearney plan shows subdivision of the suburb ending at a then unnamed Faraday Street and the site of the university. By 1857, when land between Grattan and Palmerston streets was auctioned, government notices identified the area as being in 'North Melbourne at Carlton'.[10] The naming of the 'Carlton Gardens' reserve was another use of 'Carlton' as a designator of the area, although the suburb was still commonly referred to as North Melbourne through the 1860s.[11]

The northern part of the suburb, to Princes Street, was subdivided in the 1860s, and included the introduction of the diagonal streets, Barkly, Neill and Keppel, which distinguish this part Carlton. Numerous small buildings were constructed in Carlton in the early period of its development, many of which were one or two room timber cottages or shops.[12] These buildings were mostly replaced throughout the later nineteenth century with more substantial and permanent brick and stone dwellings. This also followed the introduction of tighter building regulations in the 1870s, with the extension of the *Building Act* to cover Carlton in 1872.[13]

The *Sands & Kenny* directory of 1857 identifies occupants of buildings in Bouverie, Cardigan, Drummond, Leicester, Lygon, Queensberry, Rathdowne and Victoria streets. Cardigan and Bouverie streets included

some commercial development with grocers, general stores and butchers listed along with boot makers, coach makers, plumbers and cabinet makers.[14] In 1865, allotments along the western edge of Drummond Street were subdivided for sale, prompting objections by some residents as this portion of the suburb had originally been reserved for public uses.[15]

Princes Park was part of an early large reservation north of the city, set aside by Charles La Trobe, Superintendent of the Port Phillip District, in the 1840s.[16] It subsequently evolved from a grazing ground and nightsoil depository, to a reserve used for recreation and sporting activities. Its establishment can also be understood in the context of a proposal, largely credited to La Trobe, to surround the city of Melbourne with a ring of parks and gardens, including land set aside for public purposes. The result was an inner ring of gardens, including Fitzroy, Treasury, Parliament, Alexandra, Domain and the Royal Botanic Gardens; and an outer ring including Yarra, Albert, Fawkner, Royal and Princes parks. The former were generally more formally designed spaces, intended for passive recreation; while the latter were developed in a less sophisticated manner for both active and passive recreation.[17]

In the later nineteenth century, the use of Princes Park by Carlton sporting clubs was contentious. However the clubs were ultimately granted permissive occupancy, most notably the Carlton Football Club.[18] The 'Blues' had formed in 1864, being one of the earliest Australian Rules Football clubs. They formally occupied part of Princes Park from the late 1870s, having been granted 11 acres in 1878 on which to establish their home ground. The first oval ('Princes Oval') was in the southern area of the park, before moving to the current location further north. Although in occupation of the park, the Blues still played their 'home' games elsewhere in these years, including at the Melbourne Cricket Ground.[19] Of note, Princes Park has also been a premier venue for the recently formed women's football league, the AFLW; and hosted the inaugural game of the competition in February 2017.

Carlton Gardens, later to be associated with the Royal Exhibition Building and international exhibitions, was originally laid out by Edward Latrobe Bateman in the mid-1850s. Further redesign was undertaken in subsequent years, leading up to 1879-1880, when the gardens hosted the International Exhibition of October 1880, and the Royal Exhibition Building (REB) was completed.[20] The REB and Carlton Gardens were inscribed in the World Heritage List in 2004, in recognition of the World Heritage (outstanding universal) values of the place, as derived from it being a surviving 'Palace of Industry' in its original setting, associated with the international exhibition movement of the nineteenth and early twentieth centuries.[21]

By the 1870s, Carlton was a substantially developed residential suburb.[22] Grand terrace rows had been constructed along Drummond Street to the south, including Carolina, Erin and Warwick terraces. On the diagonal Neill Street between Rathdowne and Canning streets, some 43 properties could be counted.[23] Commercial precincts had also developed in Barkly and Lygon streets. The north side of Barkly Street was a small service centre, with a number of timber shops housing grocers and butchers; while the more extensive Lygon Street retail centre was increasingly diverse, accommodating hairdressers, tailors and stationers.[24] Concurrent with this development was the construction of hotels in the suburb, which numbered approximately 80 by 1873.[25] Local bluestone, which was readily available by the 1850s and more reliable than bricks produced at the time, was used in the construction of a relatively high proportion of early buildings, including houses.[26] The main material for the façade of seven of the ten houses constructed in Murchison Street by 1868, for example, was stone,[27] and many of these houses were built by Scottish stonemasons.[28]

In 1876, the Hospital for Sick Children was established in the former residence of Sir Redmond Barry in Pelham Street, to address the significant health issues faced by working class children. Founded by doctors John Singleton and William Smith in 1870, it was reportedly the first paediatric hospital in the southern hemisphere.[29] Between 1900 and 1923, the hospital committee engaged in a large scale building program, constructing pavilions and buildings designed for the hospital's requirements.[30]

While retailing in Carlton is now concentrated around the high street shopping centre of Lygon Street and its cross roads, including Elgin Street, in the nineteenth century, a number of small retail centres developed elsewhere in the suburb, such as in Barkly Street. This was typical of nineteenth century suburban

development, with small collections of shops and local businesses servicing the immediately surrounding residences. The suburb's many hotels, or pubs, provided a space where local residents could socialise away from the home. Likewise, the hall located at the north-west corner of Kay and Canning streets has been a gathering place for different community groups since its construction in 1885-86, including the San Marco in Lamis Social Club.

After first being proposed in the 1890s, the Carlton Baths were opened in February 1916 on the present site, then accessed via Victoria Place to the north, a laneway parallel to Princes Street. The facilities were substantially improved in 1930, and have been subject to more recent development.[31]

The re-subdivision of earlier allotments and small-scale speculative development was also a feature of the second half of the nineteenth century in Carlton. This resulted in some irregular allotment sizes, and consequently atypical building plans and designs, including dwellings with asymmetrical frontages, terraces of inconsistent widths, and row houses off-alignment to the street.[32]

By the late nineteenth century, some distinction had emerged between development in the north and south of the precinct. With the construction of the REB and development of Carlton Gardens, the main thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. These developments complemented the London-style residential squares of the suburb, which were generally anticipated in the early subdivisions, and included University Square, Lincoln Square, Macarthur Square, Murchison Square and Argyle Square. The squares represented valuable open space for both passive and more formal recreation and, despite their small size, also proved popular with local sporting clubs.[33] Nineteenth century curators of the squares included Nicholas Bickford and his successor, John Guilfoyle.[34]

Small workers' cottages tended to be constructed on secondary streets, including narrow ROWs (rights of way) behind larger properties. In the north, modest cottage rows on small allotments were more typical, reflecting the working class demographic of this area of Carlton. However, cottage rows were still named, as evidenced by Canning Street to the north of Kay Street which was occupied by Theresa cottages, Crimple cottages and Henrietta cottages. Such cottages tended to be of three or four rooms, compared to the much larger residences of generally eight rooms to the south.[35]

Carlton's population in the nineteenth century tended to follow the immigration patterns of the broader metropolitan area, that is, one which was predominantly drawn from the British Isles. However, in the early decades of the twentieth century, the demographics of Carlton began to change, with recent arrivals from Eastern Europe including Jewish families.[36] Jewish-operated businesses in Carlton included plumbers, grocers and tailors;[37] and Carlton and Carlton North became centres of Jewish activity and customs.[38] Yiddish was a commonly heard local language.[39] Carlton's status as the centre of Jewish Melbourne continued until around the middle of the twentieth century, after which it shifted to Melbourne's southern suburbs.

The highest profile of the immigrant groups to arrive in Carlton in the post-war period were the Italians, with the suburb becoming known as 'Little Italy'; Greek, Spanish and Lebanese families also arrived in large numbers in this period. Post-war migration had a significant impact on the suburb, not least in the transformation of Lygon Street. In the section between Queensberry and Elgin streets, there were 14 Italian proprietors in 1945, increasing to 47 by 1960, many of whom were restaurant operators.[40] Melbourne's inner suburbs in the post-war period offered cheaper housing and access to manufacturing work, and by 1960 there were an estimated 6,500 Italian residents in Carlton, approximately one quarter of the suburb's population.[41]

The influence of the various migrant groups on the suburb throughout the twentieth century is also evident in the many Jewish and Italian businesses and retailers. Shops, such as kosher butcheries, delicatessens, pizzerias, cafes and cake shops, were important for maintaining culture and connection with communities, beyond the mere supply of foodstuffs.

Carlton was also a centre of so-called 'slum clearance' from the interwar period. The rapid development of the nineteenth century, which had included construction of tiny cottages in rear lanes, was the focus of this activity. The Housing Commission of Victoria (HCV) was most active in this regard, having identified large parts of the suburb as slum reclamation areas. In the 1950s and 1960s, the HCV compulsorily acquired properties, razed them and then redeveloped the sites with new forms of public housing. The first of the low-rise walk up blocks of flats was constructed in Carlton in 1960-61, on the reclamation area bounded by Canning, Palmerston, Nicholson and Elgin streets.[42] Tower estates were also developed in Carlton by the HCV in the 1960s. The Carlton Estate, between Lygon and Rathdowne streets, was the most densely populated, at 247 people per acre.[43] Later, in the 1980s, the renamed Ministry of Housing embarked on a new direction in public housing in Carlton, including refurbishing rather than demolishing existing houses. The Ministry also followed a programme of constructing smaller and less dense infill housing in Carlton, which was well-received. It involved new housing designed by notable architects and intended to be more in sympathy with the historic streetscapes. The area of Carlton in which this early 1980s development occurred was known as the 'Kay Street Reclamation Area'.[44] While parts of Carlton were occupied by professionals and the independently wealthy, much of Carlton's population in the nineteenth century earned their living through skilled and unskilled trades, including in the building industry.[45] The suburb has also had a long association with trade unionism, in part due to the presence of Trades Hall at the corner of Lygon and Victoria streets, the southern entrance to the suburb. Other union and trade related places proliferated nearby.

Other trades and professions in Carlton included bootmakers, with 217 of the latter identified in the suburb in 1885.[46] A concentration of monumental masons and grave decorators in the northern part of the suburb by the end of the nineteenth century also attests to the suburb's connection with the Melbourne General Cemetery.[47]

Factory work was another major employer, although commonly in the small scale manufacturing operations which, from the nineteenth century, were run out of local workshops including in the precinct. Larger-scale industry and manufacturing tended to be located in the south-west of the suburb, and outside the precinct. More generally in Carlton there was insufficient vacant land or available properties on which to develop substantial industrial sites as happened in parts of Fitzroy and Collingwood. Exceptions include the large Carlton & United Brewery complex which was developed from 1858;[48] and larger early twentieth century complexes, such as the Davies Coop textile manufacturing operations in and around Cardigan Street. Both these developments were in the south of the suburb and outside the precinct.

Students have been associated with Carlton since the establishment of the University of Melbourne in the 1850s. However, more affordable tertiary education, and the (then) relatively cheap cost of housing, brought large numbers of students to the suburb from the 1960s.[49] The Royal Melbourne Institute of Technology's (RMIT) expansion into Carlton from its city campus in the 1970s, also increased local student numbers. The Institute embarked on a programme of constructing new buildings and adapting existing ones (often former manufacturing buildings) in the southern area of the suburb, with the new Carlton campus earmarked as a technical college.[50]

The arrival of students in numbers led to another cultural shift in Carlton, as the suburb became synonymous with new and alternative social and artistic movements in literature, film and theatre. La Mama Theatre and the Pram Factory were innovators in the theatrical arts. Australia's first all-Aboriginal acting company, Nindethana (or 'Ours') was founded by Jack Charles, Joyce Johnson and Bob Maza at the Pram Factory in 1971, and also had associations with La Mama.[51] The latter was established in a former printing works in Faraday Street 1967.[52] The Deutscher Fine Art gallery was established in a purpose built addition behind a Victoria villa residence in Drummond Street in the mid-1980s.The suburb was also documented in popular film and television.

Carlton was additionally a focus of the early conservation movement in Melbourne. The Carlton Association was established in 1969, with a focus on urban issues including opposition to the slum clearance work of the HCV.[53] The Builders Labourers' Federation (BLF), a Trades Hall affiliated union with a long association with

Carlton, was also involved in the early fight to protect Carlton's heritage. This was through the use of 'green bans' and strike action to protect the built heritage at development sites.[54]

Another highly active group, the Carlton Residents Association (CRA) was formed in 1995, this time in response to a University of Melbourne proposal to develop terrace houses in Faraday and Cardigan streets.[55] The CRA is still active and engaged in issues to do with heritage and amenity in the suburb.

The rise of the educated and activist demographic in Carlton in the later twentieth century speaks to yet another transformation of the suburb, including gentrification and an increase in owner-occupiers over renters. Historic buildings and houses were restored, and property values increased. More intensified residential development, or pressures to develop, also resulted from the increased land values. There were also, from the 1970s and 1980s, some celebrated new residential and institutional developments in the suburb, by noted contemporary architects.

1.2 Description

The extent of the Carlton Precinct is identified as HO1 in the planning scheme maps.

The Royal Exhibition Building and Carlton Gardens, together with the World Heritage Environs Area precinct (HO992), adjoin the precinct to the south-east; the University of Melbourne and Melbourne General Cemetery adjoin to the north-west.

Significant and contributory development in the precinct dates from the mid nineteenth century through to the interwar period, although Victorian development predominates. Some places of heritage value are also outside this date range.

The precinct is mainly residential, but with commercial streets and historic shops and hotels scattered throughout, including to street corners. Former small scale manufacturing and industrial development, mainly in the form of single workshops, and fewer larger factory complexes than the broader suburb are also located in the precinct.

The precinct incorporates a broad range of dwelling types, including modest single storey cottages, terrace rows on narrow allotments, larger single storey dwellings, two-storey terraces in pairs and rows, some very large three-storey terraces, and villas on more generous allotments. Generally, development in the north tends to be modest in size, and more substantial in the south.

The precinct typically has buildings of one and two-storeys, with three-storeys more common in the south, particularly on Drummond Street. Building materials include brick and rendered masonry, with some timber, and a relatively high proportion of stone buildings. The stone and timber buildings generally date from the 1850s and 1860s. Other characteristics of residential buildings include hipped roofs with chimneys and often with parapets; verandahs with decorative cast iron work and tiled floors; iron palisade fences on stone plinths to front property boundaries; limited or no front and side setbacks; lower-scale rear wings to larger terraces and dwellings; and long and narrow rear yards. Vehicle accommodation is generally not visible from principal streets, but more common to rears of properties, with rear lane access.

Residential streets can have consistent or more diverse heritage character. Examples of the former include parts of Canning Street with intact rows of single-storey terraces, and the southern end of Drummond Street with long rows of large two-storey terraces. The more diverse streets have a greater variety of building and allotment sizes, and dwelling heights, styles, materials and setbacks. Examples include the streets located between Carlton and Elgin streets, and Kay and Pitt streets in the north of the precinct. The diversity reflects development extending over a long period within a single street.

Another precinct characteristic are buildings with no setbacks and pointed or sharply angled corners, located to the junction of streets which meet at sharp angles; and those which return around corners with canted or

stepped facades. Irregular allotment plans, including those associated with later re-subdivision of the early Government allotments, have also given rise to buildings which diverge from the norm in their form and siting.

Development on lanes to the rears of properties is another precinct characteristic, including occasional historic outhouses such as water closets, stables and workshops. Rear boundary walls vary, with many original walls removed or modified to accommodate vehicle access.

In the post-war period, the impact of the Italian community is also evident. Dwellings were often rendered, original verandahs replaced with simple awnings on steel posts, and steel windows introduced to facades.

Commercial buildings in the precinct are typically two-storey, of brick or rendered masonry, with no setbacks, and intact first floor (and upper level) facades and parapets. Many ground floor facades have been modified, but some original or early shopfronts survive, as do iron post-supported verandahs with friezes, including return verandahs to street corners. Commercial streets or sections of streets include Lygon, Elgin, Rathdowne, Nicholson, Faraday and Grattan streets.

The small scale manufactories of the precinct tended to take the form of single workshops or small buildings, sometimes located in residential streets or more often to the rears of the streets, and accessed by rights of way. Such buildings were often of brick, of one or two storeys, and occasionally larger; and of utilitarian character and design.

Historic civic development including the former police station, post office and court house, is located on Drummond Street near the intersection with Elgin Street. Other non-residential development located on or near the perimeter of the precinct includes Trades Hall, Queen Elizabeth Maternal & Child Health Centre, the original site of the Royal Children's Hospital, Carlton Gardens Primary School, Carlton Baths and St Jude's Church.

Social and economic developments of the latter decades of the twentieth century, associated with changing inner Melbourne demographics and rising land values, have wrought physical changes to the precinct. These are evidenced in extensions and additions to dwellings, and conversion of historic manufacturing and industrial buildings to residential, commercial and other uses. Large scale residential buildings and apartment blocks have also been constructed on development sites.

1.2.1 Pattern of development

The street layout of the precinct demonstrates the overall subdivision pattern established in the official surveys of the 1850s. This includes a hierarchical and generally regular grid of wide and long north-south and east-west running streets, with secondary streets and a network of lanes. In terms of allotment sizes, the general pattern is one of finer grain to residential streets, and coarser grain to principal streets and roads.

Breaking with the regular street grid are several streets on the diagonal, including Barkly, Neill and Keppel streets. The private re-subdivision of the early Government allotments also gave rise to some narrow streets and smaller allotments, as occurred for example in Charles and David streets. Charles Street is distinguished in this context as a narrow street with bluestone pitchers, and a high proportion of intact modest cottages.

Lanes provide access to the rears of properties, and also act as minor thoroughfares, providing pedestrian and vehicle access between streets and through dense residential blocks.

The wide, straight and long streets of the precinct have a sense of openness due to their width, and afford internal views and vistas, as well as views out of the precinct. Views to the dome of the Royal Exhibition Building are afforded from the west on Queensberry Street, with other views of the World Heritage site from streets running west of Rathdowne Street, and south of Grattan Street.

Important nineteenth century roads or boulevards are located on the boundaries of the precinct, including Victoria Parade and Nicholson Street.

In terms of infrastructure, streets in the precinct variously retain bluestone kerbs and channels, while lanes generally retain original or relayed bluestone pitchers and central drains.

1.2.2 Parks, gardens and street plantings

Public parks and smaller public squares or gardens within or immediately adjoining the precinct, are another legacy of the nineteenth century surveys and subdivisions. The latter were influenced by London-style squares and include Argyle, Murchison, Lincoln, Macarthur and University squares, with residential development laid out around the squares. Murchison and Macarthur squares remain largely surrounded by the associated nineteenth century residential development. Argyle Square in part retains its historic surrounds, although less so on the west side where Cardigan Street is not included in the precinct. University Square retains less of its original surrounds and context, as does Lincoln Square. All of the squares in the precinct largely retain their original boundaries. These five squares provide evidence of early town planning in Carlton, having been conceived as urban spaces in the 1850s and formally gazetted in the 1860s.

Princes Park is wholly within the precinct, albeit located north-west of the main precinct area. The park extends for approximately 39 hectares, stretching for two kilometres along the east side of Royal Parade. Princes Oval, Carlton Football Club's home ground and headquarters, is located in the centre of the park, with sporting fields to the south and passive recreation areas to the north. The park combines treed areas and open space, with the latter providing generous vistas across the park, including views of the established plantings and tree rows lining pathways and bordering the park. Surviving nineteenth century plantings include elm rows and avenues, Moreton Bay Figs, and River Red Gums. Later plantings include Canary Island Palm rows, the Princes Park Drive plantation, and various Mahogany Gums. Historic buildings include the Park Keeper's cottage (1885), tennis pavilion (1926), and north and south sports pavilions (1937).

The landscapes of the Melbourne General Cemetery and Carlton Gardens are located outside the precinct boundary, but are visible from within the precinct.

Several of the principal streets have mature street or median plantings, including Keppel, Grattan, Cardigan, Canning and Drummond streets.

1.3 Statement of Significance

Carlton Precinct (HO1) is of local significance. It satisfies the following criteria:

- Criterion A: Importance to the course or pattern of our cultural or natural history (historical significance).

- Criterion E: Importance in exhibiting particular aesthetic characteristics (aesthetic/architectural significance).

- Criterion G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons (social significance).

What is significant?

Carlton Precinct was developed from the mid-nineteenth century as part of the extension of Melbourne to its north during a period of significant population growth. Significant and contributory development in the precinct

dates from the mid nineteenth century through to the interwar period, although Victorian development predominates. Some individual places of heritage value are also outside this date range.

The precinct is mainly residential, with some commercial streetscapes and buildings scattered throughout. There is some institutional development, and some small-scale former manufacturing and industrial development. Various parks, gardens and squares, and mature street plantings and rows, are also components of significant development in the precinct.

There are areas in the precinct which display different built form characteristics. For example, commercial/retail development on Lygon and Elgin streets differs to the nearby fine-grained residential cottages and smaller terrace rows, and these in turn differ to the grander Boom style terraces and villas in the south of the suburb. It is also difficult to put clear boundaries around these different historic character areas, as the beginning and end of such development is not always evident. This is due to different periods and forms of development occurring in geographical proximity in the precinct. The different development is also historically integrated and related, and all part of the large and diverse Carlton Precinct.

The following are the identified 'key attributes' of the precinct, which support the assessed significance:

- Typical nineteenth century building characteristics including:

  - Use of face brick and rendered masonry building materials, with timber and bluestone indicating earlier buildings.

  - Hipped roof forms with chimneys and parapets; verandahs with decorative cast iron work and tiled floors; iron palisade fences on stone plinths; and limited or no front and side setbacks.

- Later development as evidenced in Edwardian and interwar buildings.

- Typically low scale character, of one and two-storeys, with some larger three-storey buildings.

- Streets of consistent scale, or with greater scale diversity incorporating modest and larger buildings.

- Streets of consistent historic character, contrasting with those of more diverse character.

- Streets which are predominantly residential and others which are predominantly commercial.

- Historic shops and hotels distributed across the precinct, including prominently located corner hotels in residential streets.

- Importance of Lygon Street, one of inner Melbourne's most iconic commercial streets.

- Views from lanes to historic outbuildings and rears of properties, providing evidence of historic property layouts.

- Buildings which diverge from the norm in their form and siting, constructed to irregular street intersections with sharp corners, and on asymmetrical allotments.

- Nineteenth and early twentieth small scale workshops in some residential streets, and to the rears of streets and accessed via ROWs.

- Limited in number but larger manufacturing buildings dating from the nineteenth through to the early twentieth century.

- 'Layers' of change associated with phases of new residents and arrivals, including Eastern Europeans, Jewish and Italian immigrants, and students of the 1960s and 1970s.

- Nineteenth century planning and subdivisions as evidenced in:

- Hierarchy of principal streets and lanes.

- Generally regular grid of wide, straight and long north-south and east-west streets, with secondary streets and a network of lanes.

- Pattern of finer grain allotment sizes to residential streets, with coarser grain to principal streets and roads.

- Lanes which provide access to rears of properties and act as important minor thoroughfares.

- Distinctive small public squares, influenced by London-style development, including Macarthur Square, Murchison Square, Argyle Square, Lincoln Square and University Square.

- Importance of Princes Park as one of La Trobe's historic ring of parks and gardens surrounding Melbourne.

- Mature street plantings and tree rows.

- Principal streets characterised by their width and open character, with vistas available along their length; these are sometimes distinguished by later central medians and street tree plantings.

- Views of the Royal Exhibition Building and Carlton Gardens from the west on Queensberry Street, and from other streets west of Rathdowne Street and south of Grattan Street.

- Historic street materials including bluestone kerbs and channels, and lanes with original or relayed bluestone pitchers and central drains.

- Vehicle accommodation which is generally not visible from principal streets, but more common to rears of properties, with rear lane access.

How is it significant?

Carlton Precinct is of historical, aesthetic/architectural and social significance to the City of Melbourne.

Why is it significant?

Carlton Precinct is of **historical significance**, as a predominantly Victorian-era precinct which reflects the early establishment and development of Carlton, on the northern fringe of the city. It was planned on the basis of early 1850s surveys undertaken during Robert Hoddle's tenure as Surveyor General, with the first residential allotments located to the north of Victoria Street. The precinct retains a comparatively high level of intactness, and a very high proportion of pre-1900 buildings, including terrace (row) housing, complemented by historic shops, former mainly small-scale manufacturing and industrial buildings, institutions and public buildings. Surviving 1850s and 1860s buildings in particular attest to the precinct's early development. Parks and squares, including University Square, Macarthur Square, Murchison Square, Lincoln Square and Argyle Square, also provide evidence of early planning. Princes Park is of historical significance, having been reserved in the 1840s by Superintendent of the Port Phillip District, Charles La Trobe. This visionary action resulted in a ring of parks and gardens surrounding inner Melbourne, of which Princes Park is a stand out example. Part of the park, and later specifically Princes Oval, has been the home of the Carlton Football Club since the late 1870s. By the late nineteenth century, some distinction had emerged between development in the north and south of the precinct. Modest cottages and terrace rows on small allotments were more typical of the north, reflecting the historic working class demographic of this area of Carlton. The suburb is also home to a number of important institutions, namely Trades Hall, the first Royal Children's Hospital and the Queen Elizabeth Maternal Health centre. In the south, the proximity to the city and, notably, the prestige associated with the Royal Exhibition Building (REB) and Carlton Gardens, and the International Exhibitions of the 1880s was reflected in grander residential development. The World Heritage Listing of the REB and Carlton Gardens

in 2004 was in recognition of the outstanding universal values associated with this site and its role in the international exhibition movement of the nineteenth and early twentieth centuries. In the later twentieth century, Carlton was the focus of early conservation activism and campaigns to save historic buildings and streetscapes, many of which survive in the precinct but were being impacted by the Housing Commission of Victoria's slum clearance work and public housing construction programme. The precinct is also significant for its historical and ongoing association with the Woiwurrung (Wurundjeri) and Boonwurrung groups of the Kulin Nation, the Traditional Owners of the land, as well as other Aboriginal groups whose members have links to the area. Former generations of Aboriginal people inhabited the precinct area in the pre-contact period, while later generations continue to live, meet and re-connect in Carlton as part of the continuing 'internal migration' of Aboriginal people across Australia.

Carlton Precinct is of **historical and social significance** for its later 'layers' of history and culture, including an ongoing connection with migrant groups. The arrival of people from Eastern Europe in the early twentieth century, followed by Italian immigrants, wrought significant change to the precinct. Lygon Street evolved into an iconic inner Melbourne commercial strip, historically valued by Melburnians for its Italian culture and colour. In the 1960s and 1970s, students also moved into Carlton in great numbers, with the suburb becoming synonymous with new and alternative social and artistic movements. This cultural awakening had wider ranging impacts on Australian arts, including literature and theatre. Carlton, in turn, has been well documented in popular culture, and featured in film and television. Princes Park is also of social significance, being highly valued by the community for providing opportunities for passive recreation and more formal sporting activities; and as the home of the Carlton Football Club.

The **aesthetic/architectural significance** of the Carlton Precinct predominantly rests in its Victorian-era development, including terrace and row housing, commercial and manufacturing buildings, complemented by more limited Edwardian and interwar development. There are also some notable modern developments by contemporary architects. The pattern of nineteenth century subdivisions and land uses is reflected in the dense residential streetscapes, with commercial buildings in principal streets and sections of streets, and historic shops and hotels to residential street corners. Nineteenth century planning is also evident in the regular grid of wide, straight and long north-south and east-west streets, with secondary streets and a network of connecting lanes. The latter are demonstrably of nineteenth century origin and function, and continue to provide access to the rears of properties, as well as performing the important role of minor thoroughfares through dense residential blocks. This reinforces the 'permeable' character and pedestrian nature of the precinct. Residential development in the precinct is also significant for its diversity, with a variety of building and allotment sizes, and dwelling heights, styles, materials and setbacks. Streetscapes can have consistent heritage character, or more diverse character, reflecting stop-start bursts of building activity, changing styles and dwelling preferences, and later re-subdivision. Aesthetically, the principal streets are distinguished by central medians and tree plantings, with a sense of openness due to their width, and vistas available along their length. The parks and smaller squares, influenced by London-style development, also enhance the aesthetic significance.

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[1] This precinct citation refers to individual heritage places, some of which are included in the Victorian Heritage Register or individually listed in the Schedule to the Heritage Overlay, which are wholly or partly located within the precinct boundary, or adjoin it. Historical development outside the precinct boundary is also referred to. This recognises that adjoining development, and individual places, contribute to an understanding of the precinct's evolution and in some cases were influential in the history of the precinct. They also demonstrate important historical attributes or characteristics which are shared with the precinct.

[2] As shown in pre-1750s EVC NatureKit, Department of Environment, Land, Water and Planning, see https://www.environment.vic.gov.au/biodiversity/naturekit accessed 9 April 2019.

[3] Extent Heritage, *City River Aboriginal Cultural Narrative, f*or City of Melbourne, 2018, p. 17.

[4] S Canning and F Thiele, *Indigenous cultural heritage and history within the Metropolitan Melbourne Investigation Area, f*or the Victorian Environmental Assessment Council, 2010, p. 21-2.

[5] S Jackson, L Porter, L Johnson, *Planning in Indigenous Australia: From imperial foundations to postcolonial futures,* Routledge, London, 2017. p. 116.

6   Extent Heritage, Traditional Owners engagement, December 2018 to February 2019.

7   *Argus*, 22 November 1849, p. 2.

8   'Plan of the City of Melbourne and its extension northwards', Charles Laing, 1852, held at State Library of Victoria and Marjorie J. Tipping, 'Hoddle, Robert (1794–1881)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, http://adb.anu.edu.au/biography/hoddle-robert-2190/text2823, published first in hardcopy 1966, accessed online 29 June 2015.

9   'Plan of the Extension of Melbourne called Carlton', Surveyor-General's Office, 12 November 1853, held at State Library of Victoria.

10   *Age*, 17 October 1857, p. 2.

11   Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 17.

12   Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 21.

13   *Argus*, 25 October 1872, supplement, p 1.

14   *Sands & Kenny* directory, 1857.

15   Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 19.

16   G. Whitehead, *Princes Park Cultural Heritage Study*, 1999, p. 2.

17   See Victorian Heritage Register citation for Yarra Park (VHR 2251).

18   G. Whitehead, *Princes Park Cultural Heritage Study*, p. 7, *The Argus,* **4 September,1890, p. 10.**

19   See http://www.blueseum.org/tiki-index.php?page=Princes%20Park, 5 June 2015.

20   See Victorian Heritage Register citation for Royal Exhibition Building and Carlton Gardens (VHR H1501).

21   UNESCO World Heritage 'Justification for inscription'.

22   *Sands & McDougall* directory, 1873

23   *Sands & McDougall directory, 1873.*

24   *Sands & McDougall* directory, 1873, City of Melbourne rate books, Smith Ward, 1874, rate nos 2111-2118 (for example), VPRS 5708/P9, Volume 13, Public Record Office Victoria.

25   Hotel listings for Carlton, *Sands & McDougall directory, 1873.*

26   City of Melbourne Heritage Precincts Project (draft), Meredith Gould Architects 2004, p. 14.

27   City of Melbourne rate books, Smith Ward, 1868, rate nos 2501-2510, VPRS 5708/P9, Volume 7, Public Record Office Victoria, and based on extant bluestone houses on Murchison Street.

28   Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 31

29   Peter Yule (ed.), *Carlton: a History*, Melbourne University Press, Carlton, 2004, p. 337.

30   Peter Yule, *The Royal Children's Hospital: a history of faith, science and love*, Halstead Press, Rushcutter's Bay, 1999, p. 101.

31   *Argus*, 12 February 1916, p. 18; *Age*, 21 February 1930, p. 12.

32   See for examples, buildings at 8 Palmerston Place, 280-284 Drummond Street and examples on MMBW detail plan no. 1190.

33   'The City and Suburban Reserves, II. Carlton,' *Argus* 14 March 1883, p.8.

34   John Guilfoyle was the brother of William Guilfoyle, Director of Melbourne's Botanic Gardens; see G. Whitehead, *Civilising the City: A History of Melbourne's Public Gardens*, p.115.

35   Based on a comparison of residences in Kay Street and Drummond Street: City of Melbourne rate books, Volume 29, 1890, Victoria Ward, rate nos 2721-2756 and Smith Ward, rate nos 1730-1760, VPRS 5708/P9, Public Record Office Victoria.

36   Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 38.

37   *Sands & McDougall directory*, 1890.

38   Pam McLean and Malcolm Turnbull, in Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, pp. 59-60.

39   As quoted in Pam McLean & Malcolm Turnbull, in Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, pp. 60.

40   F Lancaster Jones, 'Italian Population of Carlton: a Demographic and Sociological Survey, PhD thesis, 1962, as referenced in Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 85.

41   F Lancaster Jones, 'Italian Population of Carlton: a Demographic and Sociological Survey, PhD thesis, 1962, as referenced in Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 85.

42   'Twenty-third annual Report of the Housing Commission Victoria, for the period 1 July 1960 to 30 June 1961', 1961, Parliament of Victoria Library, p. 14.

43   Peter Mills, *Refabricating the towers*: T*he genesis of the Victorian Housing Commission's high--rise estates to 1969*, Thesis submitted for Doctor of Philosophy, School of Philosophical, Historical and International Studies, Faculty of Arts, Monash University, 2010, p. 290.

44   Housing Commission Victoria, 'Annual Report 1979-80', 1980, F D Atkinson, Government Printer, p. 19, Victorian Parliamentary Library.

45   Carlton Forest Group, 'Among the Terraces: Work in Carlton', Carlton Forest Project, North Carlton, c. 1987, p. 6.

[46]   Katie Holmes, 'Among the Terraces: Work in Carlton', Carlton Forest Group, Ability Press, c. 1987, p. 5.

[47]   *Sands & McDougall directory*, 1900.

[48]   D Sloane and J Sullivan, The Carlton Brewery. Research Report, School of Architecture, University of Melbourne, 1966.

[49]   Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, pp. 134, 138.

[50]   Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, pp. 92-3.

[51]   Maryrose Casey, *Creating Frames: Contemporary Indigenous Theatre 1967-1990*, University of Queensland Press, 2004, p. 63.

[52]   Bill Garner, in Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 199

[53]   David Beauchamp and Frank Strahan, 'Fighting for Carlton', in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, pp. 156-157.

[54]   Gordon McCaskie, 'The Voice of the Working Classes – Trades Hall and the union movement', in Peter Yule (ed.), Carlton: A History, Melbourne University Publishing, Carlton, 2005, p. 427.

[55]   Sue Chambers, 'The Community Takes Action – Carlton Residents Association', in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, p. 166.

ATTACHMENT F   **CARLTON HERITAGE REVIEW - ADDITIONAL RECOMMENDATIONS**

F 1

ATTACHMENT F   **CARLTON HERITAGE REVIEW - ADDITIONAL RECOMMENDATIONS**

CARLTON HERITAGE REVIEW

LOVELL CHEN

MEMORANDUM

TO	~~Molly Wilson,~~ City of Melbourne	FROM	Lovell Chen
RE	Carlton Heritage Review – additional recommendations	DATE	October 2021 (updated February 2023)

The memorandum below presents recommendations for changes to the Heritage Overlay, building gradings and the findings of the additional assessments undertaken between May and July 2020 as part of the Carlton Heritage Review. The memorandum was updated in February 2023 to remove references to recommended changes that have been implemented through Amendment C396.

One place ~~Places~~ within the Carlton Heritage Review Study area which ~~have~~ has been addressed through the separate Amendment C396 Heritage Category Conversion ~~are~~ is included ~~below~~at the end of this memorandum. ~~This incorporates gradings reviews and addressing/mapping corrections. Amendment C396 was exhibited in February 2021.~~

Assessment recommendations

Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A (February 2020, amended May 2021)~~March 2022	Recommend-ed grading / HO	Issue	Recommendation reason
17-21 Argyle Place South HO1	Yes Contributory	Contributory HO1	Addressing	Update addressing in Heritage Places Inventory to apply contributory grading to 17 Argyle Place South only. 17 Argyle Place South is a two-storey Victorian residence, and a contributory grading is appropriate. The late twentieth building at 19-21 is not of heritage value.

LOVELL CHEN

Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020,~~ ~~amended May 2021)~~March 2022	Recommend-ed grading / HO	Issue	Recommendation reason
245-249 Cardigan Street 101612 HO34	Yes Significant	Contributory HO1	Review grading	Include in HO1 as **contributory** property. HO34 is a single property and comprises three separate Victorian-era residences, constructed 1872-1874, with visible alterations. HO34 is included in the Heritage Places Inventory ~~Part A~~ as significant. Given the extent of change, it is recommended that contributory is a more appropriate category for these buildings and that HO1 be extended to include 245-249 Cardigan Street. The heritage buildings contribute to HO1, as they demonstrate the mix of built form which characterised Carlton in the nineteenth century. It is recommended that HO34 be deleted from 43.01 and 245-249 Cardigan Street be incorporated into HO1 as contributory. **Contributory**

LOVELL CHEN

Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend-ed grading / HO	Issue	Recommendation reason
251-257 Cardigan Street 104450 No Heritage Overlay	Yes Significant	Contributory HO1	Review grading	Included incorrectly in ~~Part A~~ Inventory as significant. This property is not currently in the HO. Include in Heritage Overlay in HO1 precinct as **contributory** building. Substantial c. 1860s hotel building which retains its form and upper level openings, with alterations at ground floor and additions to rear (1990s). It remains legible as a substantial corner hotel building from the mid-nineteenth century. It has historical value at a local level, as an early hotel in the suburb. It is of representative value at a local level, retaining characteristics of mid-nineteenth century hotel buildings, including the splayed corner entrance, understated detailing including quoins to corners and string courses articulating floor level, and narrow window openings at first and second floor levels. The previous D grading translates to a contributory grading, and

LOVELL CHEN

Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend -ed grading / HO	Issue	Recommendation reason
				this is considered appropriate. The property is currently separated from the mapped extent of HO34 by a laneway. The schedule currently identifies the extent of HO34 as '245-257 Cardigan St, Carlton', which differs from the mapped extent. The property at 251-257 Cardigan Street is of sufficient heritage value to warrant an HO control. It is proposed to extend the boundaries of HO1 to include this property as a contributory building. The HO1 mapping and the Heritage Places Inventory should be updated to reflect this. **Contributory**
374-386 Cardigan Street, Carlton including only 378, 380 and 382 Cardigan Street, 242	Yes	Contributory HO1	Addressing Review grading	Panel recommended an amendment to the Heritage Places Inventory February 2020 ~~Part A.~~ **Contributory**

LOVELL CHEN

Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend -ed grading / HO	Issue	Recommendation reason
Palmerston Street and 21 and 23 Waterloo Street HO1				
38 Dorritt Street HO1	Yes	Contributory HO1	Review grading	Panel recommended an amendment to the Heritage Places Inventory February 2020 ~~Part A.~~ **Contributory**
7 Drummond Place 102599 HO1	No	Contributory HO1	Review grading	Two storey brick nineteenth century brick residence, gable roof, laneway location. Demonstrative of density of development in Carlton during nineteenth century, which included development in laneways. Heritage Places Inventory to be updated to identify 7 Drummond Place as a contributory place within HO1. **Contributory**
10-14 and 16-20 Drummond Place HO1	Yes (18-20) Contributory	Non- contributory HO1	Review grading	Graded building demolished and replaced with modern development constructed at property in c. 2017.

LOVELL CHEN

Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend -ed grading / HO	Issue	Recommendation reason
56 Drummond Street 102773 HO1	Yes Contributory	Significant HO1	Review grading	Two storey terrace residence. Compares with Victorian terrace residences in Carlton which are significant buildings. **Significant**
~~92-94, 96 and 98 Drummond Street (92-94 and 96 Drummond street) 510624, 510625, 510626 HO1~~	~~Yes (98) Contributory No (92-94, 96)~~	~~Significant HO1~~	~~Address-ing Review grading~~	~~Three addresses for one building. All three property addresses should be listed as significant in the Heritage Places Inventory.~~ ~~This is a c. 1884 school hall, constructed as part of the St Andrews Gaelic Church complex, believed to have been to a design by architect Leonard Terry of Terry & Oakden. The 1850s church was demolished in the c. 1930s. Religion and religious places are an important historical theme in Carlton.~~ ~~92-94 and 96 Drummond Street were included in Amendment C396. These properties had been incorrectly omitted from Amendment C258 and the Heritage Places Inventory.~~ ~~Significant (all)~~

LOVELL CHEN

Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020,~~ ~~amended~~ ~~May~~ ~~2021)~~March 2022	Recommend -ed grading / HO	Issue	Recommendation reason
153 Drummond Street Carlton HO1	Yes	Contributory	Review Grading	Panel recommended an amendment to the Heritage Places Inventory February 2020 Part A. **Contributory**
280-286 Drummond Street (4 terraces) 102730 102729 102728 102727 HO1	No	Contributory HO1	Review grading	280-284 Drummond Street – terrace row of three residences, constructed c. 1873. Row has undergone some alterations, including addition of central wing walls. Compares with other Victorian-era terrace residences in HO1. 286 Drummond Street – shop constructed c. 1878. Shopfront altered. Demonstrative of important phase of development in Carlton in the mid-late nineteenth century. **Contributory (all)**
47-49 Elgin Street 103065 HO1	No	Contributory HO1	Review grading	The 1984 Carlton study map shows this building as C graded. Relatively intact two-storey brick interwar office/warehouse, constructed in c. 1940 (BA 47/9 Elgin Street, BA

LOVELL CHEN

Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend -ed grading / HO	Issue	Recommendation reason
				21680, 26 November 1940 – Erection of building). Demonstrates historical theme of small-scale manufacturing development in the suburb. **Contributory**
52 Faraday Street 512796 HO1	No	Non-contributory HO1	Review grading	Constructed as an extension to 54 Faraday Street in c. 1984. Not of heritage value. **Non-contributory**
54 Faraday Street 512797 HO1	No	Contributory HO1	Review grading	Two-storey rendered brick dwelling with visible chimney, dating from c. 1910s **Contributory**
185-187 Faraday - 103686 HO1	Yes Significant	Significant HO1	Review gradings	185-7 Faraday Street is significant in Heritage Places Inventory ~~Part A~~. This grading is confirmed. An unusually ornate two-storey rendered Victorian commercial building with moulded detailing. Substantially intact at first floor level, with Serlian window arrangement flanking central pilastered bay at first floor level, rosettes and dentils below overhanging cornice. Ground floor alterations

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Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend -ed grading / HO	Issue	Recommendation reason
				existed at time of original study. Ground floor altered, but retains original quoining at either end and plinths to original shop fronts. **Significant**.
189-193 Faraday - 103688 HO1	Yes Significant	Non-contributory HO1	Review gradings	189-193 Faraday Street is significant in the Heritage Places Inventory ~~Part A~~. Two-storey interwar warehouse building. Extensively altered since original study, including removal of all multi-paned windows at ground and first floors, alteration to original entry, and creation of two large new openings at ground floor. Alterations to building since the 1985 study have diminished an understanding of the original presentation of the building. It is recommended this is downgraded to non-contributory. **Non-contributory**
195-199 Faraday Street 103687	No	Non-contributory HO1	Review grading	Three-storey interwar warehouse/factory building, with detailing

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Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend-ed grading / HO	Issue	Recommendation reason
HO1				including porthole windows at western end. This building has been significantly altered since original study, including rendering of face brick and changes to openings. Alterations to building since the 1985 study have diminished an understanding of the original presentation of the building. **Non-contributory.**
10-14 Grattan Place 515606 HO1	No	Contributory HO1	Review grading	Pair of simple two-storey brick residences from c. 1885-1890. Demonstrate modest residential development in laneways in Carlton during the nineteenth century. **Contributory (both 10 and 14)**
89-109 Grattan Street, Carlton including only 101-103, 105 and 107-109 Grattan Street (including 40-44	Yes	Significant HO1	Addressing Review Grading	Panel recommended an amendment to the Heritage Places Inventory ~~February 2020 Part A.~~ Significant

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Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend -ed grading / HO	Issue	Recommendation reason
Grattan Street) HO1				
4 and 6 O'Connell Lane 106988 HO1	No	Contributory HO1	Review grading	Shown as A graded on 1984 study map, likely as a result of being at rear of terrace row at 186-196 Drummond Street. Also 4 O'Connell Lane (110802). Building appears to be a workshop/garage of c. 1910s construction (CoM Building Application Index, 12.12.1918, new coach house BA 1712.). Building now has two street addresses: 4 and 6 O'Connell Lane. **Contributory. (both 4 and 6)**
5-21 Pelham Street HO81	No	Former Children's Hospital site. Princess May Pavilion, Nurses Home and Administrati on Building: significant Three Victorian terraces to	Addressing	Due to different significance categories within the site, the HO is to be classed as a precinct. Different significance categories have been identified across the Heritage Overlay, as detailed in HO81- Former Children's Hospital Precinct citation. A map of the HO has been

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Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend -ed grading / HO	Issue	Recommendation reason
		Drummond Street: contributory 1980s townhouses and 1990s office developmen t: non-contributory HO81		prepared showing the significance categories.
60 Pelham Street 107558 HO1	No	Contributory HO1	Review grading	Part of simple two-storey Victorian terrace row at 60-70 Pelham Street. Nos 64-70 graded D/contributory. The whole row should be contributory, some alterations. Demonstrates typical residential development in nineteenth century Carlton, and contributes to HO1. **Contributory**
62 Pelham Street 107557 HO81	No	Contributory	Review grading	As above. **Contributory**
61 University Street 109570	No	Non-contributory HO1	Review grading	This building was constructed in c. 1990 and does not contribute to the

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Address/ Property ID/HO number	Included in Heritage Places Inventory ~~Part A~~ ~~(February 2020, amended May 2021)~~March 2022	Recommend -ed grading / HO	Issue	Recommendation reason
HO1				heritage values of the precinct. Non-contributory

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Amendment C396 places in Carlton Heritage Review study area

Address/ Property ID/HO number	Included in Heritage Places Inventory 2022 (Amended January 2023)Part A (February 2020, amended May 2021)	Recommend -ed grading / HO	Issue	Recommendation reason
16 Barkly Street/1-13 Elgin Street 103051 HO1	No	Contributory HO1	Addressing	Part of Amendment C396. Contributory gradings applies to the single-storey nineteenth century cottage at this address, which faces Barkly Street, and not to the adjoining industrial building/motor garage, which appears to also be part of the address.
18-22 Cardigan Street 101708, 664003, 664004 HO35	Yes Significant	Contributory HO35	Review grading	Part of Amendment C396. HO35 is significant; the individual properties have been graded as contributory, reflecting their relatively simple form and detailing in the Carlton context. Citation prepared as part of Carlton Heritage Review. Contributory
334-344 Drummond Street HO45	No	Significant HO45	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
112 Faraday Street	Yes Contributory	Contributory HO1	Addressing /mapping	Part of Amendment C396 Mapping corrected as part of Amendment C396 to

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Address/ Property ID/HO number	Included in Heritage Places Inventory 2022 (Amended January 2023)Part A (February 2020, amended May 2021)	Recommend -ed grading / HO	Issue	Recommendation reason
HO1				remove HO57 from 112 Faraday Street and apply HO1 to 112 Faraday Street.
249-263 Faraday Street HO57	No	Significant HO57	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
2-40 Lygon Street HO663	No	Significant HO663	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
98-126 Lygon Street HO406	No	Significant HO406	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
320 Lygon Street (rear building) 106209 HO1	No (rear building) Yes (320 Lygon Street) Contributory	Non-contributory (rear building) Contributory (320 Lygon Street) HO1	Review grading (rear building)	Part of Amendment C396. Grading review applies to rear building, previously graded C in 1985 study. Two storey brick skillion roofed structure, possibly a workshop dating from the interwar period (c. late 1920s). Recent aerial photography (Nearmap) confirms the existence of a structure which broadly

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Address/ Property ID/HO number	Included in Heritage Places Inventory 2022 (Amended January 2023)Part A (February 2020, amended May 2021)	Recommend-ed grading / HO	Issue	Recommendation reason
				appears to that shown in the 1985 BIF. A brick structure is visible on the 1896 MMBW plan, although the form of this building is not known. A rate book entry for 1929 notes a 'brick house + factory' at the 320 Lygon Street property. The word 'factory' is written in pencil, perhaps indicating a recent use or construction (CoM rate book, 1929, Smith Ward, rate no. 1071). This building is not visible from the public domain and its level of intactness is unable to be ascertained. Its lack of visibility means its ability to contribute to the heritage precinct is unable to be ascertained. Due to this, a grading for this place cannot be confirmed. Contributory grading still applies to 320 Lygon Street. **Contributory**

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Address/ Property ID/HO number	Included in Heritage Places Inventory 2022 (Amended January 2023)Part A (February 2020, amended May 2021)	Recommend -ed grading / HO	Issue	Recommendation reason
331-335 Lygon Street HO1	No	Significant HO1	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
414-422 Lygon Street HO1	No	Significant HO1	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
16-26 Orr Street HO70	No	N/A	Mapping corrected.	Addressed as part of Amendment C396. Building has been demolished. Remove HO70 16-20 Orr Street from the Heritage Overlay.
180 Palmerston Street (178-204 Queensberry Street) HO976	No	Significant HO976	Omitted from C258	Part of Amendment C396. Includes: • 180 Palmerston Street (Church of All Nations and Organ) • 180A Palmerston Street (Church Hall). Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
221-239 Palmerston Street HO65	No	Significant HO65	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the

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Address/ Property ID/HO number	Included in Heritage Places Inventory 2022 (Amended January 2023)Part A (February 2020, amended May 2021)	Recommend -ed grading / HO	Issue	Recommendation reason
				exhibited Amendment C258 Heritage Inventory.
19 Queens-berry Street HO87	No	Significant HO87	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
21 Queens-berry Street HO482	No	Significant HO482	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
23 Queens-berry Street HO482	No	Significant HO482	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
59 Queens-berry Street HO90	No	Significant HO90	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
106-108 Queens-berry Street HO96	No	Non-contributory HO1	Review grading D in individual HO	Reviewed as part of Amendment C396. Downgraded as heritage building has been demolished and replaced with a modern apartment building. Amendment C396 recommendation to delete HO96, and the

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Address/ Property ID/HO number	Included in Heritage Places Inventory 2022 (Amended January 2023)Part A (February 2020, amended May 2021)	Recommend -ed grading / HO	Issue	Recommendation reason
				property to remain in HO1 as non-contributory. Non-contributory
29-31 Rathdowne Street HO809	No	Significant HO809	Review grading D in individual HO	Citation prepared for Carlton Heritage Review and exhibited as part of Amendment C396. Former manufacturing building, constructed in 1919 as a factory for George Khyat's Continental Suspender Manufacturing Company, is of local historical and aesthetic significance. It is distinguished by its tall two-storey form, red brick and render materiality. Significant
35 Rathdowne Street HO992	No	Non-contributory HO992	Addressing /mapping	Part of Amendment C396 Mapping corrected as part of Amendment C396 to remove HO809 from 35 Rathdowne Street and apply HO992 World Heritage Environs Area Precinct to 35 Rathdowne Street
107-123 Rathdowne Street (107 and 109	Yes (111-123 Rathdowne Street) Significant	Significant (107-109) Non-contributory (Modern	Addressing /review grading	Reviewed in Amendment C396. Recommendation for 107-109 Rathdowne Street to be 'child' address. Intact

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Address/ Property ID/HO number	Included in Heritage Places Inventory 2022 (Amended January 2023)Part A (February 2020, amended May 2021)	Recommend -ed grading / HO	Issue	Recommendation reason
Rathdowne Street) 108158 HO992		townhouse developmen t) HO992		two-storey Victorian-era terrace pair. Modern townhouse development does not have heritage value. As per C396 review: Pair of grand two-storey terraces, distinguished by elaborate parapets. The pair are associated with the historical development of more substantial dwellings in this area of Rathdowne Street, following the construction of the royal exhibition building in 1880. The pair are in a prime position directly opposite the Royal Exhibition Building. Significant
768-804 Swanston Street	No	Non-contributory HO1	Addressing /mapping	Mapping corrected as part of Amendment C396
25 Victoria Place HO1	No	Contributory HO1	Omitted from C258	Reviewed as part of Amendment C396 as contributory. Victoria Art Statue Store. Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.

LOVELL CHEN

Punt Road Oval (Richmond Cricket Ground)

Heritage Review

Methodology Report

Prepared for the City of Melbourne

27 October 2021,
updated February 2023

GML

Acknowledgement of Country

At Context GML we acknowledge that we work and live on the land of the Kulin. We know that this land was never ceded, and we respect the rights and interests of Australia's first people in land, culture, and heritage. We acknowledge their Elders past and present and support the concepts of voice, treaty and truth in the Uluru Statement from the Heart.

Report Register

The following report register documents the development and issue of the report entitled Punt Road Oval (Richmond Cricket Ground) Heritage Review, undertaken by Context GML in accordance with its quality management system.

Job Number	Issue Number	Notes/Description	Issue Date
2846	1	Draft Report	19 July 2021
2846	2	Final Report	30 July 2021
2846	3	Final Report, incorporating WWCHAC review	27 October 2021
2846	4	Post-Panel (Amendment C405) revisions	6 October 2022
2846	5	Revised Methodology Report per Amendment C405 Panel Report	23 February 2023

Quality Assurance

The report has been reviewed and approved for issue in accordance with the Context GML quality assurance policy and procedures.

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Contents

Addendum

Date prepared: 17 February 2023

This addendum documents the changes incorporated to the Punt Road Oval (Richmond Cricket Ground) Heritage Review 2021 (the Review), in response to the Melbourne Planning Scheme Amendment C405melb *Carlton Heritage Review & Punt Road Oval Heritage Review: Panel Report*, 29 November 2022. The Review was undertaken by Context (now GML Heritage) in 2021–22. The following components of the Review were updated in response to the panel's recommendations:

- Punt Road Oval (Richmond Cricket Ground) Heritage Review: Methodology Report, October 2021
  - Punt Road Oval (Richmond Cricket Ground) Citation
  - Punt Road Oval (Richmond Cricket Ground) Statement of Significance

These volumes were prepared by GML Heritage in 2021-22. Amendment C405melb was prepared by the City of Melbourne to implement the recommendations in the Carlton Heritage Review November 2021 and the Punt Road Oval (Richmond Cricket Ground) Heritage Review October 2021. Amendment C405melb was placed on exhibition from 24 February to 31 March 2022. Three of the submissions received were relevant to the Punt Road Oval. A panel hearing was held from 3 to 7 October 2022, and the Panel delivered its report on 29 November 2022.

The Review reflects the expert and independent option of heritage consultants GML Heritage.

The following changes were made to the Review in response to the panel's recommendations:

10. Amend the Statement of Significance for the Punt Road Oval (HO1400), as shown in Appendix E6 to:

    a. Update the elements that contribute to the significance of the place under 'What is Significant?

    b. Update the discussion in 'Why is it significant? 'to reference that cricket ceased being played at the ground in 2011; and clarify its social and aesthetic significance.

    c. Remove reference to significance in association with Thomas Wentworth Wills.

11. Amend the Heritage Overlay Schedule 1400 to provide for external paint controls only for the Jack Dyer Stand 1913-14 and 1927 wing.

Executive Summary

Introduction

In June 2021, Melbourne City Council engaged Context to carry out a Heritage Review of the Punt Road Oval (Richmond Cricket Ground). Context was re-engaged in September 2021 following review of the Citation for Punt Road Oval (Richmond Cricket Ground) by the Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation. The findings of the Review will support a future Planning Scheme Amendment, administered under the Victorian *Planning and Environment Act (1987).*

The purpose of the project was to undertake a full heritage review of the Punt Road Oval (Richmond Cricket Ground). The Review also considered Punt Road Oval (Richmond Cricket Ground) within the context of HO2 East Melbourne & Jolimont Precinct.

Key findings and recommendations

The findings of the Review are presented in the individual place citation for Punt Road Oval (Richmond Cricket Ground).

HO2 East Melbourne & Jolimont Precinct

The Review determined that it was appropriate to include Punt Road Oval in the Statement of Significance for HO2 East Melbourne & Jolimont Precinct, because of the historical connections of this area of land with Yarra Park. The Review also determined that Punt Road Oval (Richmond Cricket Ground) met the threshold for a 'significant heritage place' within HO2 in accordance with the category definitions in Local Planning Policy Clause 22.05 of the Melbourne Planning Scheme for heritage places outside the Capital City Zone. Because Punt Road Oval is not part of a collection or group of buildings or places, and in accordance with the definition for significant streetscapes, the Review determined that Punt Road Oval was not located within a Significant streetscape.

Notwithstanding the above, to ensure the statement of significance be listed in the Schedule to Clause 43.01 (Heritage Overlay) entry for Punt Road Oval and be an incorporated document to the Melbourne Planning Scheme, it is recommended that Punt Road Oval be removed from HO2 and be made an individual Heritage Overlay.

Mapping and curtilage

Remove Punt Road Oval (Richmond Cricket Ground) from HO2. (Map No. 09ho).

Punt Road Oval (Richmond Cricket Ground)

Significance

In this Review, Punt Road Oval (Richmond Cricket Ground), Punt Road, East Melbourne, was assessed as being significant as an individual place. The Review found Punt Road Oval (Richmond Cricket Ground), Punt Road, East Melbourne, to be of local historical, representative, aesthetic, social, and associative significance to the City of Melbourne. A full citation including a Statement of Significance was therefore prepared for the place.

It is recommended that Punt Road Oval (Richmond Cricket Ground) be made an individual Heritage Overlay. To this end it is recommended that:

- Punt Road Oval be made an individual Heritage Overlay in the Schedule to Clause 43.01 (Heritage Overlay)

- the statement of significance for Punt Road Oval (Richmond Cricket Ground) be listed in the entry for Punt Road Oval in the Schedule to Clause 43.01 (Heritage Overlay)

- the statement of significance for Punt Road Oval (Richmond Cricket Ground) be an incorporated document to the Melbourne Planning Scheme.

Mapping and curtilage

The Heritage Overlay polygon for Punt Road Oval (Richmond Cricket Ground) should extend to the Punt Road Oval ~~property~~ boundary including the small areas of land within the Punt Road Oval ~~property~~ boundary not currently included in the HO2 boundary, and extend to include the small section of parkland in the southeast corner removed from HO2 (see Figure 3.1). Applying the Heritage Overlay polygon to the Punt Road Oval ~~property~~ boundary is consistent with the general direction in PPN01 for curtilages and Heritage Overlay polygons. Extending the curtilage to include the additional area of parkland in the south east corner is important for ensuring an appropriate setting for the place is retained and for ensuring its significant landmark qualities are retained and protected.

To this end, the following is recommended:

- Apply the new Heritage Overlay to the extent of Punt Road Oval (Richmond Cricket Ground) and the small section of parkland to the southeast removed from HO2 and include the small areas of land within the Punt Road Oval ~~property~~ boundary not previously included in HO2.

- Amend the name on the Heritage Overlay Map (Map No. 09ho) to: 'Punt Road Oval (Richmond Cricket Ground)'.

Schedule to Clause 43.01 (Heritage Overlay)

Punt Road Oval (Richmond Cricket Ground) should be made an individual Heritage Overlay with the statement of significance included in the Schedule to Clause 43.01 (Heritage Overlay) and made an incorporated document to the Melbourne Planning Scheme. Recognition of the Aboriginal history and significance of the Punt Road Oval (Richmond Cricket Ground) should be reflected in the Schedule to Clause 43.01 (Heritage Overlay) of the Melbourne Planning Scheme by adding a 'Yes' in the ninth column 'Aboriginal heritage place?'. External paint controls should be applied for the Jack Dyer Stand 1913-14 and 1927 wing.

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017	Prohibited uses permitted?	Aboriginal heritage place?
HO1400 ~~tbc~~	Punt Road Oval (Richmond Cricket Ground), Punt Road, East Melbourne **Statement of Significance:** Punt Road Oval (Richmond Cricket Ground) ~~October~~ February 2023~~2021~~	Yes Jack Dyer Stand 1913-14 and 1927 wing	No	No	No	No	No	Yes

Adoption of Punt Road Oval (Richmond Cricket Ground) Heritage Review

It is recommended that Melbourne City Council adopts the Punt Road Oval (Richmond Cricket Ground) Heritage Review:

- Methodology Report
- Methodology Report Appendix 1 Place Citation and Statement of Significance for Punt Road Oval (Richmond Cricket Ground).

1 Introduction

This report details the methodology for the Punt Road Oval (Richmond Cricket Ground) Heritage Review (the Review).

The Review commenced in June 2021 and concluded in July 2021. In August 2021, the City of Melbourne requested a review of the Punt Road Oval (Richmond Cricket Ground) citation by the Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation. The citation was subsequently revised to incorporate feedback produced by the Wurundjeri Woi Wurrung Corporation reviewers for the City of Melbourne in September 2021.

1.1 Purpose

The purpose of the project was to undertake a full Heritage Review (the Review) of Punt Road Oval (Richmond Cricket Ground), Punt Road, East Melbourne. The Review also considered Punt Road Oval (Richmond Cricket Ground) within the context of HO2 East Melbourne & Jolimont Precinct.

The findings of the Review will support a future Planning Scheme Amendment, administered under the Victorian *Planning and Environment Act (1987).*

1.2 Project background

The Richmond Cricket Ground & Pavilion, Yarra Park, was assessed in the East Melbourne & Jolimont Conservation Study, 1983. The place had heritage protection following implementation of the recommendations of the East Melbourne & Jolimont Conservation Study from the 1980s. It is located with Heritage Overlay HO2 East Melbourne & Jolimont Precinct.

It was previously included in the City of Melbourne's Heritage Places Inventory as a C-graded building with no streetscape grading. At the time of finalising this report, it was not included in the City of Melbourne Heritage Places Inventory.

The heritage grading for the Richmond Cricket Ground and Pavilion should have been converted from the previous A to D system to a contemporary Significant, Contributory, Non-Contributory category system and included in the Heritage Places Inventory through *Amendment C258 Heritage Policies Review and West Melbourne Heritage*. However, it was omitted from Amendment C258 in error.

Heritage consultants Lovell Chen undertook the Amendment C258 heritage grading conversion. The Richmond Cricket Ground & Pavilion was included in the spreadsheet of properties given to Lovell Chen as part of the desktop review for Amendment C258, listed as Punt Road Oval with a building grading of C. Attachment 4 to Lovell Chen's expert evidence to the Amendment C258 Panel shows that Lovell Chen reviewed the building category as Significant and that they noted that it has been 'Associated with Richmond Cricket Club since the mid-1850s, and with the Richmond Football Club (home of the Tigers) since the 1880s. Of historical and social significance. Also has an Edwardian grandstand'.

The City of Melbourne is undertaking a follow-up amendment to Amendment C258 called *Amendment C396 Finalisation of the Heritage Places Inventory*. The Richmond Cricket Ground and Pavilion has also been omitted from Amendment C396 in error.

1.3 Study area

Figure 1.1 The study area for the Punt Road Oval (Richmond Cricket Ground) Heritage Review. (Source: City of Melbourne)

The study area is contiguous with the property boundary for Punt Road Oval (Richmond Cricket Ground). The Review and site investigations considered the study area and its surrounds. Related features immediately adjacent to the boundary were noted, including the Jack Dyer statue and Jack Dyer Foundation Wall of Honour to the west of the site.

1.4 Limitations

The project was undertaken in a short timeframe as required by the City of Melbourne.

The limitations arising from COVID-19 government health restrictions impacted the ability to carry out some historical archival research. This included being unable to look at the Reserve file held by the Department of Environment, Land, Water and Planning (DELWP) at their Knox office because visitors were not permitted in the office and all staff were working remotely.

Contact was made with Richmond Football Club (via phone and email) to request access to the Punt Road Oval. Permission from Richmond Football Club to access the site did not eventuate.

The available timeframe did not allow for an assessment of Aboriginal cultural values or a comprehensive assessment of social values.

1.5   Project team

The Review was carried out by Dr Christina Dyson, Dr Helen Doyle, Dr Kim Roberts and Juliet Berry. The contextual and place histories for the individual place citation were prepared by historian Dr Helen Doyle with assistance from Sophia Hanger.

1.6   Acknowledgements

We acknowledge the assistance of Anita Brady in relation to resources for comparative analysis.

1.7   Shortened forms

DELWP   Department of Environment, Land, Water and Planning

HERMES   Victoria's Heritage Database supported by Heritage Victoria

HO   Heritage Overlay

MMBW   Melbourne and Metropolitan Board of Works

PPN01   Planning Practice Note 1—Applying the Heritage Overlay (DELWP, August 2018)

PROV   Public Record Office Victoria

SLV   State Library Victoria

VHD   Victorian Heritage Database

VHR   Victorian Heritage Register

2 Methodology

2.1 Introduction

The Review has been undertaken in accordance with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013* (the Burra Charter) and Planning Practice Note 1 'Applying the Heritage Overlay' (DELWP, August 2018) (PPN01).

The approach was developed to fulfil the key tasks set out in the brief:

- Clarify the place name.

- Undertake a full heritage review of the Richmond Cricket Ground and Jack Dyer Stand.

- Prepare a full citation.

- Recommend changes if any to the Schedule to Clause 43.01 (Heritage Overlay).

- Review the statement of significance for HO2 East Melbourne & Jolimont Precinct and revise the statement of significance if required.

- Recommend a heritage category using the current Significant, Contributory, Non-contributory system.

2.2 Scope

The Review involved the following tasks:

- Review of the East Melbourne and Jolimont Conservation Study, 1983.

- Historical research, using accessible primary and secondary resources (for example, public records, historical maps and images, online sources, published sources). The aim of the research was to:

    − determine the reservation date and details for the sporting ground

    − clarify the site name

    − determine an establishment date for the oval

    − determine build dates for the stands and other structures and/or key phases of development

    − determine owners at key development stages, builders or architects, if possible

    − determine any significant associations

    − clarify extent of changes

    − determine the historical themes the place is connected to.

- A site inspection around the full site (external areas only) and surrounding areas. This was aimed at identifying and photographing key site features that appeared to be early or directly associated with the historic layout and use of the place, and that appeared to retain a high level of integrity. The site inspection also considered the visibility and prominence of the place from outside its boundaries, in order to understand streetscape presence and contribution.

- Comparative analysis of the place against key themes identified through the historical research and field survey.

- Assessment of the heritage value of the place using the recognised heritage criteria included in PPN01.

- Preparation of a full citation for the place, in accordance with PPN01, using the template provided by the City of Melbourne. The citation includes:

  – a cover sheet

  – the address and City of Melbourne Property ID

  – clear representative images of the place

  – a small locational map

  – a place history with historical images and plans where available

  – a place description and statement about integrity

  – a comparative analysis

  – an assessment against the recognised criteria

  – recommendations, including for the Schedule to Clause 43.01

  – a table showing gradings for the place from previous studies

  – a statement of significance.

- Review of the precinct citation for the East Melbourne and Jolimont Precinct (HO2) in Heritage Precincts Statements of Significance February 2020 (Incorporated Document, Schedule to Clause 72.04).

- Assigning an appropriate building category and streetscape grading for the place, with reference to the definitions in Clause 22.05 of the Melbourne Planning Scheme for 'Significant', 'Contributory' and 'Non-contributory' places and 'Significant' or 'Non-contributory' streetscapes.

- Review of the citation by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation.

2.3 Resources

A wide range of general history sources and local history sources were consulted as part of the Review. This included published sources (both primary and secondary resources), but also archival material. The chief holdings consulted included State Library Victoria (books, maps and plans, historical photographs; other digitised records, Victorian Government Gazette online); Public Record Office Victoria; digitised newspapers; Landata (historic aerial photographs); and historical photographs from publicly accessible online collections.

A range of online sources were also utilised for research, including the Encyclopedia of Melbourne, Victorian Places, and the Australian Dictionary of Biography.

2.4 Criteria

Consistent with PPN01, the assessment of the heritage value of the Punt Road Oval (Richmond Cricket Ground) used the following recognised heritage criteria:

Criterion A: Importance to the course or pattern of our cultural or natural history (historical significance).

Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history (rarity).

Criterion C: Potential to yield information that will contribute to understanding our cultural or natural history (research potential).

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

Criterion E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

Criterion G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

2.5 Review components

The Review involved the preparation of a full citation and statement of significance for Punt Road Oval (Richmond Cricket Ground) (discussed here in Section 2.5.1) and a review of the statement of significance for HO2 East Melbourne & Jolimont Precinct (discussed below in Section 2.5.2).

2.5.1 Citation for Punt Road Oval (Richmond Cricket Ground)

The citation for the Punt Road Oval (Richmond Cricket Ground) includes the following components:

Historical context and place history

The contextual history is drawn from 'Thematic History: A history of the City of Melbourne's urban environment' by Context Pty Ltd (2010), and historical information in the East Melbourne & Jolimont Precinct statement of significance (Melbourne Planning Scheme Incorporated Document: Heritage Precincts Statements of Significance, February 2020). The contextual history includes two new historical themes of particular relevance to the study area, but which are not sufficiently addressed in the existing thematic history — Australian Rules football, and Grandstands and pavilions.

The place history is broadly chronological. It includes a history of the use and development of Punt Road Oval and of the place components. The contextual and place histories informed the assessment of historical, representative, social and associative significance.

Description

This section provides a description of the place as a whole, its setting, and its component parts. A site survey was carried out to inform the description. Build dates and sequences of development and change were supported by the place history.

Integrity

This section summarises changes and relative intactness of the place as a whole and of the Jack Dyer Stand in particular. It includes a statement of the extent to which the place and the Jack Dyer Stand retain the ability for their heritage values to be appreciated and understood.

Comparative analysis

Comparative analysis was undertaken to substantiate significance of the place. The comparative analysis draws on other similar places within the City of Melbourne in the Heritage Overlay or on the Victorian Heritage Register. Where directed by the contextual history of the place, the comparative analysis was also expanded to include examples in other municipalities and examples on the Victorian Heritage Register where these places had a similar history or represented comparable historical themes. The main references for comparative analysis were the Hermes and Victorian Heritage databases.

Significance assessment

In accordance with PPN01, heritage places may be identified as meeting either the threshold of 'State Significance' or 'Local Significance'. Places of local significance includes those places that are important to a particular community or locality. PPN01 advises that an assessment of whether a place meets the local or State threshold should be determined in relation to recognised heritage criteria, as listed in Section 2.4.

In those criteria, the term 'our cultural or natural history' should be understood as the City of Melbourne's or East Melbourne and Jolimont's cultural or natural history.

A discussion was prepared for each of the criteria considered to meet the threshold of local significance, and presented in the Statement of Significance.

The Heritage Council of Victoria's *Guidance on Identifying Places and Objects of State-Level Social Value in Victoria* (2019) were adopted as the best approach in assessing local social significance.

Statement of significance

A statement of significance was prepared for Punt Road Oval because it was found to meet the threshold of the Significant category against at least one criterion.

The statement of significance was prepared in accordance with the Burra Charter using the PPN01 criteria and applying the thresholds of local or state significance. The statement of significance responds to and is structured in the format recommended by PPN01, as follows:

> *What is significant? – This section should be brief, usually no more than one paragraph or a series of dot points. There should be no doubt about the elements of the place that are under discussion. The paragraph should identify features or elements that are significant about the place, for example, house, outbuildings, garden, plantings, ruins, archaeological sites, interiors as a guide to future decision makers. Clarification could also be made of elements that are not significant. This may guide or provide the basis for an incorporated plan which identifies works that many be exempt from the need for a planning permit.*

> *How is it significant? – Using the heritage criteria above, a sentence should be included to the effect that the place is important. This could be because of its historical significance, its rarity, its research potential, its representativeness, its aesthetic significance, its technical significance and/or its associative significance. The sentence should indicate the threshold for which the place is considered important.*

> *Why is it significant? – The importance of the place needs to be justified against the heritage criteria listed above. A separate point or paragraph should be used for each criterion satisfied. The relevant criterion should be inserted in brackets after each point or paragraph. Each point or paragraph, for example "(Criterion G)".*

Elements that contribute to the significance of the place are noted in the statement.

2.5.2 HO2 East Melbourne & Jolimont Precinct

Review of HO2 citation

The existing precinct citation for HO2 was reviewed following the heritage assessment of Punt Road Oval (Richmond Cricket Ground). The precinct citation review had three objectives:

1. To confirm whether Punt Road Oval should be retained in HO2.

2. To assign a category of 'Significant', 'Contributory' or 'Non-contributory' to the Punt Road Oval within the context of HO2.

3. To revise the statement of significance for HO2 in relation to Punt Road Oval, if required.

Grading categories

Assigning a heritage category of Significant, Contributory or Non-contributory to the Punt Road Oval within the context of the HO2 East Melbourne and Jolimont Precinct used the definitions established for the three categories in Clause 22.05 of the Melbourne Planning Scheme for heritage places outside the Capital City Zone.

Significant

A significant heritage place is individually important at state or local level, and a heritage place in its own right. It is of historic, aesthetic, scientific, social or spiritual significance to the Significant heritage place municipality. A significant heritage place may be highly valued by the community; is typically externally intact; and/or has notable features associated with the place type, use, period, method of construction, siting or setting. When located in a heritage precinct a significant heritage place can make an important contribution to the precinct.

Contributory

A contributory heritage place is important for its contribution to a heritage precinct. It is of historic, aesthetic, scientific, social or spiritual significance to the heritage precinct. A contributory heritage place heritage place may be valued by the community; a representative example of a place type, period or style; and/or combines with other visually or stylistically related places to demonstrate the historic development of a heritage precinct. Contributory places are typically externally intact, but may have visible changes which do not detract from the contribution to the heritage precinct.

Non-contributory

A non-contributory place does not make a contribution to the cultural significance or historic character of the heritage precinct.

Streetscape grading

The Review considered the streetscape contribution of Punt Road Oval to HO2. 'Streetscapes' are defined as follows in Clause 22.05 of the Melbourne Planning Scheme:

A streetscape is a collection of buildings along a street frontage. When referred to in relation to a precinct, a streetscape typically contains a majority of buildings which are categorised significant or contributory. (Clause 22.05)

A 'significant streetscape' is defined as follows in Clause 22.05 of the Melbourne Planning Scheme

Significant streetscapes are collections of buildings outstanding either because they are a particularly well preserved group from a similar period or style, or because they are a collection of buildings significant in their own right. (Clause 22.05)

2.5.3 Mapping and curtilage

PPN01 provides guidance on defining curtilages and Heritage Overlay polygons for heritage places and associated land. It states the following in regard to the mapping of heritage places:

The Heritage Overlay applies to both the listed heritage item and its associated land. It is usually important to include land surrounding a building, structure, tree or feature of importance to ensure that any development, including subdivision, does not adversely affect the setting, context or significance of the heritage item. The land surrounding the heritage item is known as a 'curtilage' and will be shown as a polygon on the Heritage Overlay map. In many cases, particularly in urban areas and townships, the extent of the curtilage will be the whole of the property (for example, a suburban dwelling and its allotment).

The area abuts the boundary of HO194 for Yarra Park. Yarra Park is also registered on the Victorian Heritage Register (H2251) and therefore subject to the provisions of the *Heritage Act 2017*.

Figure 2.1 The existing map in the Melbourne Planning Scheme for Map No. 09ho shows the Richmond Cricket Ground as part of HO2. The dark pink colour indicates the grading of Significant.

A locational map is included at the start of the individual place citation. A locational map also accompanies the Statement of Significance for Punt Road Oval (Richmond Cricket Ground), Punt Road, East Melbourne. The recommendations for the curtilage and mapping are addressed in Section 3.2.2.

3   Findings and recommendations

3.1   HO2 East Melbourne and Jolimont Precinct

3.1.1   Statement of significance

The Review determined that Punt Road Oval was appropriately included in the Statement of Significance for HO2 because of the historical connections of this area of land with Yarra Park. The Review also determined that Punt Road Oval (Richmond Cricket Ground) met the threshold for a 'significant heritage place' within HO2 in accordance with the category definitions in Local Planning Policy Clause 22.05 of the Melbourne Planning Scheme for heritage places outside the Capital City Zone. Because Punt Road Oval is not part of a collection or group of buildings or places, and in accordance with the definition for significant streetscapes, the Review determined that Punt Road Oval was not located within a Significant streetscape.

The previous recommendation of the Review (in July 2021) was to retain Punt Road Oval as part of HO2 East Melbourne & Jolimont Precinct and for it to be assigned the category 'Significant' in the Heritage Places Inventory for HO2 East Melbourne & Jolimont Precinct, in accordance with the category definitions in Local Planning Policy Clause 22.05 of the Melbourne Planning Scheme.

In October 2021, DELWP advised the City of Melbourne that it would be unlikely to support a separate statement of significance for Punt Road Oval being included in the entry for HO2 in the Schedule to Clause 43.01 (Heritage Overlay), because this would not be consistent with the situation for other significant places within HO2.

Pursuant to the advice from DELWP to the City of Melbourne in October 2021, to ensure the statement of significance can be listed in the Schedule to Clause 43.01 (Heritage Overlay) entry for Punt Road Oval and be an incorporated document to the Melbourne Planning Scheme, it is now recommended that Punt Road Oval be removed from HO2 and be made an individual Heritage Overlay.

3.1.2   HO2 Mapping and curtilage

Remove Punt Road Oval (Richmond Cricket Ground) from HO2 (Map No. 09ho).

3.2   Punt Road Oval (Richmond Cricket Ground)

3.2.1   Significance

In this Review, Punt Road Oval (Richmond Cricket Ground), Punt Road, East Melbourne, was assessed as being significant as an individual place. The Review found Punt Road Oval (Richmond Cricket Ground), Punt Road, East Melbourne, to be of local historical, representative, aesthetic, social, and associative significance to the City of Melbourne. A full citation, including a Statement of Significance, was therefore prepared for the place.

Rather than assigning it the category of Significant within HO2 East Melbourne & Jolimont Precinct, it is recommended that Punt Road Oval (Richmond Cricket Ground) be made an individual Heritage Overlay. To this end it is recommended that:

- Punt Road Oval be made an individual Heritage Overlay in the Schedule to Clause 43.01 (Heritage Overlay)

- the statement of significance for Punt Road Oval (Richmond Cricket Ground) be listed in the entry for Punt Road Oval in the Schedule to Clause 43.01 (Heritage Overlay)

- the statement of significance for Punt Road Oval (Richmond Cricket Ground) be an incorporated document to the Melbourne Planning Scheme.

3.2.2 Mapping and curtilage

The Heritage Overlay polygon for Punt Road Oval (Richmond Cricket Ground) should extend to the Punt Road Oval ~~property~~ boundary including the small areas of land within the Punt Road Oval ~~property~~ boundary not currently included in the HO2 boundary, and extend to include the small section of parkland in the southeast corner removed from HO2 (see Figure 3.1). The boundary defines the area occupied by the Richmond Football Club; on the Punt Road and Brunton Avenue sides, the area follows the cyclone wire fencing that separates the area taken up by the football ground from the road.

Applying the Heritage Overlay polygon to the Punt Road Oval ~~property~~ boundary is consistent with the general direction in PPN01 for curtilages and Heritage Overlay polygons. Extending the curtilage to include the additional area of parkland in the south east corner is important for ensuring an appropriate setting for the Oval is retained and for ensuring the significant landmark qualities of the Punt Road Oval are retained and protected.

To this end, the following is recommended:

- Apply the new Heritage Overlay to the extent of Punt Road Oval (Richmond Cricket Ground) and the small section of parkland to the southeast removed from HO2 and include the small areas of land within the Punt Road Oval ~~property~~ boundary not previously included in HO2.

- Amend the name on the Heritage Overlay Map (Map No. 09ho) to: 'Punt Road Oval (Richmond Cricket Ground)'.

Figure 3.1 Detail of VicPlan map with the Heritage Overlay layer visible. The dashed blue outline denotes the Punt Road Oval ~~property~~ boundary as shown on VicPlan. The boundary defines the area occupied by the Richmond Football Club; the area follows the fencing that separates the area taken up by the football ground from the road, ~~which aligns with the property boundary in the City of Melbourne's mapping system~~. Note the small 'lip' of land in the south east corner in the existing HO2 boundary. This area of parkland and all land within the Punt Road Oval ~~property~~ boundary are recommended for inclusion in the new Heritage Overlay for Punt Road ~~Oval .~~ Oval. (Source: VicPlan, https://mapshare.vic.gov.au/vicplan//)

3.2.3 Schedule to Clause 43.01 (Heritage Overlay)

Punt Road Oval (Richmond Cricket Ground) should be made an individual Heritage Overlay with the statement of significance included in the Schedule to Clause 43.01 (Heritage Overlay) as an incorporated document to the Melbourne Planning Scheme.

Recognition of the Aboriginal history and significance of the Punt Road Oval (Richmond Cricket Ground) should be reflected in the Schedule to Clause 43.01 (Heritage Overlay) of the Melbourne Planning Scheme by adding a 'Yes' in the ninth column 'Aboriginal heritage place?' External paint controls should be applied for the Jack Dyer Stand 1913-14 and 1927 wing.

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017	Prohibited uses permitted?	Aboriginal heritage place?
HO 1400tbc	Punt Road Oval (Richmond Cricket Ground), Punt Road, East Melbourne **Statement of Significance:** Punt Road Oval (Richmond Cricket Ground) October February 20232021	Yes Jack Dyer Stand 1913-14 and 1927 wing	No	No	No	No	No	Yes

3.2.4   Adoption of Punt Road Oval (Richmond Cricket Ground) Heritage Review

That Melbourne City Council adopts the Punt Road Oval (Richmond Cricket Ground) Heritage Review:

- Punt Road Oval (Richmond Cricket Ground) Heritage Review—Methodology Report, October February 20232021 (Methodology Report)

- Methodology Report Appendix 1 Place Citation and Statement of Significance for Punt Road Oval (Richmond Cricket Ground), October February 20232021.

3.2.5   Future work

A future heritage review for East Melbourne and Jolimont should include an assessment of Aboriginal cultural values for the Punt Road Oval (Richmond Cricket Ground).

A future heritage review for East Melbourne and Jolimont should include review of the citation for HO2 East Melbourne & Jolimont Precinct.

Appendices

Appendix 1

Statement of Significance for Punt Road Oval (Richmond Cricket Ground) and Ceitation

Punt Road Oval (Richmond Cricket Ground), East Melbourne

SITE NAME:	Punt Road Oval (Richmond Cricket Ground)
STREET ADDRESS:	Punt Road, East Melbourne
PROPERTY ID:	110265
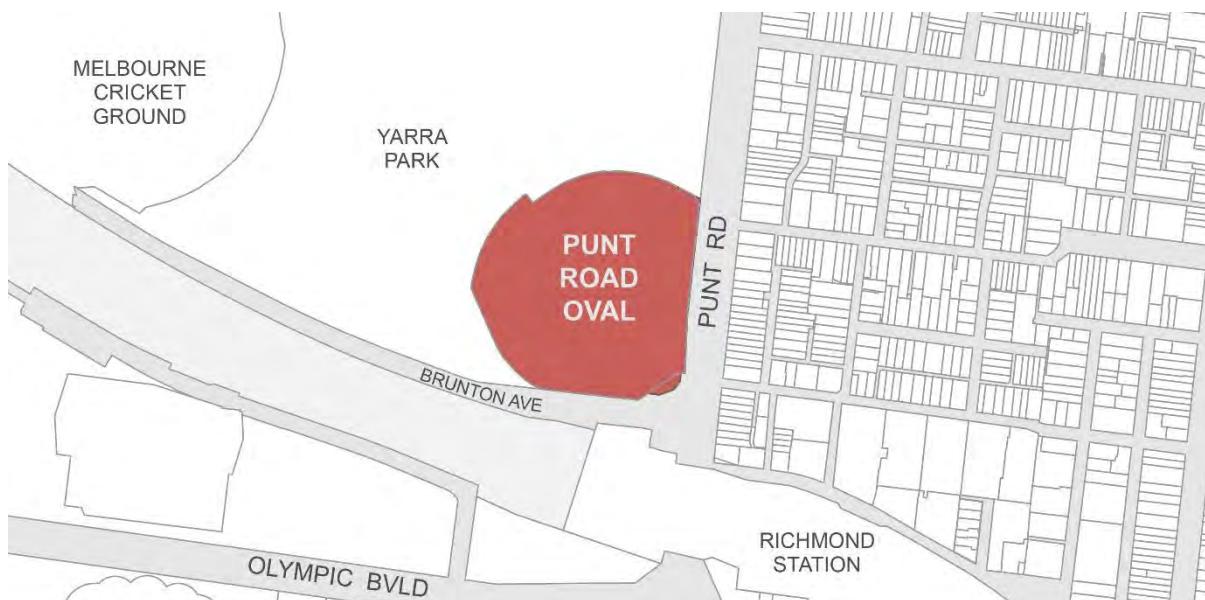
SURVEY DATE:	June–July 2021	SURVEY BY:	Context
PLACE TYPE:	Individual Heritage Place	**EXISTING HERITAGE OVERLAY:**	HO2 East Melbourne & Jolimont Precinct
PROPOSED CATEGORY:	Significant	**FORMER GRADE:**	C
DESIGNER / ARCHITECT / ARTIST:	Thomas Watts & Son, Frank Stapley, AC Leith & Bartlett, Suters Architects	**BUILDER:**	Click or tap here to enter text.
DEVELOPMENT PERIOD:	Victorian Period (1851–1901) Federation/Edwardian Period (1902–c1918)	**DATE OF CREATION / MAJOR CONSTRUCTION:**	1855–56; 1913–14 and 1927; 1938; 2011

THEMES

ABORIGINAL THEMES:	DOMINANT SUB-THEMES:
Not investigated	

HISTORICAL THEMES:	DOMINANT SUB-THEMES:
Enjoying the City	Public recreation
	Grandstands and pavilions (NEW)
	Australian Rules Football (NEW)

RECOMMENDATIONS

Recommended as Significant within HO2 (East Melbourne & Jolimont Precinct). Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individually Significant place.

Extent of overlay: To the property Punt Road Oval boundaryies and a small section of Yarra Park to the southeast of the Punt Road Oval, East Melbourne. Refer to map.

SUMMARY

Punt Road Oval (Richmond Cricket Ground) is located within the southeast corner of Yarra Park, East Melbourne. Punt Road Oval is part of the traditional territory of the Wurundjeri Woiwurrung people of the East Kulin Nation. When British settlers arrived in the mid-1830s Yarra Park was occupied as an East Kulin living area and meeting place and a *ngarrga* (dance) and ceremonial ground. In 1853 land in Yarra Park was set aside for the Richmond Cricket Club. The ground was fenced, cleared and levelled in 1856, and the first cricket game played that same year. Football was first played at the ground in 1858. The ground has been associated with the present-day Richmond Football Club since 1884. The place comprises the oval grassed playing field, and grassed embankments on the south and east sides and northeast corner of the site. The earliest surviving building at the site is the brick Edwardian Jack Dyer Stand, built in 1913–14 to a design by architects Thomas Watts & Son, and extended (west) in 1927 to a design by architect Frank Stapley. Other buildings and structures include the David Mandie Building (2011), an administration building (1984), a small red brick building (c1960s, partially demolished after 2003), a metal clad shed (c2009), modern fencing, gates, lighting towers, and a digital scoreboard.

HISTORICAL CONTEXT

Locality history—East Melbourne

The suburb of East Melbourne, together with Jolimont, occupies high ground on the north bank of the Yarra River on the eastern edge of the City of Melbourne. Known as Eastern Hill, it was described as a forest in the late 1830s. At this time, the area continued to be occupied by the East Kulin who held gatherings, *ngarrga* and ceremonies in the area, including in the Richmond Paddock (Yarra Park) and on Parliament Hill.

The area was surveyed in 1837 by Robert Hoddle but it was considered too far away from the township to be considered a suitable place to settle. When the boundaries of the Corporation of Melbourne were drawn up in 1842, East Melbourne was included as part of the wider municipality.

A large area of Crown land east of the township and extending to the Yarra River on the south and to Punt Road on the east, was a vast government reserve, being used for policing and administrative purposes. From 1836, this was used as the headquarters of Police Magistrate William Lonsdale, as well as for the mounted police and the Native Police Corps. Members of the Port Phillip Aboriginal Protectorate, including Chief Protector George Augustus Robinson and Assistant Protector William Thomas, had huts here briefly in the period 1839–40. The Superintendent of the Port Phillip District CJ Latrobe settled with his wife and children on the hill a short distance to the northwest of the Richmond Paddock; his French-speaking wife Sophie named the property 'Jolimont'.

The first Crown land sales were held in 1852 and East Melbourne began to take shape as a residential area through the 1850s. The area was subject to the City of Melbourne's *Building Act* of 1849 which meant that shoddy residential development was avoided. The high ground attracted professionals and more affluent members of Melbourne society, including a number of medical specialists. There was little commercial or industrial activity in the area, although the Victoria Parade Brewery was a notable exception. East Melbourne's elevation made it the logical location for a large iron water tank, supplied to the city's population in 1854 before the connection from the new Yan Yean reservoir had been completed. Several fine residences were built, notable of which were Bishopscourt (1854), the official residence of the Anglican archbishop, and Cliveden, built for WJT 'Big' Clarke in 1887.

A number of churches and schools were established in East Melbourne, including St Peter's Anglican Church (1846), and Lutheran and Utilitarian churches. In the 1850s there were a number of small private schools as well as the large church-run schools, Scotch College (1850) and St Patrick's College (1854). Presbyterian Ladies College opened in 1875 on the site subsequently occupied by Dallas Brooks Hall, and later the Freemasons Hospital. The acquisition of a prominent site in East Melbourne for a Catholic cathedral drew other Catholic institutions to the area, with Cathedral College and Catholic Ladies College established. The area also had a significant Jewish population, as well as a Jewish school and a synagogue. Public schools included the Yarra Park State School built on land excised from Yarra Park in 1874 and the Model School (1910), which served as the Victoria's first government secondary school and a teacher training school.

East Melbourne was endowed with parks and gardens. The Fitzroy Gardens were reserved by 1850 and the Richmond Paddock (Yarra Park) was used for sporting and other recreational purposes from the early 1850s. Treasury Gardens and Powlett Reserve were laid out in the 1860s. Both the Melbourne and Richmond cricket clubs secured reserves within the Richmond Paddock in 1853. The Richmond Paddock was reserved as a public parkland (Yarra Park) in 1867. Yarra Park, Treasury Gardens and the Fitzroy Gardens were laid out by Clement Hodgkinson using a pattern of axial pathways. The extensive parkland of Yarra Park was encroached upon by the formation of a railway line in 1859 and the extension of Swan Street c1860.

East Melbourne remained residential but many of the larger homes were converted to flats and boarding houses in the 1920s and 1930s.Older homes were also demolished to make way for flats and apartments. Its proximity to the CBD has seen the encroachment of commercial activity in the area.

Historical theme: Enjoying the city

Public recreation

Recreation in early Melbourne was generally privately organised and encompassed passive activities like walking and riding as well as organised group activities, including sports and games. Horse-racing was the earliest organised sport, enabled by the minimal requirements for the ground and associated infrastructure. For the same reason, fishing and shooting also had widespread popularity. Cricket was played in Melbourne in 1839, with an early cricket ground established on the south side of the Yarra River (at present-day Southbank) in the early 1850s.

While large areas of land in the City of Melbourne were reserved from sale in the mid-1840s as a provision for public parkland, it was not until the 1850s and 1860s that public recreation reserves were formally established. These large reserves, which would accommodate both the active and passive recreational needs of the city, included Yarra Park, Royal and Princes Parks, the Domain, Fawkner Park and Albert Park Lake reserve.

Cricket was the predominant summer game through the 1850s and 1860s and cricket grounds were established in Yarra Park, Fawkner Park and Albert Park Lake in the 1850s. By the late nineteenth century there was a total of five cricket grounds in Yarra Park. Other sports also became popular, including lawn bowling (from the 1860s) and tennis (from the 1880s). The earliest public lawn tennis courts in the City of Melbourne were established in Yarra Park in 1880 adjacent to the Melbourne Cricket Ground. Golf, introduced in the early 1900s, required a significantly larger playing area, and public courses were provided at Royal Park (1903) and Albert Park (1903).

While cricket enjoyed a solid following, a new winter game of 'Australian Rules' football drew increasingly large crowds with its fast pace and high marks. The game was codified in 1859 and local competition commenced in the 1860s. Local football clubs, which quickly gained popularity, were granted occupancy at established local cricket grounds, including Melbourne, East Melbourne and Richmond at Yarra Park; South Yarra at (Fawkner Park); and Carlton at Princes Park.

In the postwar period, a plethora of sporting facilities were established on public parkland in the City of Melbourne, including for hockey, lacrosse, athletics and soccer. Sports grounds within the municipality were consolidated and further developed for the needs of the 1956 Melbourne Olympics, which saw the construction of Olympic Park and the Olympic Swimming Stadium (1954-56; VHR). The demand for sporting facilities has reflected postwar immigration, population growth and the increase in women's participation in sport. The state's premier tennis centre at Kooyong (Hawthorn) was replaced by a new tennis centre in Melbourne in the late 1980s, now known as Melbourne Park. A new Netball and Hockey Centre at Royal Park was completed in 2006. Australian Rules football has seen dramatic escalation in the size and scale of its grounds, with the addition of Docklands Stadium (2000), and the MCG, Princes Park and Richmond Cricket Ground undergoing significant development in the 2000s.

Historical sub theme: Pavilions and grandstands

Simple pavilions were built in Melbourne for sporting events. Early pavilions were generally built of timber and served as a shelter for spectators. Some provided dressing rooms for players, toilets, and the sale of refreshments. Such pavilions were erected by local cricket clubs from the 1850s and later by tennis and bowling clubs. For sporting events that attracted a large number of spectators, such as horse-racing and later cricket and football, an elevated viewing area was needed. The first elevated

grandstands in the City of Melbourne were erected at the MCG in the 1860s and at Flemington Racecourse in 1860.

Early viewing stands and pavilions at Victorian football and cricket grounds were mostly relatively plain and simple structures, providing for practical needs such as shelter for spectators and changerooms for players rather than having architectural pretensions. The basic structure tended to comprise a gabled or sloping roof supported on perimeter posts above a surface that was raked or terraced to enhance visibility of the ground. Some had a wall to the rear. A former pavilion at the Melbourne Cricket Ground was a structure of this type, without a rear wall (extant by 1915, demolished). The Ladies Pavilion at Victoria Park (c1900; demolished) is another example without the rear wall (Allom Lovell & Associates 2003: 59–60). Victoria Park also included a more elaborate example of this type, designed by William Pitt in 1892 (demolished), which had raised plinths for improved viewing, more ornate roofs with gablets and decorative joinery (Allom Lovell & Associates 2003: 59–60).

Figure 1. A former pavilion at the Melbourne Cricket Ground, photographed in 1915. (Source: Caruso 2002: 128–129)

Figure 2. Ladies' Pavilion at Victoria Park built c1900, now demolished. (Source: State Library Victoria, from Allom Lovell & Associates 2003: 60)

Figure 3. Small stand at Victoria Park (demolished) designed by William Pitt, built 1892. (Source: State Library Victoria (left) and McFarlane and Roberts 1999 (right), from Allom Lovell & Associates 2003: 60)

Larger and more elaborate stands emerged in the 1880s and 1890s, principally for cricket and football. With growing crowds attending premier league football matches from the 1880s, a number of sports grounds erected new grandstands. A large and decorative grandstand was built at the MCG in 1876 on the occasion of an intercolonial cricket match against New South Wales, while another new grandstand was erected in 1885 to a design by William Salway (Miles Lewis). Grandstands were also erected at South Melbourne (1886, destroyed by fire) and at the Brunswick Street Oval, North Fitzroy (1888). Grandstands built during this period tended to be built on a raised plinth with sides enclosed for weather protection. Roofs became more elaborate, combining hipped and gabled forms, with decorative timber joinery and cast iron, sometimes with mansard turrets, such as the grandstand at Victoria Park, Abbotsford (1892), designed by William Pitt. Additional space was provided beneath these larger structures to accommodate dressing rooms and clubrooms for players, as well as public conveniences. Often a refreshment booth was located within the grandstand, providing hot food, as well as a bar.

Figure 4. The 1888 Brunswick Street Oval Grandstand, Edinburgh Gardens (HO215, City of Yarra and VHR H0751). (Source: VHD)

Figure 5. St Kilda Cricket Ground, Queens Road and Fitzroy Street, St Kilda, with the 1925–26 Murray Stand (left) and 1933–34 Blackie Ironmonger Stand (right) (HO463 City of Port Phillip and VHR H2234). (Source: VHD)

Figure 6. South Melbourne Cricket and Football Club Grandstand, Lakeside Oval, South Melbourne, constructed in 1926 to replace an earlier stand destroyed by fire (National Trust Property No. B6652). (Source: VHD)

The continuing popularity of Australian Rules football through the early 1900s saw a number of new grandstands erected. Edwardian-era grandstands continued to exhibit similar features into the 1910s, for example the 1909 Ald Gardiner Stand at Princes Park, North Carlton, designed in 1909 by architect Frank Stapley; and the stands at Victoria Park, Abbotsford (1909, demolished), and Punt Road Oval (1913–14), East Melbourne, both designed by architect Thomas Watts. Both the 1909 Ald Gardiner Stand at Princes Park and the 1913–14 stand at the Punt Road Oval are curved in plan.

Grandstands of the interwar era exhibited simpler forms with fewer decorative elements reflecting the emerging influence of Modernist architecture. They made use of cantilevered structures for the awnings, moving away from the perimeter posts configuration (this improved spectator viewing) and streamlined forms. The introduction of three new clubs to the Victorian Football League (VFL) competition in 1925 saw several new stands erected, including at North Melbourne (1928, demolished) and at Hawthorn, the 1938 Michael Tuck Grandstand at Glenferrie Oval, Hawthorn (VHR H0890), designed by Stuart Calder in association with Marsh & Michaelson. The 1938 Tuck Stand was curved in plan, as was the 1938 Members Stand (or EM King Stand; now demolished) at Punt Road Oval, which was designed by architects Leith & Bartlett. Other examples include the RS Reynolds Stand, built c1922, and the Arthur Showers Stand, built in 1939, both at Windy Hill, Essendon, and the JC Ryder Stand, built in 1929 at Victoria Park, Abbotsford. A new Members Stand was erected at the MCG in 1927. It was not uncommon for grandstands to be named in honour of significant figures in the history of a particular sport or sporting club, or to be named as a 'memorial' grandstand in honour of fallen soldiers. At the MCG, the Western (Ponsford) Stand, designed by Tompkins, Shaw & Evans and completed in 1968 (now demolished), was later named after first-class cricketer WH Ponsford (1900–1991). The grandstand at the Punt Road Oval was named in honour of Jack Dyer in 1998.

Figure 7. Members Stand (1938) at Punt Road Oval, named the EM King Stand, designed by architects Leith & Bartlett (demolished). (Source: Caruso 2002: 130)

Figure 8. RS Reynolds Stand (c1922), Windy Hill, Essendon Football Club. (Source: Caruso 2002: 187)

The significant re-development of major sporting arenas, and the construction of new ones, in recent decades, has seen dramatic changes in the design of grandstands, fulfilling demands for large

attendances of up to 100,000 people. Advances in engineering has enabled multi-tiered stands such as the Great Southern Stand at the MCG designed by Daryl Jackson in association with Tompkins Shaw & Evans and completed in 1992.

Historical sub-theme: Australian Rules football

Documentary records of the 1840s and 1850s provide evidence of a widespread tradition of a football game among Aboriginal people in Victoria involving a possum skin ball that was kicked among a large number of players, both men and women, and involved high marking. This game was observed being played by the East Kulin in Melbourne, by the Djab Wurrung in western Victoria who named it '*marngrook*', and by Aboriginal people in the Mildura area. It is likely that the Aboriginal game of football observed by settlers was one of several strains of influence in the development of the new code of Australian Rules football in Melbourne in 1858–59. The codified game was developed by Tom Wills and his brother-in-law Henry Harrison in 1858–59, primarily as a means of keeping cricketers fit during the winter months. The first recorded match, held in August 1858, was a contest between Melbourne Grammar School and Scotch College, which took place over a wide area among the trees at the Richmond Paddock (Yarra Park) over three days. Games continued to be played in the open park rather than on cricket grounds in fear that the rough play would damage the surface. Football was not played at the Melbourne Cricket Ground until the late 1870s because the stipulation of the Crown reservation granted to the trustees of the Melbourne Cricket Club was that it be used for cricket only.

A number of teams were formed by the early 1860s, mostly from Melbourne, including Melbourne, Carlton, Royal Park, South Yarra, Richmond and Fitzroy, but also Geelong. They were joined by Essendon and St Kilda in 1873 and South Melbourne in 1877. The Victorian Football Association (VFA) was formed in 1877 to regulate competition between the clubs. The game was taken up with enthusiasm across country Victoria and football leagues were formed in country districts, including Geelong in 1879 and Ballarat in 1893. A boom period in the 1880s saw the formation of three new clubs, Footscray (1883), Fitzroy (1884) and Richmond (1884).

In 1897 the leading teams formed a professional league, the Victorian Football League (VFL), and this included Melbourne, Geelong, Carlton, Collingwood, Essendon, Fitzroy, St Kilda and South Melbourne. Following the addition of Richmond in 1907, and the addition of Footscray, Hawthorn and North Melbourne in 1925, the membership of the league remained fairly consistent and Victorian-based until 1982 when the struggling South Melbourne Football Club was re-formed as the Sydney Swans and relocated to Sydney. Grassroots football in Melbourne saw intense loyalty for local teams that spanned generations in families, which is expressed in Bruce Dawe's poem 'Life Cycle', and had its own language, including 'barrack' and 'carn'. Football encapsulated the class and denominational divisions in Melbourne that were evident up until the latter part of the twentieth century: Richmond for example was largely Catholic and working class, while Melbourne was predominantly Protestant and middle class.

In the 1990s, in a bid to transform Australian Rules football into a national game, several interstate teams joined Sydney in the newly renamed Australian Football League (AFL), including the West Coast Eagles, Adelaide, Fremantle and Port Adelaide. Brisbane took over the ailing Fitzroy Club in 1996 but retained the Fitzroy club colours. The MCG remains the home of Australian Rules football and has been the venue for the majority of VFL/AFL grand finals apart from a few occasions, including during World War II, due to the MCG being occupied by American soldiers, and during the COVID-19 pandemic in 2020 and 2021. The VFA had continued to provide a secondary competition for the first teams in local clubs. It was renamed the VFL in 1996 and provides a second-tier professional competition.

PLACE HISTORY

The Punt Road Oval within the traditional territory of the Wurundjeri Woiwurrung people of the East Kulin who have occupied the Melbourne area for tens of thousands of years. At the time of British colonisation of Port Phillip in the mid-1830s the site of the oval was part of a larger area that was occupied as an Aboriginal living area and meeting place. It continued to be used as such through the 1840s, including as a *ngarrga* and ceremonial ground (Eidelsen 1997: 14).

The Punt Road Oval was part of a large swathe of land, measuring 220 acres (approximately 65 hectares), situated on the north bank of the Yarra River and east of the township, which was set aside in 1837 for government purposes (ie policing and administration). On his plan of Melbourne, prepared in 1837, Hoddle marked an area bounded on the east by what is now Hoddle Street as the 'Government Paddock'; this was sometimes referred to as 'Government Paddock No. 2'. Immediately west of and adjoining the Government Paddock, Hoddle marked out a smaller 'Police Magistrate's Paddock'. A temporary cottage for Police Magistrate William Lonsdale was erected here in 1837 (followed by a more permanent pre-fabricated structure), as well as a police barracks and a temporary gaol. The wider reserve, referred to as the Richmond Paddock, was also the location of the barracks of the Native Police Corps and the Mounted Police, and the police hospital. It was occupied for brief periods by William Buckley in 1836, who was employed as an interpreter of Kulin languages for Lonsdale, and by the Chief Protector of Aborigines, George Augustus Robinson, in 1839. Aboriginal people continued to occupy the reserve in the 1840s (Eidelson 1997: 14).

In 1853 a cricket ground was set aside within the Richmond Paddock for the Melbourne Cricket Club and the same year an area of the ground was also requested for the use of the Richmond Cricket Club (John Patrick 2001: 6). The ground was marked out at the eastern end of the reserve, providing easy access for residents of Richmond (then part of the City of Melbourne), which occupied the area on the east side of Punt Road. The Richmond Cricket Club was formally established in 1854. Its ground was 'fenced in, cleared, and levelled' in 1856 and played on for the first time in November 1856 (*Argus*, 24 October 1856: 5). It was described in the *Australasian Sketcher* in 1874 as having been 'in former years … the principal and leading cricket ground, and on it the colony's first good cricketers were reared' (Burchett 1975: 51). One of the early cricketers of the club was Tom Wills, founder of Australian Rules football (Blainey 2010: 282).

From the late 1850s and over the following decades, the Richmond Cricket Ground was used for a range of cricket matches and competitions, and for other purposes such as athletics. Boxing and wrestling competitions also took place at the clubrooms (Bartlett and Ruddell). During the summer of 1866–67 the ground was used as a training ground for the Aboriginal Cricket Team (Tyson 1987: 23).

Australian Rules football was first played in Melbourne in 1858, established as a winter sport for cricketers to maintain their fitness. It was developed as a new code, drawing in part on the Aboriginal Victorian game of *marngrook.* As part of the early development of the game a meeting was held at the Richmond Cricket Ground on Saturday 31 July 1858 when one of the organisers, cricketer James 'Jerry' Bryant, intimated that he 'would have a ball to practise on the Richmond cricket ground, after which a meeting would be held to draw up rules' (*Australasian*, 11 March 1876: 13). This occurred one week prior to the first recorded match of football in Yarra Park between Scotch College and Melbourne Grammar School. An early Richmond football club was formed in 1860, although this was a separate organisation to the current Richmond Football Club (Blainey 2010: 40). Most of the early games of football of the Richmond team were played in the 1860s among the trees in the Richmond Paddock (Yarra Park) near Jolimont Station (Bartlett 2007: 30). Several football games were played on the Richmond Cricket Ground, including a game in August 1860 and on 17 May 1862, when the *Argus* advised that the 'first real football match would take place today at the Richmond Cricket Ground' (*Argus*, 17 May 1862: 4). Another early game was played in June 1864 (*Argus*, 3 June 1864: 4).

By 1860, there was a refreshment stand at the ground. This possibly corresponds with a small building shown at the northwest corner of the ground in an 1864 plan (Cox 1864). In 1865 work had commenced on the construction of a new pavilion (Bartlett and Ruddell).

In 1876 the Richmond Cricket Ground was described as a 'pretty little ground' (Burchett 1975: 51). In 1878, there was mention of a ladies' reserve at the ground and it was noted that the pavilion had recently been 'improved and repainted'. In addition, the ground was to be planted with 300 ornamental trees provided by Watt (*Herald*, 5 October 1878: 3). In 1881, the early members' stand at the MCG, which dated to the 1860s, was sold to the Richmond Cricket Club (Hansen 1989: 27).
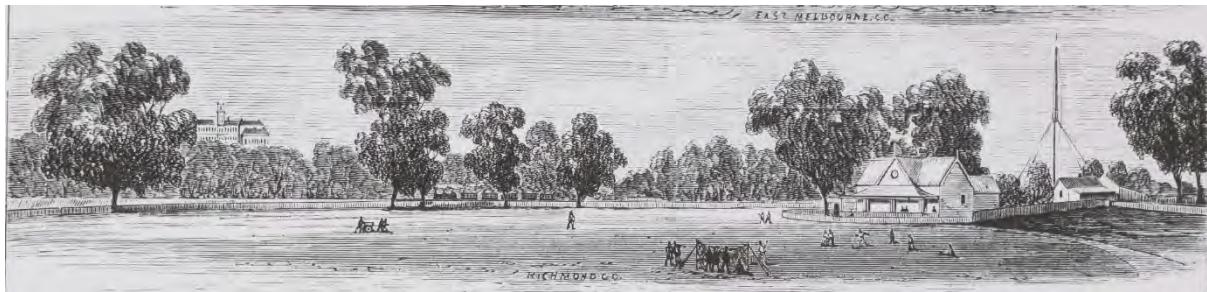
Figure 9. Detail from an engraving dated 1874 titled, 'The Metropolitan Cricket Grounds', showing the Richmond Cricket Ground. (Source: State Library Victoria, Accession No. H18227)
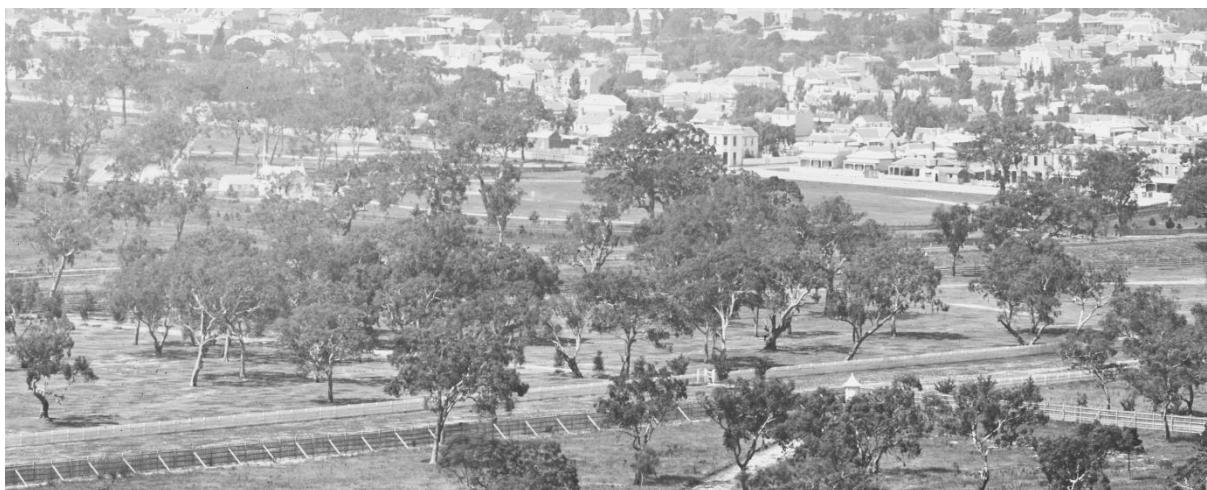

Figure 10. Detail from a photograph by the American & Australasian Photographic Company, taken c1870–75, showing the Richmond Cricket Ground (looking north). The early timber pavilion is visible at the western end of the ground. (Source: State Library of New South Wales)

The present Richmond Football Club was established in 1884 and was accepted into the Victorian Football Association (VFA), which was then the secondary league in Victoria (Bartlett 2007: 31). The club was presumably granted occupancy of the Richmond Cricket Ground at that time. While it was unusual that the ground lay outside the locality of the affiliated club, this is probably explained by the availability of a large area of public land at Yarra Park, which was easily accessible to Richmond residents, and also by the fact that the Richmond Cricket Ground was reserved in 1853, which was prior to the establishment of the Richmond municipality in 1855. That is, Richmond was situated within the City of Melbourne when the ground was first established.

The cricket club had erected some rudimentary buildings by this time and these were concentrated at the north-west corner of the ground. As football became a more popular through the 1880s, spectators optimised viewing opportunities at Richmond by standing at the higher northern end of the ground. In 1889, the club began to form a 'high mound around the field and place seats with backs within the outside of the reserve on the north side' (Bartlett and Ruddell, 1889 Chronology, Tigerland Archive). A plan prepared by the MMBW in 1895 shows a fence encircling the oval and various structures, including a building at the northeast corner of the ground, which appears to equate to the

cricket clubrooms. This is most likely a low timber picket fence. There were also two lawn tennis courts shown on the west side of the ground in 1895, oriented north–south (MMBW 1895).

New dressing rooms were erected in 1902 (Bartlett and Ruddell, 1889 Chronology, Tigerland Archive). By 1904 there was a timber picket fence encircling the oval (Bartlett 2007: 26–27). In 1906, the Melbourne Cricket Club presented a smokers' pavilion to the Richmond Cricket Club, which became known as the 'Ladies Pavilion'. An early photographic engraving depicting Melbourne metropolitan cricket grounds of 1874 suggests that the pavilion was extant at the Melbourne Cricket Ground in the 1870s (State Library Victoria 1874, Accession No. H18227).

The historic pavilion was moved to Punt Rd. after being purchased from the MCG for 55 pounds.
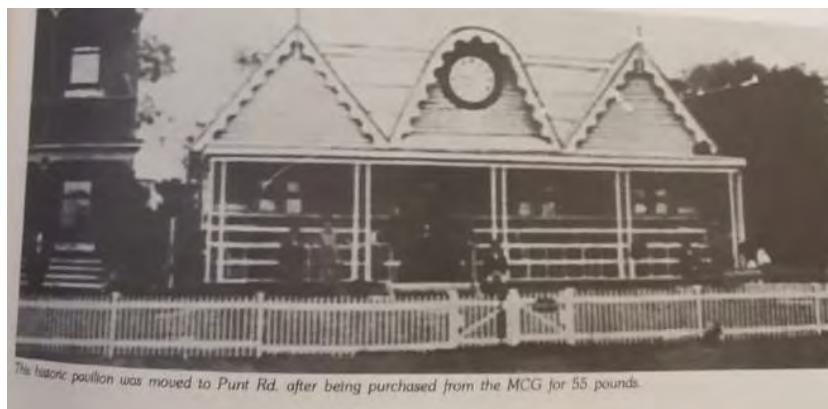
Figure 11. Pavilion moved to the Punt Road Oval (Richmond Cricket Ground) in 1906, purchased from the Melbourne Cricket Club. (Source: Hansen 1989: 27)

In 1907–08 Richmond Football Club was accepted into the Victorian Football League (VFL), which had been established in 1897. In 1908 the Richmond Cricket Club was granted an exemption under the *Licensing Act* in 1908, permitting alcohol to be served at the ground (*VGG*, 11 March 1908: 1576). Football grew in popularity in the early 1900s, and with Richmond elevated to the premier league in the state Richmond games attracted a greater number of spectators. This necessitated the construction of a suitable grandstand to accommodate the growing numbers. In 1913–14 a new brick grandstand was erected on the north side of the ground to a design by Thomas Watts & Son, which was designed to accommodate around 1200 spectators (this is now known as the Jack Dyer Stand). The 'old smokers' pavilion', by then considered 'unsightly', was removed to make way for the admired new structure (*Richmond Guardian*, 18 April 1914: 2).

Richmond Football Club was a proud working-class club, with many of its players and supporters staunch Labor supporters. Like the Richmond City Council, the club had a strong Catholic composition. The working-class paper *Labor Call* remarked in 1913 that the club had '"the strong odour of Labor sanctity"' (McCalman 1984: 38–39). Janet McCalman notes that in the early to mid-twentieth century, 'Loyalty was the highest virtue in Richmond life: "being Labor" was like barracking for "the Tigers"' (McCalman 1984: 35). The local club has been described as Richmond's 'most enduring social cement' (McCalman 1984: 140). The large population of working-class Richmond provided the Richmond Football Club with an enormous local following.

After the First World War the attendance at football games grew enormously. In working-class suburbs like Richmond, when men generally worked a half-day on Saturdays, watching or playing football on a Saturday afternoon became an almost compulsory activity. Richmond won its first two premierships back-to-back in 1920 and 1921. Needing to accommodate the growing number of spectators, the Richmond Cricket Ground was extended that year, with land acquired on the south side of the ground from the adjoining Yarra Park (*Richmond Guardian*, 11 December 1920: 2). In 1927, the brick grandstand (now known as the Jack Dyer Stand) was extended at its western end in accordance with plans prepared by architect Frank Stapley. On account of the widening of Punt Road in 1931, the ground lost a strip of land on its eastern boundary but this was compensated for with the

transfer of additional land to the Richmond Cricket Ground from Yarra Park (*Herald*, 3 September 1931: 28).

Richmond were premiers again in 1932 during the depths of the Depression. In 1934, the visiting Duke of Edinburgh was present at the VFL Grand Final when Richmond won its fourth premiership. During the match there was an accident with the collapse of the 'old stand' (McCalman 1984: 140). In 1937 there were plans to further increase accommodation for spectators with the construction of a second grandstand, the Members Stand, pavilion and clubrooms (later known as the EM King Stand), which was designed by architects and engineers AC Leith & Bartlett (*Argus*, 23 December 1937: 20). This included an array of functions, including a kiosk and bar. During construction, alterations were also made the existing public grandstand, including the provisions of 'new gates, races, banks, lavatories and other conveniences for members and the public' (*Argus*, 23 December 1937: 20).

In the 1940s development of the ground was concentrated at the north-west corner of the ground, with two grandstands, as well as several smaller buildings outside the ground (this was possibly the caretaker's residence). The scoreboard stood at the southeast corner of the ground. Richmond Football Club won its fifth premiership in 1943 under the leadership of captain–coach Jack Dyer.

In 1959, alterations to the public grandstand (Jack Dyer Stand) were approved; largely internal alterations that included a kitchen and toilet and shower facilities (Letter from G.W. Rogan, Secretary Commission of Public Health. VPRS 8916/P/0001, Unit 509, PROV). By the late 1950s, the entry gates to the east of the Jack Dyer Stand were removed. In 1957 architects AC Leith & Bartlett carried out alterations to the Members Grandstand (Leith and Bartlett 1957).

Punt Road had become increasingly busy, particularly after the construction of the Punt Road Bridge in 1939 and the increase in motor car ownership by the 1950s. Punt Road was widened further in 1965, which reduced the space on the east side for spectators. As a result of the reduced area, the Richmond Football Club relocated to the Melbourne Cricket Ground. The ground continued to be used by the Richmond Football Club for training and administrative purposes. Cricket was played at the ground until 2011. Following the departure of Jack Dyer, the Richmond team was less successful during the 1950s and early 1960s but emerged again as a strong team in the late 1960s and early 1970s under coach Tom Hafey, winning five premierships between 1967 and 1980 (Richmond Football Club website).In 1984, additions were made to the Richmond Cricket Clubrooms by architects AC Leith & Bartlett (by this time the building had been named the EM King Member's Grandstand after former club president Ernest M King). In 1998, the 1913–14 public grandstand was named after the champion Richmond football player Jack Dyer.

In 2011, extensive building works were carried out with the completion of the David Mandie Building on the west side of the ground. Designed by Suter Architects the design won a number of awards. The building was named after David Mandie AM, OBE, a former patron of the Richmond Football Club. The new works involved the demolition of the EM King grandstand.

Thomas Watts (1827–1915)

Thomas Watts (1827–1915) immigrated to Victoria in 1853 and was one of the founders of the Victorian Institute of Architects in 1856. He was the first honorary secretary, and president in 1884–85 and again in 1900 (VHD report for Prince's Park, Maryborough, VHR H1880). His architectural practice designed a number of notable buildings, including Bontharambo (1858), CSR buildings (1872), Cramond House (1888), Dalmeny House (1888) and Malvern House (1891–92).

Grandstands designed by Thomas Watts include the 1895 Maryborough Grandstand, the now demolished 1909 Members Stand at Victoria Park, Abbotsford, and the 1913–14 grandstand at the Richmond Cricket Ground (Punt Road Oval).

Thomas Wentworth Wills (1835–1880)

Tom Wills was born in NSW in 1838, the son of a convict. He was educated initially in Melbourne and then at Rugby school in England where he played football and captioned the First XI (Mandle 1976). Wills returned to Melbourne in 1856 where he played for both the Melbourne and Richmond Cricket Clubs, which had recently been established. In July 1858 he suggested that cricketers meet in the Richmond Paddock for a game of football to help them keep fit over the winter months. With his brother-in-law Henry Harrison and others, Wills co-wrote the first set of rules for what became known as 'Australian rules' football, which were codified in 1859. The game drew on elements of other football codes as well as inspiration from an Aboriginal football game of high marking that he had witnessed as a child in western Victoria in the 1840s. As captain of the Richmond cricket team in 1860, Wills also captained Richmond in the first game of football played at the Richmond Cricket Ground in August 1860 (Megalogenis 2019: 24). He continued to compete in Australian Rules football, playing mainly for Geelong, until 1876. He also trained the Aboriginal Cricket Team and organised their tour of New South Wales and then England in 1868, as well as their numerous games across Victoria.

In 1861 at Cullin-la-ringo in central Queensland, while assisting his father in establishing a new pastoral station, Wills witnessed the aftermath of the massacre of his father and 18 others by local Aboriginal people. The trauma of this event is believed to have contributed to Wills' suicide in 1880 (Mandle 1976). The possibility of Wills' direct involvement in a reprisal attack on Aboriginal people at Cullin-la-ringo, where over 350 people were killed, was raised in 2021 following the discovery of an anonymously written article in the *Chicago Tribune* in 1895 that made allusions to this effect; these questions, however, remain unresolved (Jackson 2021).

John ('Jack') Raymond Dyer (1913–2003)

John ('Jack') Raymond Dyer OAM (1913–2003) was a champion captain–coach of the Richmond Football Team in the 1930s and 1940s. Nicknamed Captain Blood, he was selected for the Victorian team on many occasions and is celebrated as one of the greatest Victorian players of all time. He played for Richmond from 1931 until 1949 and led Richmond to premierships in 1934 and 1943. Dyer had the necessary traits for elevation to hero status in Richmond in the 1930s. He was a working-class boy, born to Irish Catholic parents and educated at St Ignatius, Richmond. Dyer was a tough and formidable ruckman but agile and sure-footed, a strategist on the ground, and a reliable marker and goal-kicker. After his retirement as a player, Dyer continued as a coach for Richmond in the 1940s and 1950s and later worked as a football commentator in the media, writing a newspaper column and appearing regularly on television, and was also a football broadcaster. The 1913–14 grandstand at the Punt Road Oval was named Jack Dyer Stand in Dyer's honour in 1998, and a statue of Dyer, celebrated as a 'Richmond Football Club Immortal', was unveiled outside the ground in 2003.

PLACE DESCRIPTION

The place

Punt Road Oval (also known as the Richmond Cricket Ground, and commercially named the Swinburne Centre Punt Road Oval) is located within the southeast corner of Yarra Park, East Melbourne. It is bound by Punt Road to the east, Brunton Avenue, the railway line and Richmond Railway Station to the south, a carparking area to the north within Yarra Park, and elsewhere by Yarra Park.

Punt Road Oval comprises the oval grassed playing surface and grassed mounds or embankments on the south and east sides and northeast corner of the site. A digital scoreboard is located on the grassed embankment in the southeast corner of the site. A curved row of built structures encloses the

ground to the north and west sides of the oval (Figure 12Figure 12). Buildings and structures include (clockwise from west): the David Mandie Building (2011), a brick and metal clad administration building between the Jack Dyer Stand that is linked to the David Mandie Building (1984 additions to the former EM King Grandstand), the Jack Dyer Stand (1913–14, 1927), a small red brick building (c.1960s, partially demolished after 2003), and a metal clad shed (c2009). The David Mandie Building houses the Tigerland Superstore, the Richmond Football Club social club, Maurice Rioli Room, an indoor pool, the Korin Gamadji Institute, and other facilities. Until 2017 the building also housed the Richmond Football Club museum. A number of temporary buildings are located in the northwest portion of the site near Gate 2.

Punt Road Oval is a prominent site within its context. Relatively open to the south and east, Punt Road Oval has a strong presence in views from Punt Road and Richmond Railway Station, and the Brunton Avenue and Punt Road intersection; although views into the ground from Punt Road are partially obscured at street level by advertising banners and murals attached to the fences. The Jack Dyer grandstand is prominent within Yarra Park, in particular in views from the high ground within Yarra Park. Street level views into the oval from Brunton Avenue are partly obscured by the grassed mounds and banners that line this part of the oval boundary. The absence of built form, particularly to the Punt Road (east) side of the oval, contributes to the landmark quality of the place as it is experienced from the public domain. 'Landmark' in this context, is consistent with the Oxford English Dictionary definition, meaning a conspicuous object or feature that has become an orientational reference point within a district or landscape. At Punt Road Oval, the relationship between the place and its setting is important, with the oval a large visual reference point along Punt Road and adjacent to the railway, making it a prominent visual landmark.

The Jack Dyer Stand (1913–14, 1927), the David Mandie Building (2011), administration building (1984) and the remnant brick building, are oriented towards the oval. The David Mandie Building also has a frontage in its outward facing south and west elevations.

The components of the Punt Road Oval are shown in the following plan (Figure 12).
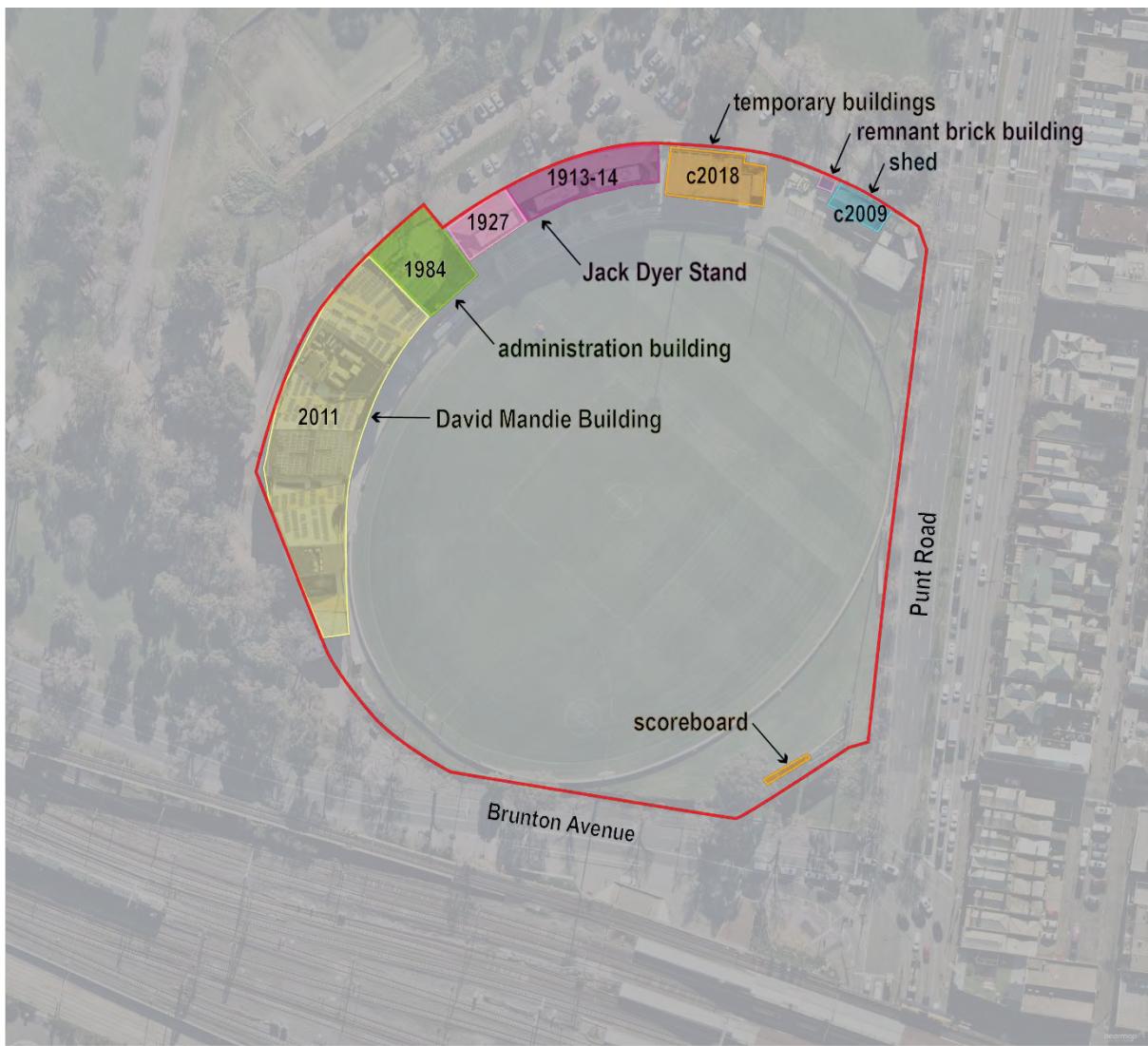
Figure 12. The study area is outlined in red, with buildings and other features indicated. (Source: Nearmap with Context GML overlay)

The major elements of Punt Road Oval are summarised below.

Punt Road Oval

The oval has a northeast–southwest alignment, with goal posts to each end of the ground. This alignment is comparable to the oval alignment by 1945. The oval was lengthened between 1968 and 2009. The oval surface is gently curved for drainage. It is surrounded by a pipe rail perimeter fence, with openings in front of the Jack Dyer Stand and David Mandie Building and northern gates. Tall posts with netting are located behind each set of goal posts. A brick spoon drain lines the outer edge of the site on the north and west sides. Four large lighting towers are evenly spaced around the ground.

The Jack Dyer Stand

The 1913–14 red brick Edwardian grandstand (named the Jack Dyer Stand in 1998) is located on the north side of the oval, between the administration building and David Mandie Building to the west and southwest and utilitarian and temporary buildings to the east.

The Jack Dyer Stand is curved in plan, reflecting the curve of the oval. It comprises the original 1913–14 grandstand (eastern portion) by architects Thomas Watts & Son and the 1927 addition to the west by architect Frank Stapley.

The large Edwardian stand is a single-tier stadium on a brick podium, with raked seating, and internal spaces in the undercroft area beneath. Seating is accessed by sets of external stairs at the front of the building. The building has a hipped and gabled corrugated iron clad roof that shelters the south-facing tiered seating area. The roof cladding is partially covered by large format advertising signs. Four decorative gables face the field, denoting the location of the landings of the original 1913–14 and additional 1927 external timber stairs (now replaced). The second gable from the east, located at the centre of the 1913–14 section of the grandstand, is larger than the others, evidencing the symmetry of the original design before the 1927 addition. Similar decorative gables are located at the east and west ends of the grandstand. The roof is supported by slender cast iron and timber columns and decorative timber brackets. A timber fretwork frieze is located between the columns except beneath the gables. The columns are painted black up to the capitals and the timberwork above is painted yellow.

The hip and gabled roof shelters the tiered, south-facing grandstand seating area, and a recent enclosed commentary box. Seating consists of benches and bright yellow folding seats. Four (non-original) black steel framed staircases provide access to the seating area. Black metal balustrading extends along the front edge of the seating area.

The brick walls of the podium section of the grandstand rise above bluestone foundations, enclosing two storeys of internal space to the north and a single storey to the south facing the oval. To each end of the grandstand the diagonal brick walls display cement render capping and, slightly lower, cement render banding. The east end of the grandstand is open above the brickwork, the cement render capping damaged in parts and the timber and brickwork to the north of this elevation shows evidence a mid-1970s fire. Remnant painted signage is visible at ground floor level of this end of the grandstand indicates the location of a former bar area. Signs in this area read: 'Bar', 'N.P. Lynch & Co. Pty. Ltd. Caterers' and 'Vickers Gin'. To the west the grandstand is enclosed with steel framed windows above the brickwork.

Some openings across the southern face of the podium appear to have been altered with varying smooth render former lintels and sills, as well as infill brick work evident. A skillion roofed red brick addition (housing a toilet block) to the east end of the stand projects from the podium towards the playing surface.

The north façade of the grandstand is convex. Varying fenestration patterns loosely divide this façade into four bays. The western bay correlates with the 1927 addition, this section is distinguished by double height windows at ground floor level. A cornice, that continues the form of the cement render capping to the diagonal end walls, extends the length of the façade. Above this a series of evenly spaced vents with painted timber louvres, allowing airflow into the south-facing seating area of the stand. Some timber louvres are missing or damaged. The original section of the grandstand has groupings of timber-framed windows with smooth cement rendered lintels and sills are located at ground floor level. Some of these have hoppers. Timber-framed windows, without sill or lintel definition, are sparsely located at the second-floor level. A number of doors provide access to the undercroft area including a contemporary glazed door with sidelights and canopy. There is some evidence of alteration of openings to the northern façade of the grandstand, but it is generally more intact than the southern podium façade.

Figure 13. Punt Road Oval and the 1913–14 Edwardian grandstand with 1927 extension (western end), viewed from the southeast, named the Jack Dyer Stand in 1998. (Source: ~~Context~~ GML 2021)

Figure 14. East and the curved north elevation of the Jack Dyer Stand. (Source: ~~Context~~ GML 2021)

Figure 15. East elevation of the Jack Dyer Stand, and decorative detailing to east and south elevations. (Source: ~~Context~~ GML 2021)

David Mandie Building

Designed by Suters Architects in conjunction with sculptor Clement Meadmore and constructed in 2011, the three-storey David Mandie Building sits on the west side of the oval and connects with an earlier administration building at its northern edge. This large building comprises a series of articulated bays that follow the curve of the oval and becoming narrower at the southern end (Figure 18). The lower section of the building is clad in red brickwork to match the Jack Dyer grandstand, while the upper sections of the face are predominately clad in black deck profile sheet metal interspersed with broad diagonal yellow sections of the same material. The roof form varies between the bays and is adorned by photovoltaic cells. The colour palette speaks to the black and yellow of the Richmond Football Club colours. There are red eaves and infill sections of the façade. Fenestration is varied with a combination of horizontal strips of glazing and triangular or irregular geometric shaped windows located across all facades. There are sections of netting supporting climbing plants at the rear.

Two landscape elements are located outside the study area boundary: the Jack Dyer Foundation Walkway of Honour, a low brick wall to the west of the David Mandie Building with plaques recognising people who have contributed to the club (2004); and a bronze statue of Jack Dyer (unveiled in 2003).

Figure 16. 2011 David Mandie Building (south elevation) facing the ground. (Source: ~~Context~~ GML 2021)

Figure 17. Entrance to the Tigers Roar Store and southeastern corner of the building. (Source: ~~Context~~ GML 2021)

Figure 18. Northern end of the David Mandie Building, with Jack Dyer Foundation Walkway of Honour. (Source: ~~Context~~ GML 2021)

Figure 19. Ramp entry to the administration building. (Source: ~~Context~~ GML 2021)

Other buildings and structures

Administration building

To the north the David Mandie Building is an earlier face brick, rendered, metal clad and glazed building (1984), housing club administration and the JD Langdon Boardroom. The building is connected to the north end of the David Mandie Building.

Remnant red brick building

A small red brick building sits towards the northeast corner of the site, adjacent the entrance driveway to the north. Above the red brick walls, the building has a smooth rendered cement section with stepped edges to the east and west façades. Fenestrations include two pairs of aluminium-framed windows. The building may be a remnant section of a former open air tiered seating area, or part of the former brick turnstile entries that were relocated to the north end of the oval after the 1965 widening of Punt Road. The turnstiles were still extant in 2002 (Caruso). The remnant red brick building is located between the concrete wall at the Punt Road entry to Yarra Park and the site of the former turnstile entrance gates (now Gate 2).

Figure 20. Remnant red brick building, north end of the ground. (Source: ~~Context~~ GML 2021)

Figure 21. Administration building, with JD Langdon Boardroom. (Source: ~~Context~~ GML 2021)

Fencing

Where not enclosed by built form, the ground is surrounded by a black cyclone wire perimeter fence. A concrete wall with panel moulding decorated with a Tigers mural and site naming defined the northeast corner boundary of the site at the vehicle entry to Yarra Park off Punt Road. The ground was first fenced in 1856. In the 1863–64 season it was noted that there was 'a two rail fence' surrounding the ground (Tyson 1987:24). In 1895, the ground is shown to be fenced (MMBW 1895). In the early twentieth century the oval was surrounded by a low timber picket fence (painted white). The current cyclone wire and walling around the ground may have been added during landscape works in the early 2000s. Current fencing around the oval is simple pipe rail fencing with advertising hoarding.

Entrances

Entry into the ground is provided on the north side of the oval, east of the Jack Dyer Stand (Gate 2). An earlier entrance on the Punt Road side was relocated to the north side as a result of the widening of Punt Road around 1965. Another gateway is located at the south end of the David Mandie Building (Gate 1). Primary vehicular access to the adjoining carpark is via a roadway off Punt Road into Yarra Park immediately to the north of the Punt Road Oval. The driveway leads to a carpark to the north of the ground and wraps around the rear of the Jack Dyer Stand and the David Mandie Building.

Seating

Seating was installed in 1889 on the high ground on the north, with the seats set into the hill. In 2021, open tiered seating is located between the oval and the Jack Dyer Stand, and a raised paved viewing area is situated between the David Mandie Building and the oval. There is also seating provided in the upper level of the Jack Dyer stand. The grassed mounds, known mid-century as the 'outer hill', would have provided additional informal seating. The hill on the east side was narrowed after the widening of Punt Road in the mid-1960s. Open concrete steps with timber bench seating east of the Jack Dyer Stand, extant in 2005, appear to have been removed. Sheltered benches are located beside the oval in front of the administration building.

Figure 22. View to the rear of the Jack Dyer Stand approaching from Yarra Park (northeast). (Source: Context GML 2021)

Figure 23. View towards Punt Road Oval from Richmond Railway Station. (Source: Context GML 2021)

Other elements

The current large digital scoreboard located on the grass hill at the southeast corner of the site replaced an earlier scoreboard. A mature Spotted Gum (*Corymbia maculata*) is located to the west of the scoreboard on the hill, planted after 1945, possibly in the 1980s. Billboards are also located in this area.

A simple gable roofed shed clad in sheet metal sits behind the concrete wall in the northeast corner of the site and appears to have been under construction in 2009.

A row of temporary buildings is located to the east of the Jack Dyer Stand, on the northern side of the playing surface. They have been added to since 2018.

Figure 24. Cyclone fencing, mounding along the Brunton Avenue boundary. (Source: Context GML 2021)

Figure 25. View of the oval, scoreboard, billboard and Spotted Gum (left) at the south east corner of the oval, from the Brunton Avenue corner with Punt Road. (Source: Context GML 2021)

INTEGRITY

Punt Road Oval has relatively high integrity. Like other football grounds in Melbourne associated with the early VFL and AFL clubs, the ground has undergone change in response to changing demand and to meet changing standards and requirements associated with Australian Rules football. The ground remains in its original location, but the overall size and shape of the reserve has changed due to extensions to the ground in the 1920s, and areas lost for road widening in the 1960s. Entrances and access points have changed (although entrances at the northern and southern ends of the oval are longstanding features), and pavilions, stands, and turnstiles have been built and moved or replaced over time. In spite of changes, key attributes of the place remain, including the oval, the Edwardian grandstand (the Jack Dyer Stand), the tradition of informal grassed embankments and the location of the scoreboard on the southeast corner embankment. Built form has consistently been limited to the north and west sides, meaning the visibility of the ground from the surrounding public domain, including from Yarra Park, Punt Road, Brunton Avenue, the multiple-track railway line and Richmond Railway Station, contribute to its presence and landmark qualities. Other longstanding attributes include the use of the place by the Richmond Football Club.

The Jack Dyer Stand is the earliest building surviving at the site, opened in 1914. In spite of an addition at the west end in 1927 (which is in keeping with the original), replacement of the original stairs and alterations to some fenestration and the podium, it retains key elements of its Edwardian-era grandstand type.

COMPARATIVE ANALYSIS

The comparative examples are listed in the Victorian Heritage Register for their significance at the State level or in the Heritage Overlay for significance at the local level. The Carlton Recreation Ground, within Princes Park, is proposed to be listed in the Heritage Places Inventory with a building category of Significant and streetscape category of Significant through Amendment C396.

Early reservation of land for public recreation

There are a number of sporting grounds and playing fields within larger areas of land in and surrounding Melbourne which were set aside for public purposes in the mid-nineteenth century, reserved as public parks and gardens; the vision for which is largely credited to Governor Charles Joseph La Trobe. Yarra Park, within in which Punt Road Oval is located, was one such area. Yarra Park is included in the Victorian Heritage Register (VHR H2251). Reservation of these areas resulted in an inner ring of gardens, that included Fitzroy Gardens (VHR H1834), Treasury Gardens (VHR H1887), Carlton Gardens (VHR H1501; Royal Exhibition Building and Carlton Gardens are inscribed on the World Heritage List), Flagstaff Gardens (VHR H2041), and the Royal Botanic Gardens (VHR H1459) and Domain Parklands (VHR H2304), and an outer ring that included Yarra Park, Albert Park (in the City of Port Phillip), Fawkner Park (VHR H2361), and Princes Park (within HO1 Carlton Precinct) and Royal Park (VHR H2337) (originally one reserve). The inner ring gardens were generally carefully designed and curated gardens, intended for passive recreation, while those in the outer ring generally exhibited less refined design attempts and were used for both active and passive recreation as well as for a range of non-recreational public purposes. (VHD report for H2251 Yarra Park) Punt Road Oval is located within one of the outer ring parks, Yarra Park.

Similar to Punt Road Oval, Princes Park oval is located within the larger area of one of Melbourne's outer ring parks, Princes Park, Royal Parade, North Carlton. Princes Park is an approximately 39-hectare area of parkland. Princes Park is included in the Heritage Overlay of the Melbourne Planning Scheme, as part of HO1 Carlton Precinct. As noted in the precinct citation, Princes Park

> *was part of an early large reservation north of the city, set aside by Charles La Trobe, Superintendent of the Port Phillip District, in the 1840s. It subsequently evolved from a grazing ground and nightsoil depository, to a reserve used for recreation and sporting activities.*

In the latter nineteenth century, …Carlton sporting clubs … were …granted permissive occupancy, most notably the Carlton Football Club. The 'Blues' had formed in 1864, being one of the earliest Australian Rules Football clubs. They formally occupied part of Princes Park from the late 1870s, having been granted 11 acres in 1878 on which to establish their home ground. The first oval ('Princes Oval') was in the southern area of the park, before moving to the current location further north. Although in occupation of the park, the Blues still played their 'home' games elsewhere in these years, including at the Melbourne Cricket Ground. (Heritage Precincts Statements of Significance February 2020)

Carlton Football Club's home ground is centrally located with parkland for passive recreation to the north and playing fields to the south. The ground is almost entirely enclosed by buildings, grandstands and walls, unlike Punt Road Oval which is open to the south and east boundaries, and partially open on the north boundary.

Although the Carlton Football Club ground in Princes Park has changed extensively over time, it retains one of its early stands, the curved 1909 Ald Gardiner Stand designed by architect Frank Stapley (Caruso 2002: 118; De Bolfo 2017; Nearmap 2021). Melbourne Cricket Ground, also within Yarra Park, has undergone substantial change, with the 1927 MCC Members Pavilion and other existing stands demolished in the early 2000s.

Royal Park, Parkville, is another large area of public parkland to the north of central Melbourne. Royal Park is included in the Victorian Heritage Register (H2337). Royal Park was reserved for public purposes in 1845 and gazetted in 1876. It has been a venue for various sporting competitions from the late 1850s, including cricket, football and golf, and women's sports. (VHD report for Royal Park, H2337) With the exception of the State Netball and Hockey Centre, sporting grounds and playing fields are integrated into the landscape, defined by tree plantings and low transparent fencing, as opposed to being separate, enclosed spaces, as at Princes Park, North Carlton, and Punt Road Oval in Yarra Park.

Fawkner Park, South Yarra, is a large area of public park of 41 hectares. Fawkner Park is included in the Victorian Heritage Register (H2361). Fawkner Park was temporarily reserved in 1862 and developed as parkland from 1875. The citation for Fawkner Park states that:

Fawkner Park is one of Melbourne's 'outer ring' parks and was integral to the vision of Charles La Trobe (Superintendent of the Port Phillip District and later Lieutenant-Governor of Victoria) from the mid-1840s, to develop Melbourne as a city surrounded by extensive public parklands. It demonstrates the Government's desire to provide outdoor recreational spaces for passive and active recreation and to beautify the city. (VHD report for H2361)

The designed landscape of Fawkner Park comprises pathways and linear plantings which define angular-shaped areas of lawn and playing fields. The park includes brick pavilions with amenities associated with the playing fields and other public purposes but no grandstand or substantial structures with tiered seating. Like at Royal Park, at Fawkner Park the playing fields are integrated into the landscape, defined by tree plantings and low transparent fencing, as opposed to being separate, enclosed spaces, as at Princes Park, Carlton, and Punt Road Oval in Yarra Park.

Early grounds used in association with VFA and VFL

In the context of early sporting grounds used for Australian Rules football by the early VFA and professional VFL clubs, Punt Road Oval is comparable to Princes Park, Melbourne Cricket Ground (also within Yarra Park), and South Melbourne Cricket Ground (within Albert Park Lake reserve). Although Melbourne Football Club (established 1858), Carlton Football Club (established 1864) and South Melbourne (established 1877) formed earlier than the Richmond Football Club (1884), the Richmond Cricket Ground was used by an earlier Richmond football club from 1860. The Melbourne Cricket Ground and the Richmond Cricket Ground were both established in 1853. Carlton Football Club formally occupied part of Princes Park from the late 1870s, having been granted 11 acres in

1878 on which to establish their home ground. Punt Road Oval was first formally occupied by the Richmond Cricket Club, who were granted permissive occupancy of six acres in the Government Paddock in 1853 (nine acres were granted to the Melbourne Cricket Club). The first Australian Rules football matches were played in Yarra Park in 1858: 'In 1858, the first Australian Rules football matches were played in the vicinity of the Melbourne Cricket Club grounds' (VHD report for H2251 Yarra Park).

South Melbourne Cricket Ground (now known as Lakeside Stadium) was established in 1862 in the larger Albert Park Lake reserve, which was reserved the same year. It was the home of the South Melbourne Football Team from 1867 until the end of the 1981 season, after which South Melbourne moved to Sydney and became the Sydney Swans. The ground continues to be used for other purposes and retains its 1926 grandstand designed by architects GW Glegg & Morrow.

Brunswick Street Oval, Fitzroy, was the home of the Fitzroy Football Club from 1884 until 1966. It retains its nineteenth-century timber grandstand designed by architect Nathaniel Billing (built 1888). The Brunswick Street Oval Grandstand is listed on the Victorian Heritage Register (H0751).

St Kilda Cricket Ground, on Queens Road, Fitzroy Street and Lakeside Drive, St Kilda, 'was established on its present site in 1856 as the home of the St Kilda Cricket Club, which was formed in 1855. The ground also became the home ground of the St Kilda Football Club, which was formed in 1873. This was one of the first members of the Victorian Football Association (VFA), which began in 1877, and in 1897 became a foundation team in the Victorian Football League (VFL).' St Kilda Cricket Ground is on the Victorian Heritage Register (H2234). (VHD report for H2234)

Victoria Park, Abbotsford (City of Yarra), is a former VFL/AFL ground that was acquired by Collingwood City Council for use as a municipal reserve in 1882. The Collingwood Football Club was formed in 1892, seven years after Richmond Football Club, and played at Victoria Park for 107 years, from 1892 to 1999. The reserve was used by local cricket and football clubs from the early 1880s and was the home of the Collingwood Cricket Club from 1906 to 1996. (VHD report for H0075 Victoria Park)

Richmond Football Club existed in various forms from 1860 but efforts to keep a consistent club going in the 1860s and 1870s were unsuccessful. The early Richmond football teams played at the Richmond Cricket Ground from 1860. The present Richmond Football Club was formed in 1884 and played at the Punt Road Oval until 1964 when they were relocated to the MCG. Punt Road Oval remains the administrative centre and training grounds of the Richmond Football Club and the home ground for Richmond's Men's and Women's VFL teams, and AFL Women's team since 2021.

Grandstand architecture

Punt Road Oval is one of a small number of the early football grounds in Melbourne to retain an early grandstand. The Brunswick Street Oval Grandstand is one of the earliest surviving grandstands of its type, built in 1888 to a design by architect Nathaniel Billing (Figure 4). Princes Park, Carlton, retains the 1909 Ald Gardiner Stand, designed by architect Frank Stapley. The earliest surviving stand at South Melbourne was built in 1926 (Figure 6). The 1925–26 Kevin Murray Stand (originally called the GP Newman Stand), designed by the architect E J Clark, and the 1933–34 Don Blackie Bert Ironmonger Stand are the earliest surviving grandstands at the St Kilda Cricket Ground (Figure 5). The earliest stand at Victoria Park dates from the interwar era, while no early stands remain extant at the MCG.

The curved plan form of the 1909 Ald Gardiner Stand, designed by Frank Stapley at Princes Park (Figure 29) and 1913–14 Jack Dyer Stand designed by Thomas Watts & Son were not common for their time, foreshadowing the later streamlined and curved forms of Moderne stands that emerged during the interwar era.

Other grandstands designed by architect Thomas Watts

The architectural significance of the grandstand designed by architect Thomas Watts at Prince's Park, Maryborough (Figure 26), is recognised in the VHR citation for Prince's Park, Maryborough, in the Central Goldfields Shire (VHR H1880). 'The Grandstand uses extensive turned wood decoration and is an early example of all timber decoration that became more widespread in late Victorian and the Edwardian period.' (VHD report for Prince's Park Maryborough, VHR H1982)

The Prince's Park grandstand in Maryborough is the earliest known surviving example of its type designed by architect Thomas Watts. The design was 'modelled on the 1886 South Melbourne grandstand designed by William Elliot Wells which was destroyed by fire in 1926 and a similar grandstand at Victoria Park, Collingwood which was demolished in 1966' (VHD report for Prince's Park Maryborough, VHR H1982). The 1909 Members Stand at Victoria Park, Abbotsford, was designed by Thomas Watts (Figure 27).

Although later than the other known stands designed by Thomas Watts at Prince's Park Maryborough and Victoria Park, Abbotsford, the 1913–14 Jack Dyer Stand at Punt Road Oval is distinguished by its curved form that follows the arc of the oval. The curved form for a grandstand was used earlier by architect Frank Stapley (who also designed the 1927 wing of the Jack Dyer Stand at Punt Road Oval) in the 1909 design for the Ald Gardiner Stand at the Carlton Football Club's ground in Princes Park, North Carlton.

Figure 26. Grandstand at Prince's Park, Maryborough, built in 1895 to a design by Thomas Watts. (Source: VHD report for Prince's Park, Maryborough, VHR H1880)

Figure 27. Members Stand at Victoria Park, built to a design by architect Thomas Watts in 1909 (demolished). (Source: McFarlane and Roberts 1999, in Allom Lovell & Associates 2003: 24)

Figure 28. Early image of the grandstand (Jack Dyer Stand) at Punt Road Oval, built 1913–14 to a design by Thomas Watts & Son (shown here before the 1927 extension to the west). (Source: Hansen 1989: 34)

Figure 29. The 1909 Ald Gardiner Stand at Princes Park, Carlton North, can be seen in the background, with Carlton player, c1920–50. Photographer: Charles Edward Boyles. (Source: State Library Victoria, Accession No. H2008.122/161)

ASSESSMENT AGAINST CRITERIA

✓ **CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

CRITERION B

Possession of uncommon, rare or endangered aspects of our cultural or natural history (rarity).

CRITERION C

Potential to yield information that will contribute to understanding our cultural or natural history (research potential).

✓ **CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

✓ **CRITERION E**

Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

CRITERION F

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

✓ **CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

✓ **CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

RECOMMENDATIONS

Recommended as an individual Heritage Overlay in the Schedule to Clause 43.01 (Heritage Overlay).

List the statement of significance for Punt Road Oval (Richmond Cricket Ground) in the entry for Punt Road Oval in the Schedule to Clause 43.01 (Heritage Overlay).

Make the statement of significance for Punt Road Oval (Richmond Cricket Ground) an incorporated document to the Melbourne Planning Scheme.

Remove Punt Road Oval (Richmond Cricket Ground) from HO2.

Apply the new Heritage Overlay to the extent of Punt Road Oval (Richmond Cricket Ground) and the small section of parkland to the southeast removed from HO2 and include the small areas of land within the Punt Road Oval ~~property~~ boundary not previously included in HO2.

Amend the name on the Heritage Overlay Map (Map No. 09ho) to: 'Punt Road Oval (Richmond Cricket Ground)'.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

Melbourne Planning Scheme

EXTERNAL PAINT CONTROLS	Yes Jack Dyer Stand 1913-14 and 1927 wing
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	Yes

Other

N/A

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Nearmap: http://www.nearmap.com

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PREVIOUS STUDIES

East Melbourne & Jolimont Conservation Study 1983	C No streetscape grading

STATEMENT OF SIGNIFICANCE

Heritage Place: Punt Road Oval (Richmond Cricket Ground)	**PS ref no:** HO ~~tbc~~1400
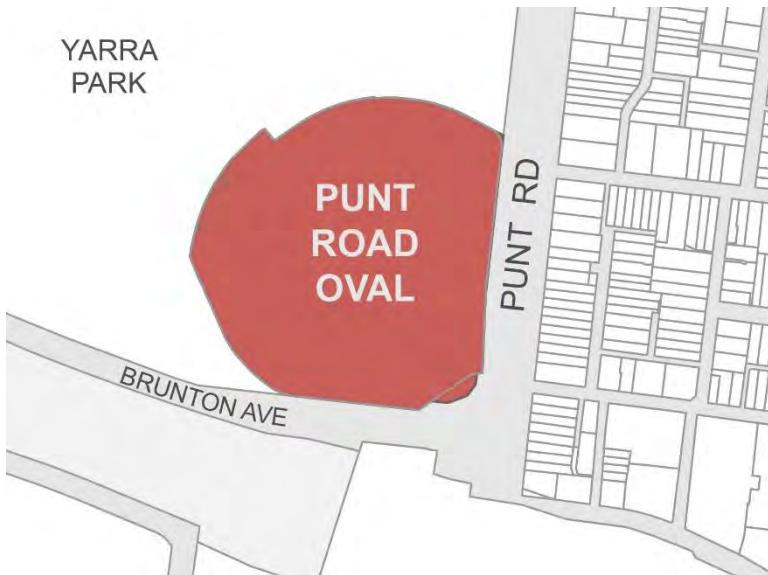
What is significant?

The Punt Road Oval (Richmond Cricket Ground) at Punt Road, East Melbourne, which was cleared, levelled and fenced in 1856 and used for the first time as a ~~cricket~~ sporting ground in November 1856, is significant.

Elements that contribute to the significance of the place include (but are not limited to):

- the oval (the fabric and the specific configuration of the oval are not of significance)
- informal grassed embankments on the south and east sides and at the southeast corner of the ground (the fabric and specific configuration of the grassed embankments is not of significance)
- ~~the restriction of built form to the west and north boundaries of the ground~~
- views into the ground from the public domain, including from Punt Road (at pedestrian and street level) and from Richmond Station and the railway line ~~open sides to the ground and transparent perimeter fencing on the east (Punt Road) and south (Brunton Avenue and railway line) boundaries~~
- the landmark qualities of Punt Road Oval (Richmond Cricket Ground) as a whole
- the Jack Dyer Stand (1913–14) and 1927 west wing addition.

Elements that contribute to the significance of the Jack Dyer Stand include (but are not limited to):

- the building's original curved plan form, materials and detailing, built to the design of architects Thomas Watts & Son
- the 1927 west wing addition built to the design of architect Frank Stapley
- the building's relatively high integrity to its early design to all elevations
- the hip and gabled roof form
- the pattern and size of original fenestration
- slender cast iron and timber columns, decorative timber brackets and timber fretwork frieze, gable end details and vents; ~~and~~
- ~~other decorative details~~.

More recent buildings, including the administration building, the David Mandie Building, and the remnant red brick building, are not significant. The fabric of the scoreboard and recent landscaping

such as the cyclone wire fencing and gates around the perimeter of the ground, the pipe rail fencing around the oval, ~~and~~ the northeast corner wall and the Spotted Gum in the southeast corner of the ground are not significant.

More recent alterations and additions to the Jack Dyer Stand, including changes at podium level, modern external stairs, new openings in the curved north elevation, and commentary box within the stadium seating area are not significant.

How is it significant?

Punt Road Oval (Richmond Cricket Ground) at Punt Road, East Melbourne, is of local historical, representative, aesthetic, social, and associative significance to the City of Melbourne.

Why is it significant?

The Punt Road Oval, occupying the Traditional Country of the Wurundjeri Woiwurrung people of the East Kulin Nation, is of historical significance as part of the former Richmond Paddock (Yarra Park), which was used as an East Kulin living area, *ngarrga* and ceremonial ground, both prior to the British colonisation of Port Phillip and during the early settlement period in the 1830s and 1840s. It was used as a *ngarrga* and ceremonial ground in the 1840s. (Criterion A)

The Punt Road Oval, as part of the former Richmond Paddock (Yarra Park) that was set aside in 1837, is of historical significance for its use for the policing and administrative purposes of the colonial government of the Port Phillip District. From 1837, the wider area was used by Police Magistrate William Lonsdale, by the Mounted Police and the Native Police, and by officers of the Port Phillip Aboriginal Protectorate. (Criterion A)

The Punt Road Oval is of historical significance as an early cricket ground in Melbourne that was established in 1853 and used by the Richmond Cricket Club from 1856. It was used as a cricket ground for over 150 years until 2011 and was the venue for significant events including interstate matches and as a training ground for the Aboriginal Cricket Team in 1867–68. (Criterion A)

The Punt Road Oval, established as the Richmond Cricket Ground in 1853, is of historical significance for its use as an early football ground from 1860 and its association with the early Richmond football team from that time, and for its earlier role in the development of the code of Australian Rules football in 1858; as the home ground for the present Richmond Football Club from 1885 to 1964 and for its use (up until the present time) as the club's training ground and administrative centre. The development of the ground from 1907 when the club was accepted into the Victorian Football League, and through the early and mid-twentieth century, reflects the significant growth in membership of the Richmond Football Club over this time and the growing spectator base for Richmond home games. This period saw the construction of a large Edwardian grandstand in 1913–14 (named the Jack Dyer Stand in 1998), built to a design by architects Thomas Watts & Son and extended in 1927 to a design by architect Frank Stapley; a second grandstand, the Members Stand (later named the EM King Stand), erected in 1937–38 and since demolished; and other changes to the ground over time. (Criterion A)

The brick Edwardian-era Jack Dyer Stand is of representative significance as an example of the larger and more elaborate football stands that emerged in the late nineteenth century and early twentieth century. It retains key distinguishing features of its original 1913 design by Thomas Watts & Son and the matching 1927 extension designed by architect Frank Stapley. The stand is distinguished from the earliest known grandstand designed by Thomas Watts which is at Maryborough (1895) by its curved plan. The curved plan form is not typical for grandstands of this era. An earlier example is the 1909 Ald Gardiner Stand, Princes Park. (Criterion D)

The Punt Road Oval, as part of the former Richmond Paddock (Yarra Park) set aside in 1837, is of social significance for its important associations with the Aboriginal history of Melbourne; this includes being part of the wider Richmond Paddock that was a traditional East Kulin living area, and *ngarrga* and ceremonial ground that continued to be used as such into the 1840s, and being occupied by the Native Police Corps as a site for police training and police barracks. The Punt Road Oval, formerly the Richmond Cricket Ground, is also significant for its use as a training venue in 1867–68 for the Aboriginal Cricket Team made up of men from different parts of Victoria, and its current use as a training centre for Indigenous youth. (Criterion G)

The Punt Road Oval is of social significance for its long association with the Richmond Football Club, which used the oval as its home ground from 1884 until 1965; for its use by Richmond Football Club as a training ground and administrative centre from 1965 until the present day; and for its association with earlier Richmond football teams that also used the ground from 1860. The community for whom the place is significant includes members and supporters of the Richmond Football Club; past and present players, coaches and staff of the Richmond Football Club; residents of Richmond; and Melburnians more broadly. This community has had a strong attachment to the place for over 130 years. This attachment is strengthened by the strong and distinctive community identity of Richmond though much of the twentieth century. This was heavily anchored in local working-class politics that promoted fierce loyalty and physical toughness, which translated easily to football—for many Richmond supporters, 'Tigerland' is another name for Richmond. The social significance of the place as the former home ground of the Richmond Football Club resonates in the continued use of the ground for training; as the site of post-grand final premiership celebrations; and its powerful symbolic meaning to Richmond residents and followers of the Richmond football team who regard the ground as the spiritual home of the club. Its resonance is strengthened by the ground's presence and visibility in the urban landscape, visually prominent in views from major transport corridors (Punt Road, Brunton Avenue, the multi-track railway line and Richmond Railway Station) and within Yarra Park, making it a prominent landmark in the local area for residents of Richmond and Melburnians more generally. The Richmond Cricket Ground is also of potential social significance to players, coaches and other staff, members and supporters of the Richmond Cricket Club, which was based at the ground for over 150 years—from 1854 until relocating to Waverley Park in 2011. (Criteria E and G)

The Punt Road Oval is of significance for its association with champion Richmond footballer John ('Jack') Raymond Dyer (1913–2003). Nicknamed Captain Blood, Dyer was captain–coach of Richmond in the 1930s and 1940s and one of the greats of the game, recognised for his strategic play, fine marking and straight kicking. He was selected numerous times for the Victorian team and was inducted into the Australian Football Hall of Fame. A bronze statue of Dyer was erected outside the ground in 2003 and the 1913–14 grandstand was named in his honour in 1998. (Criterion H)

The Punt Road Oval is of significance for its association with Thomas Wentworth Wills (1835–1880), first-class cricketer and co-founder of Australian Rules football. Wills was a member of the Richmond Cricket Club and one of its leading players in the 1850s and 1860s; he was also selected for intercolonial matches. In 1858-59 he was a co-founder of a new code of football suitable for conditions in the Colony of Victoria. Initially known as Melbourne rules football and later as 'Australian rules', this was the first game of football in the world to be formally codified. (Criterion H)

Primary source

Punt Road Oval (Richmond Cricket Ground) Heritage Review 2021 (ContextGML, 2021) (updated February 2023)