



Figure 7 'Leyton' and 'Rochford' villas, 224 Moorabool Street, Geelong (VHR H0562 and HO163)  
Source: Victorian Heritage Database



Figure 8 Urbrae, 171 Hoodle Street, Richmond (VHR H0719 and HO267),  
Source: Victorian Heritage Database



Figure 9 46 Palmerston Street, Carlton (HO1)  
Source: Streetview



Figure 10 126-8 Station street, Carlton (HO1)  
Source: Streetview



Figure 11 82-4 Carlton Street, Carlton (HO1)  
Source: Streetview



Figure 12 26-8 Barkly Street, Carlton (HO1)  
Source: Streetview



Figure 13 38 Carlton Street, Carlton (HO1)  
Source: Streetview



Figure 14 134-6 Barkly Street, Carlton (HO1)  
Source: Streetview



Figure 15 36 Macarthur Place North (HO1)  
Source: Streetview



Figure 16 860-4 Swanston Street, Carlton (HO1)  
Source: Real Estate View



Figure 17 131 Barkly Street, Carlton (HO1)  
Source: Streetview



Figure 18 323-234 Faraday Street, Carlton (HO1)  
Source: Streetview



Figure 19 306 Cardigan Street, Carlton (HO1)  
Source: Streetview



Figure 20 133-5 Queensberry Street (HO36)  
Source: Lovell Chen



Figure 21 199-201 Cardigan Street, Carlton (HO32)  
Source: Lovell Chen



Figure 22 466 Swanston Street, Carlton (HO111)  
Source: Lovell Chen



Figure 23 676-82 Swanston Street, Carlton (HO116)  
Source: Lovell Chen



Figure 24 Shops at 198-204 Faraday Street, Carlton, (HO1)  
Source: Pinstrest



Figure 25 Holcombe Terrace, 201-5 Drummond Street, Carlton (HO1)  
Source: Victorian Heritage Database

**ASSESSMENT AGAINST CRITERIA**


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**Yes**      **CRITERION A**  
 Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**  
 Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**  
 Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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**CRITERION D**  
 Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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**Yes**      **CRITERION E**  
 Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**  
 Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**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).

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**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 semi-detached pair of rendered masonry houses at 554-556 Swanston Street, Carlton, constructed in 1883, is significant.

### **HOW IT IS SIGNIFICANT**

The 1883 semi-detached pair of rendered masonry houses at 554-556 Swanston Street, Carlton, is of local historical and aesthetic significance.

### **WHY IT IS SIGNIFICANT**

The semi-detached pair of houses at 554-556 Swanston Street, Carlton, is of historical significance (Criterion A). The building was constructed in 1883 for Mrs A Mills, in the early period of the Boom in Melbourne. While now somewhat isolated from similar buildings, the pair still evoke the historic character of Carlton streetscapes of the nineteenth century. As a semi-detached pair, the building is directly associated with a housing type which originated in England in the late eighteenth century, and grew in popularity in the next century. In Melbourne, architects, builders and developers often sought to produce less commodious variations on this English typology, and large numbers of semi-detached pairs survive in the inner suburbs. The subject building is also associated with noted and prolific architect and builder, Norman Hitchcock, who was particularly busy in Melbourne's inner northern suburbs during the 1880s.

The semi-detached pair of houses at 554-556 Swanston Street, is also of aesthetic significance (Criterion E). While a relatively straightforward, two-storey rendered masonry residential pair, with double-storey cast iron verandahs and elevated entrances behind original iron palisade fences on a bluestone plinth, the subject building gains additional interest for its rendered detail, being 'trademarks' of Hitchcock's designs. These details include mascarons at ground and first floor level to wing- and party-walls; the ornamented parapet with a balustraded form and a semi-circular pediment at its centre flanked by acorn devices; and wingwalls crowned by decorative urns.

## RECOMMENDATIONS

Retain as an individual Heritage Overlay.

### 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.

## PREVIOUS STUDIES

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**Carlton Conservation  
Study, 1984**

Nigel Lewis and Associates

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## ENDNOTES

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- 1 *Sands & McDougall directory*, 1873
- 2 *Sands & McDougall directory*, 1870, 1880; City of Melbourne, rate books, Volume 21: 1882, Smith Ward, rate no. 962, VPRS 5708/P9, Public Record Office Victoria.
- 3 *Sands & McDougall directory*, 1880; City of Melbourne, rate books, Volume 21: 1882, Smith Ward, rate no. 961-980, VPRS 5708/P9, Public Record Office Victoria.
- 4 City of Melbourne, Notice of Intent to Build, no. 9309, 2 August 1882, record no. 78626, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 17 October 2018.
- 5 Search under 'Norman Hitchcock' under architect on Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 16 October 2018; National Trust, 194-204 Faraday Street, Carlton and Trinity Terrace & Park Terrace, via Heritage Council, Victorian Heritage Database, <http://vhd.heritagecouncil.vic.gov.au>, accessed 16 October 2018.
- 6 City of Melbourne, rate books, Volume 22: 1883, Smith Ward, rate nos 960-961, VPRS 5708/P9, Public Record Office Victoria.
- 7 *Sands & McDougall directory*, 1885.
- 8 *Sands & McDougall directory*, 1930, 1950, 1970.
- 9 *Sands & McDougall directory*, 1970.
- 10 University of West England, *History of Council Housing*, [http://fet.uwe.ac.uk/conweb/house\\_ages/council\\_housing/print.htm](http://fet.uwe.ac.uk/conweb/house_ages/council_housing/print.htm), accessed 21 October 2018.
- 11 Pamela Lofthouse, *The Development of English Semi-detached Dwellings During the Nineteenth Century, Papers from the Institute of Archaeology*, <https://pia-journal.co.uk/articles/10.5334/pia.404/>, accessed 17 October 2018.
- 12 Pamela Lofthouse, *The Development of English Semi-detached Dwellings During the Nineteenth Century, Papers from the Institute of Archaeology*, <https://pia-journal.co.uk/articles/10.5334/pia.404/>, accessed 17 October 2018.
- 13 George Tibbetts and Phillip Goad in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 695-8.
- 14 Timothy Hubbard in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 356-357.
- 15 Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 356-357.
- 16 Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 356.
- 17 Julie Willis and Norman Hitchcock in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 333-4.
- 18 Julie Willis and Norman Hitchcock in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp. 333-4.



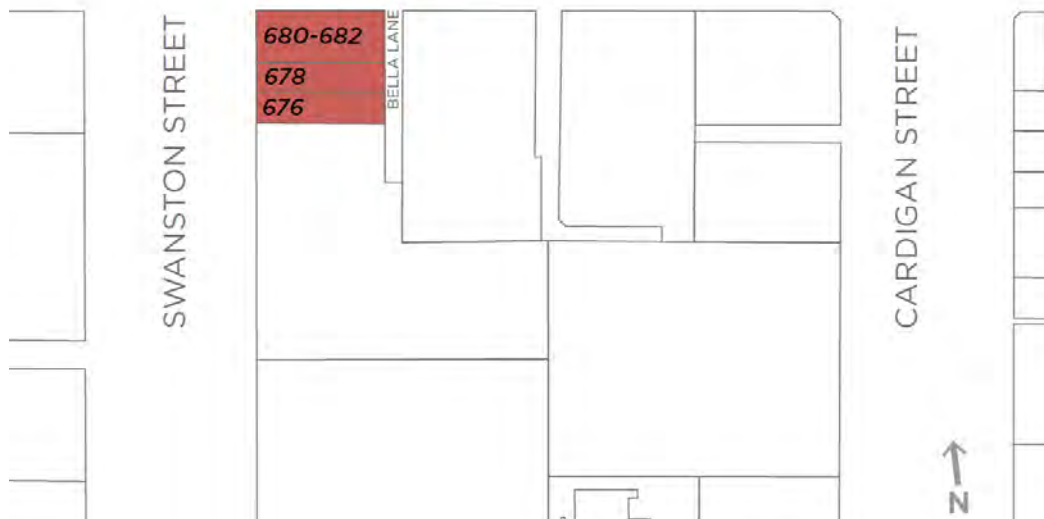
**SITE NAME** 676-682 SWANSTON STREET, CARLTON RESIDENTIAL TERRACE ROW

**STREET ADDRESS** 676 SWANSTON STREET, 678 SWANSTON STREET AND 680-682 SWANSTON STREET, CARLTON, VIC 3053

**PROPERTY ID** 109362, 109361 AND 109360



GRATTAN STREET



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

<b>PREVIOUS GRADE</b>	676 – C3 678 – C3 680-682 – D2	<b>HERITAGE OVERLAY</b>	HO116
<b>PROPOSED CATEGORY</b>	SIGNIFICANT (HO116), CONTRIBUTORY (676, 678 AND 680-682 SWANSTON STREET	<b>PLACE TYPE</b>	RESIDENTIAL TERRACE ROW

<b>DESIGNER / ARCHITECT / ARTIST:</b>	NOT KNOWN	<b>BUILDER:</b>	RICHARD BOOL
<b>DESIGN PERIOD:</b>	VICTORIAN PERIOD (1851-1901)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	C.1872 (680-682) c.1876 (676 and 678)

## 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

Retain as an individual Heritage Overlay

**Extent of overlay:** The extent of overlay is indicated at Figure 1.

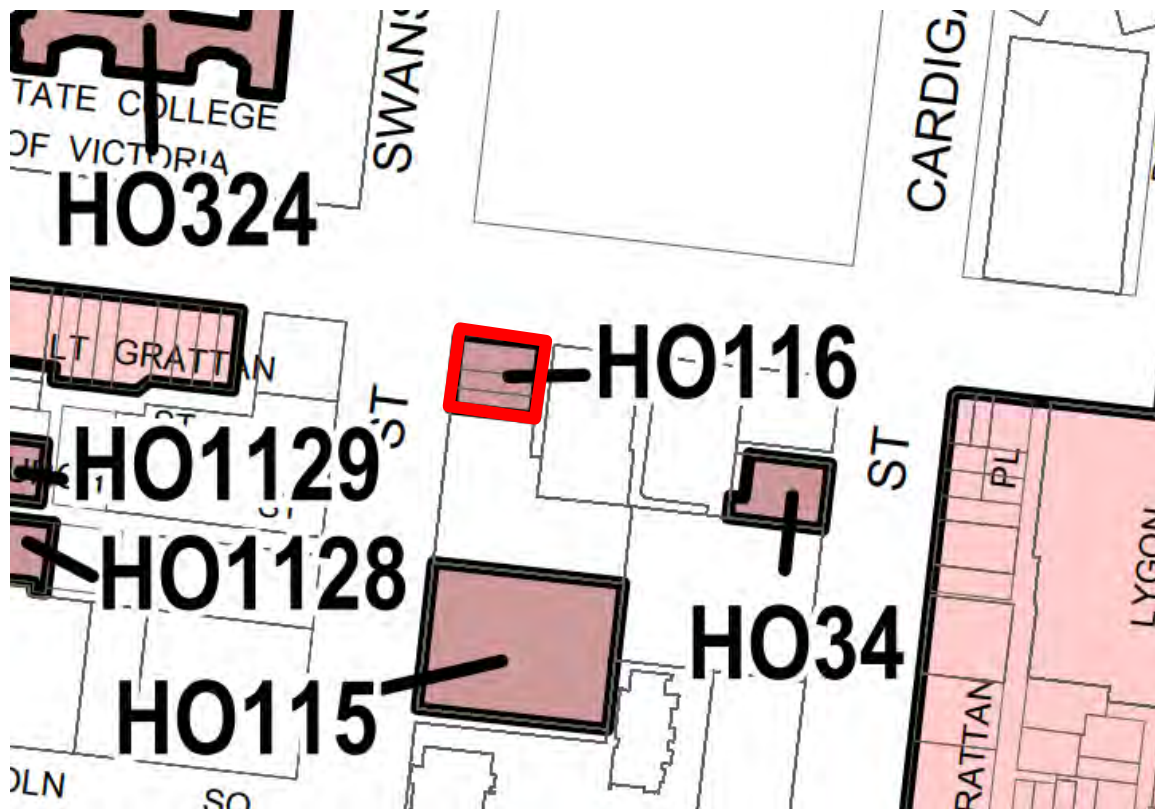


Figure 1 Detail of HO Map no. 5 with the subject property indicated (HO116)  
Source: Melbourne Planning Scheme

## SUMMARY

The two, semi-detached pairs of buildings at nos 676-8 and 680-2 Swanston Street, Carlton, constructed as residences in c.1876 and c.1872, are of local historical and aesthetic significance. Although altered and later adapted to commercial use, both pairs retain their overall original two-storey form, rendered brick materials, and original Italianate detailing. No 676 is the most intact of the group.

## HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.<sup>1</sup> 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. 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 (1880) and development of Carlton Gardens from the 1850s, 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. The more prestigious developments in the suburb were complemented by the London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares. Swanston Street developed with a mix of retail, residential and manufacturing, leading to the University of Melbourne at the north of the suburb.

## SITE HISTORY

The two pairs of houses at 676-682 Swanston Street were constructed in the 1870s. They were occupied as residences through the nineteenth century, before being used for retail purposes from approximately the mid-twentieth century.

The first subdivisional plan of the extension to the north of Melbourne, which included Carlton, was prepared in 1852 and extended to Grattan Street. Swanston Street in Carlton in the nineteenth century was known as Madeline Street. The site is located in Crown allotment 11, Section 32 of Jika Jika, which was sold to S Donovan in 1853 as part of the earliest land sales in Carlton.<sup>2</sup>

The site remained vacant through the 1850s and 1860s, although an 1870 photograph shows buildings had been constructed by this time adjacent to the subject site, at the south of the Crown allotment (Figure 2). In 1871, the municipal rate books list stonemason Richard Bool as the owner of two brick houses which were being erected. This is the corner pair at 680 and 682 Swanston Street, then unnumbered properties on Madeline Street. They were described in the rate books as unfinished brick houses each comprising five rooms.<sup>3</sup> The following year, the houses were occupied, with agent Gledhill listed as the owner.<sup>4</sup> By 1874, the residences had been purchased by James Douglas (no. 682) and David Ricketts (no. 680).<sup>5</sup> In December 1875, a notice of intent to construct two houses on Madeline Street near Grattan Street, listed Richard Bool as the builder, with a 'Storey' listed as the owner. This may have been a misrepresentation of the name Roy, who was listed along with Bool as the owner of the two new houses in the rate books of 1876. No architect was listed on this notice. The residences, now known as 676 and 678 Swanston Street, were each described as a brick house of six rooms with verandah and balcony, and valued at a net annual value (NAV) of £45.<sup>6</sup> The houses were listed as unoccupied in the 1877 rate books, and an advertisement in October 1877 lists two residences at 152 and 154 Madeline Street (nos 676-678 Swanston) for sale. They were described as:

Two substantial brick two storied (sic) dwellinghouses, with slate roofs, balconies, and verandahs, &c., containing hall, two sittingrooms, upstairs three rooms and bathrooms, finished in best style, kitchen and outbuildings.<sup>7</sup>

Interestingly, another lot in the same sale had two brick houses known as Claremont Villas, as situated on Cardigan Street, the name which the subject building has on the parapet. It is possible that there was a mistake in the advertisement.<sup>8</sup> However, the 1881 rate books list the houses at 676-678 Swanston Street as owned by Charles Roy, indicating the 1877 sale had fallen through. The houses were occupied by Mrs Mary Byrnes (no. 676) and William McMurtrie (no. 678).<sup>9</sup> The 1881 advertisement noted the position of the two-storey 'brick cemented balcony houses', promising 'an uninterrupted and beautiful view of the Wilson Hall and University Gardens' from the balconies.<sup>10</sup> The houses were subsequently occupied by Thomas Bolitho (no. 676) and William Rickard (no. 678).<sup>11</sup> Meanwhile, the houses at 680 and 682 Swanston Street had been respectively acquired by Mary Carroll (no. 680) and a Mrs C Robertson (no. 682) in the late 1870s.<sup>12</sup>

The early form of the houses can be seen in the 1896 Melbourne and Metropolitan Board of Works (MMBW) detail plan (Figure 3) and an oblique Airspy aerial photograph of 1927 (Figure 4). The MMBW plan shows the buildings occupied smaller footprints than their current form, with outhouses and separate baths at nos. 680-682 (shown as 246-248 Madeline Street). The taller form of the front portion of the buildings and smaller rear wings and outbuildings can be seen in the 1927 oblique aerial photograph. The rears of the buildings can also be seen in an Airspy oblique aerial photograph of 1946 (Figure 5).

The buildings remained residential into the late 1930s. In 1939, an application was made for alterations at 678 Swanston Street which included the construction of a shopfront, and likely included the remodelling of the balcony and verandah.<sup>13</sup> By the mid-1940s, Mrs E Bishop was operating a confectionary from the premises.<sup>14</sup> In 1981, alterations were undertaken to 680-682 Swanston Street, converting the residence to a restaurant.<sup>15</sup>



Figure 2 View from Carlton Brewery, 1870, showing subject sites as vacant  
Source: Charles Nettleton, photographer, H96.160/1529, State Library of Victoria

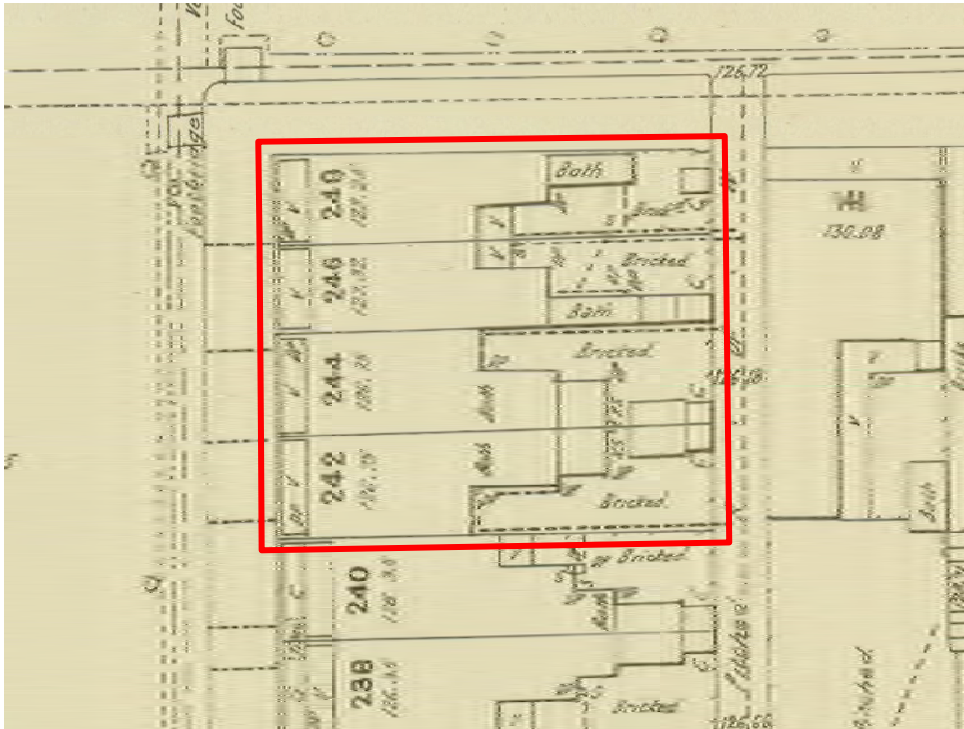


Figure 3 MMBW detail plan no. 1178, 1896 with subject buildings indicated  
Source: State Library of Victoria



Figure 4 Oblique aerial view south along Swanston Street, 1927, with subject buildings indicated  
Source: Airspy collection, H2501, State Library of Victoria

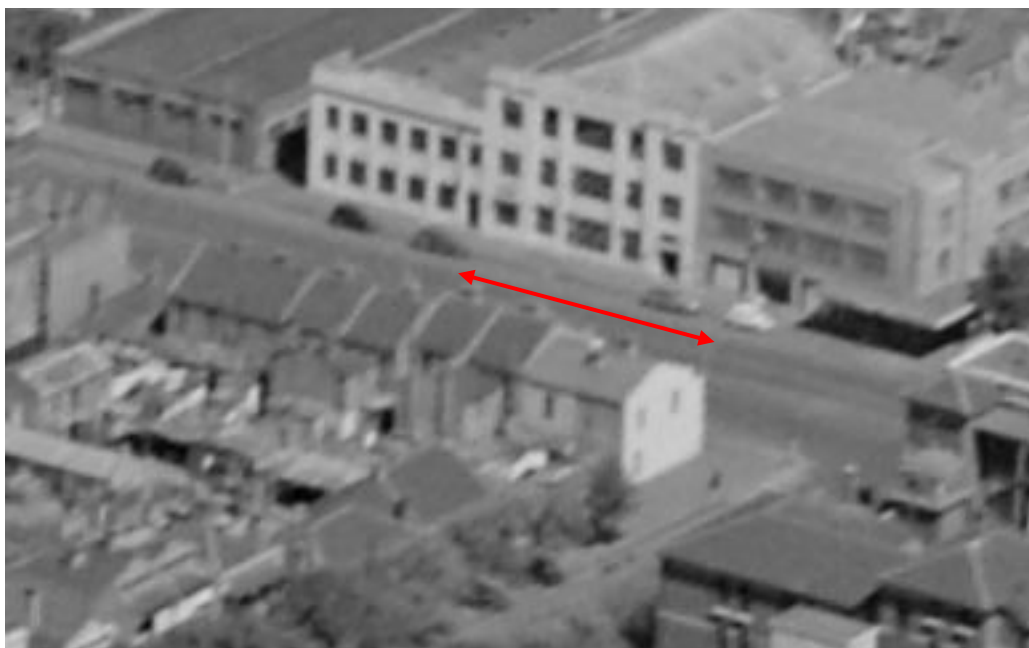


Figure 5 Oblique aerial view looking west over Carlton, 1946, showing rear of subject properties  
Source: Airspy collection, H91.160/471, State Library of Victoria

#### SITE DESCRIPTION

HO116 comprises two, semi-detached pairs of buildings at nos 676-8 and 680-682 Swanston Street, Carlton (Figure 6). They were constructed in c 1876 and c. 1872 respectively.

The earlier building at 680-682 Swanston Street is a semi-detached two-storey Italianate pair constructed in rendered masonry. Constructed as dwellings, the building is now occupied by a restaurant. Double-storey verandahs are set between wingwalls which extend to the street boundary. They retain original cast iron lacework friezes and brackets at each level although first floor balustrades and railings to the street at ground floor level are later additions (or substantially altered original elements). The verandah aprons have been altered and tiling has been replaced. Doors and windows at ground floor level have also been altered and little early character remains at street level. One of a pair sliding sash window at first floor level survives although its partner has been converted into a door. Decorative detailing in the form elaborate pilasters to wingwalls and urns and acorns to gable ends survive. The two former dwellings share a common transverse gabled roof. Modern corrugated steel has replaced original slates and original chimneys have been removed. The building has been overpainted and a substantial rear addition visible from Grattan Street has been constructed.

The pair at nos 676-8 Swanston Street, is similar in a number of respects. It also comprises a semi-detached pair of two-storey dwellings subsequently adapted for commercial uses. As constructed, the rendered brick pair each had a verandah to the street set between wingwalls. No 676 survives largely intact to this early state with original wrought iron and timber elements to the verandah in place. Original door and windows joinery survives at ground and first floor levels. Windows retain unusual rendered architraves. The ground floor apron retains its original wrought iron fence, gate and tiles. By contrast, the original character at no. 678, was substantially overwritten during the interwar period. A shopfront was constructed in the front verandah at street level and the balcony area above was substantially enclosed. The alterations were executed in rendered brick. Subsequent alterations have occurred at both levels. The two former dwellings share a common parapet with central circular pediment detail flanked by scrolls. They also share a transverse gabled roof. Modern corrugated steel has replaced original slates and original chimneys have been removed. Substantial alterations have occurred to the rear of each dwelling.

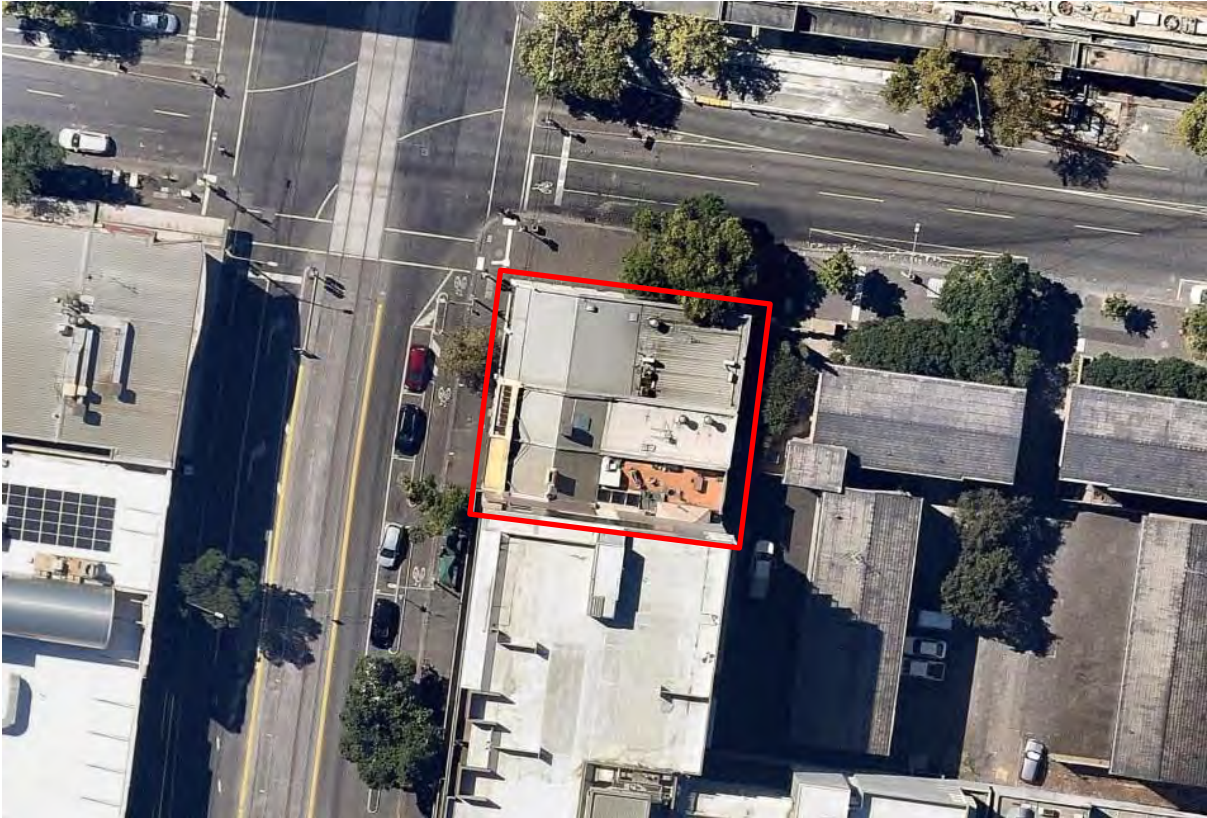


Figure 6 Recent aerial photograph of the subject site  
Source: Nearmap, February 2019



Figure 7 676-682 Swanston Street, Carlton



Figure 8 Nos 680-682 Swanston Street (at left); nos 676-8 Swanston Street (at right)

## INTEGRITY

Fair

## COMPARATIVE ANALYSIS

The subject site(s) comprises two Victorian semi-detached pairs in an understated Italianate mode. Suburban semi-detached houses first began to be planned systematically in England, in the late 18th-century as a compromise between the terraced housing close to the city centre, and the detached 'villas' further out, where land was cheaper. Consequently, the earliest examples demonstrated a simple Georgian character. Early examples survive in what are now the outer fringes of Central London. Developed from the turn of the nineteenth century, Blackheath, Chalk Farm and St John's Wood are among the areas considered to be the original home of the semi.<sup>16</sup> Sir John Summerson gave primacy to the Eyre Estate of St John's Wood noting that a plan for this dated 1794 survives, in which 'the whole development consists of pairs of semi-detached houses, So far as I know, this is the first recorded scheme of the kind'.

While the English middle classes gravitated towards this new building typology, a shift in the population from the impoverished country areas to London and larger regional towns was underway. Cities offered labourers housing in tenement blocks, rookeries and lodging houses and philanthropic societies turned their attention towards improved accommodation for the poor. In 1850, the Society for Improving the Condition of the Labouring Classes.<sup>17</sup> published designs for semi-detached dwellings. Their 1850 publication, 'The Dwellings of the Labouring Classes', written by Henry Roberts, included plans for model semi-detached cottages for workers in towns and the city. In 1866, the 'Metropolitan Association for Improving the Dwellings of the Industrious Classes', founded by Rev Henry Taylor, built Alexander Cottages at Beckenham in Kent, on land provided by the Duke of Westminster. This development grew to comprise 164 semi-detached pairs.<sup>18</sup>



Further north in the wool towns of Yorkshire, some mill owners built villages for their workers from c. 1850. Each incorporated a hierarchy of houses with long terraces for the worker, larger houses in shorter terraces for the overlookers, semi-detached houses for the junior managers, and detached houses for the elite.<sup>19</sup>

Grand semi-detached residences of the kind found in suburban London are rare in Victoria. Only two notable examples are included on the Victorian Heritage Register, namely, Leyton & Rochford in Geelong (Figure 9, VHR H0562, HO163) dating from c. 1850 and Urbrae in Richmond (Figure 10, VHR H0719, HO276) created through the remodelling and subdivision of an earlier building in c. 1900.

In Melbourne, architects, builders and developers often sought to produce less commodious variations on the English typology. Large numbers of these simpler examples are included in the Heritage Overlay (HO) of Melbourne's inner-suburban planning schemes. The following examples are included in the Carlton Precinct (HO1) which forms part of the current study area. Similar examples also survive in nearby suburbs such as East Melbourne, Fitzroy and Parkville, although few semi-detached pairs survive in the central city. The buildings noted below are typically graded contributory in terms of Melbourne's grading system:

- 46 Palmerston Street, Carlton (c. 1860s, HO1, Figure 11). Very modest single-storey bluestone pair - altered.
- 126 Station Street, Carlton (pre-1878, HO1, Figure 12). Very modest single-storey rendered pair.
- 82-4 Carlton Street, Carlton (c. 1860-1, HO1, Figure 13). Two-storey pair in bluestone and rendered brick with an unusual timber verandah.
- 26-8 Barkly Street, Carlton (1861-7, HO1, Figure 14). Modest single-storey rendered pair recalling Georgian antecedents.
- 38 Carlton Street, Carlton (HO1, Figure 15). Very simple two storey pair without verandahs.
- 134-6 Barkly Street Carlton (c. 1860s, HO1, Figure 16). Two-storey pair with unusual timber verandah.
- 36 Macarthur Place, Carlton (early Victorian, HO1, Figure 17). Unusual early two-storey example with single-storey verandah.
- 860-4 Swanston Street (c. 1860s, HO1, Figure 18). Single-storey bluestone pair.
- 131 Barkly Street, Carlton (c.1870s, HO1, Figure 19). Single storey brick pair.
- 232-4 Faraday Street, Carlton (pre-1873, HO1, Figure 20). Single storey brick pair.
- 308 Cardigan Street (early Victorian, HO1, Figure 21). Unusual early two-storey example with single-storey verandah.

The following semi-detached pairs are located within the current study area, and have an individual Heritage Overlay listing:

- 199-201 Cardigan Street (1874, HO35).
- 133-5 Queensberry Street (1885-6, HO36, Figure 22).
- 554-6 Street (c. 1876, HO113, Figure 23).
- 466 Swanston Street (1900-3, HO111, Figure 24).
- 199-201 Cardigan Street (HO32, Figure 25).

Considered in the context of all of the buildings noted above, the semi-detached pairs at nos 676-8 and 680-2 Swanston Street, Carlton are reasonably straightforward examples of two-storey semi-detached pairs in rendered brick. Both dwellings retain double-storey verandahs that became a popular adornment to terrace rows and semi-detached housing through the 1870s. Similar examples are extant at 82-4 Carlton Street and 454-6 Swanston Street (Figure 23). These pairs retain cast iron verandahs and survive as representative examples of developments of this type. Semi-detached dwellings of the kind surviving on the subject site were reasonably commonplace in inner suburban Melbourne. However, only a small proportion of these buildings dating from the 1870s survives and intact examples demonstrating this character are, relatively speaking, rare.



Figure 9 'Leyton' and 'Rochford' villas, 224 Moorabool Street, Geelong (H0562 and H0163)  
Source: Victorian Heritage Database



Figure 10 Urbrae (H0719 and H0267), Richmond remodelled c. 1900  
Source: Victorian Heritage Database



Figure 11 46 Palmerston Street, Carlton (HO1)  
Source: Streetview



Figure 12 126 Station street, Carlton (HO1)  
Source: Streetview



Figure 13 82-4 Carlton Street, Carlton (HO1)  
Source: Streetview



Figure 14 26-8 Barkly Street, Carlton (HO1)  
Source: Streetview



Figure 15 38 Carlton Street, Carlton (HO1)  
Source: Streetview



Figure 16 134-6 Barkly Street, Carlton (HO1)  
Source: Streetview



Figure 17 36 Macarthur Place North, Carlton (HO1)  
Source: Streetview



Figure 18 860-4 Swanston Street, Carlton (HO1)  
Source: realestate.com



Figure 19 131 Barkly Street, Carlton (HO1)  
Source: Streetview



Figure 20 323-234 Faraday Street, Carlton (HO1)  
Source: Streetview



Figure 21 308 Cardigan Street, Carlton (HO1)  
Source: Streetview



Figure 22 133-5 Queensberry Street, Carlton (HO36)  
Source: Lovell Chen



Figure 23 454-6 Swanston Street, Carlton (HO113)  
Source: Lovell Chen



Figure 24 466 Swanston Street, Carlton (HO111)  
Source: Lovell Chen



Figure 25 199-201 Cardigan Street, Carlton (HO32)  
Source: Lovell Chen

**ASSESSMENT AGAINST CRITERIA**


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<b>Yes</b>	<b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).
	<b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	<b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	<b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
<b>Yes</b>	<b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	<b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	<b>CRITERION G</b> 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).
	<b>CRITERION H</b> 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

676-682 Swanston Street, comprising The two, semi-detached pairs of buildings at nos 676-8 and 680-2 Swanston Street, Carlton, constructed in c.1876 and c.1872 respectively, are significant.

Within this group:

- The pair at nos 676 Swanston Street and 678 Swanston Street is contributory.
- The pair at nos 680-2 Swanston Street is contributory.

### HOW IT IS SIGNIFICANT

676-682 Swanston Street, comprising The two, semi-detached pairs of buildings at nos 676-8 and 680-2 Swanston Street, Carlton, constructed in c.1876 and c.1872, are of local historical and aesthetic significance.

### WHY IT IS SIGNIFICANT

The buildings at 676-8 and 680-2 Swanston Street, Carlton, constructed in c.1876 and c.1872 respectively, being semi-detached pairs, are of historical significance (Criterion A). Stonemason Richard Bool was the owner of the earlier pair at 680 and 682 Swanston Street, and the builder of the later pair at 676 and 678 Swanston Street, for owner, Charles Roy. Their construction in the 1870s is demonstrative of this phase of development, including semi-detached pairs, in the suburb in the pre-Boom era; and their survival informs an understanding of early Carlton and the development of the terrace type as a response to the pressure for accommodation in Melbourne on the fringe of the city. The buildings' gradual conversion to commercial use from the late 1930s is not uncommon for early residences in this part of Carlton, and reflective of changing land uses in this area in the twentieth century.

The semi-detached pairs are also of aesthetic significance (Criterion E). While the earlier building at 680-2 Swanston Street has been altered, it retains its overall original form and Italianate details such as double-height verandahs set between wingwalls, with original cast iron lacework friezes and brackets at each level; and decorative detailing such as elaborate pilasters to wingwalls and urns and acorns to gable ends. The simple gabled presentation to Grattan Street, as evident in historical images, also survives although extended. The later pair at 676-8 Swanston Street also retain double-height verandahs set between wingwalls and is distinguished from 680-2 Swanston Street by the prominent shared parapet with central circular pediment flanked by scrolls. Of the pair, no 676 survives largely intact to its early state with original wrought iron and timber elements to the verandah, and original door and window joinery at ground and first floor levels including unusual rendered architraves to openings. Both pairs also retain sufficient of their early character and role within the street to evoke a time when terrace rows proliferated through Melbourne's inner north and the terrace row was a distinctive vernacular building type across suburban Melbourne.

## RECOMMENDATIONS

Retain as an individual Heritage Overlay.

### 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.

## PREVIOUS STUDIES

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**City of Melbourne  
Heritage Review, 1999**

Allom Lovell and Associates

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**Carlton Conservation  
Study, 1984**

Nigel Lewis and Associates

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## ENDNOTES

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- 1 *Sands & McDougall* directory, 1873.
- 2 Charles Laing, surveyor, 'Plan of the City of Melbourne and its extension northwards', 1852, State Library of Victoria; Parish plan, Carlton at Jika Jika, Melbourne Sheet 6, M314 (M), Department of Lands & Survey, 1874, Put-away Plan, Central Plan Office, Landata.
- 3 City of Melbourne, rate books, Volume 10: 1871, Smith ward, rate nos 818-819, VPRS 5708/P9, Public Record Office Victoria.
- 4 City of Melbourne, rate books, Volume 11: 1872, Smith ward, rate nos 830-831, VPRS 5708/P9, Public Record Office Victoria.
- 5 City of Melbourne, rate books, Volume 13: 1874, Smith ward, rate nos 850-851, VPRS 5708/P9, Public Record Office Victoria.
- 6 City of Melbourne, Notice of Intent to Build, no. 6592, record no. 78098, via Miles Lewis Australian Architectural Index, <http://www.mileslewis.net/australian-architectural/index.html>, 8 November 2018; City of Melbourne, rate books, Volume 15: 1876, Smith ward, rate nos 871-872, VPRS 5708/P9, Public Record Office Victoria.
- 7 *Argus* 9 October 1877, p. 2.
- 8 *Argus* 9 October 1877, p. 2. It is possible that 'Claremont Villas' was meant to refer to the Madeline Street properties.
- 9 City of Melbourne, rate books, Volume 19: 1880, Smith ward, rate nos 899-900, VPRS 5708/P9, Public Record Office Victoria; *Sands & McDougall* directory, 1880.
- 10 *Age*, 21 September 1881, p. 2.
- 11 *Sands & McDougall* directory, 1885.
- 12 City of Melbourne, rate books, Volume 19: 18, Smith ward, rate nos 883-884, VPRS 5708/P9, Public Record Office Victoria; *Sands & McDougall* directory, 1880.
- 13 City of Melbourne, Building Application Index, 678 Swanston Street, BA 20779, 20 October 1939 and BA 20828, 8 November 1939, Public Record Office Victoria, accessed via [www.ancestry.com.au](http://www.ancestry.com.au).
- 14 *Sands & McDougall* directory, 1944-5.
- 15 City of Melbourne, Building Application Index, 680 Swanston Street, BA 53445, 5 June 1981, Public Record Office Victoria, accessed via [www.ancestry.com.au](http://www.ancestry.com.au).
- 16 Sir John Summerson, *Georgian London*, 1945/1988, pp. 159-160.
- 17 University of West England, *History of Council Housing*, [http://fet.uwe.ac.uk/conweb/house\\_ages/council\\_housing/print.htm](http://fet.uwe.ac.uk/conweb/house_ages/council_housing/print.htm), retrieved 21 October 2018.
- 18 Pamela Lofthouse, *The Development of English Semi-detached Dwellings During the Nineteenth Century, Papers from the Institute of Archaeology*, <https://pia-journal.co.uk/articles/10.5334/pia.404/>, accessed 17 October 2018.



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- <sup>19</sup> Pamela Lofthouse, *The Development of English Semi-detached Dwellings During the Nineteenth Century*, *Papers from the Institute of Archaeology*, <https://pia-journal.co.uk/articles/10.5334/pia.404/>, accessed 17 October 2018.

**SITE NAME** RUSSELL TERRACE  
**STREET ADDRESS** 68-72 VICTORIA STREET, CARLTON  
**PROPERTY ID** 534005, 534003, 109852



<b>SURVEY DATE:</b> SEPTEMBER 2018		<b>SURVEY BY:</b> LOVELL CHEN	
<b>PREVIOUS GRADE</b>	C2	<b>HERITAGE OVERLAY</b>	HO118
<b>PROPOSED CATEGORY</b>	SIGNIFICANT	<b>PLACE TYPE</b>	RESIDENTIAL TERRACE ROW
<b>DESIGNER / ARCHITECT / ARTIST:</b>	NOT KNOWN	<b>BUILDER:</b>	NOT KNOWN
<b>DESIGN PERIOD:</b>	VICTORIAN PERIOD (1851-1901)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1871

**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**

It is recommended that the current extent of the Heritage Overlay (HO118) map be amended to reflect the boundaries of the subject properties as indicated at Figure 2.

**Extent of overlay:** The current extent of the Heritage Overlay (HO118) map is shown at Figure 1, and incorrectly incorporates a portion of the adjoining property at 9 Lygon Street. It is recommended that the map be amended to reflect the title boundaries of the subject properties and the mapping as shown at Figure 2. The addressing of the building in the Schedule to the Heritage Overlay is correct and requires no adjustment.

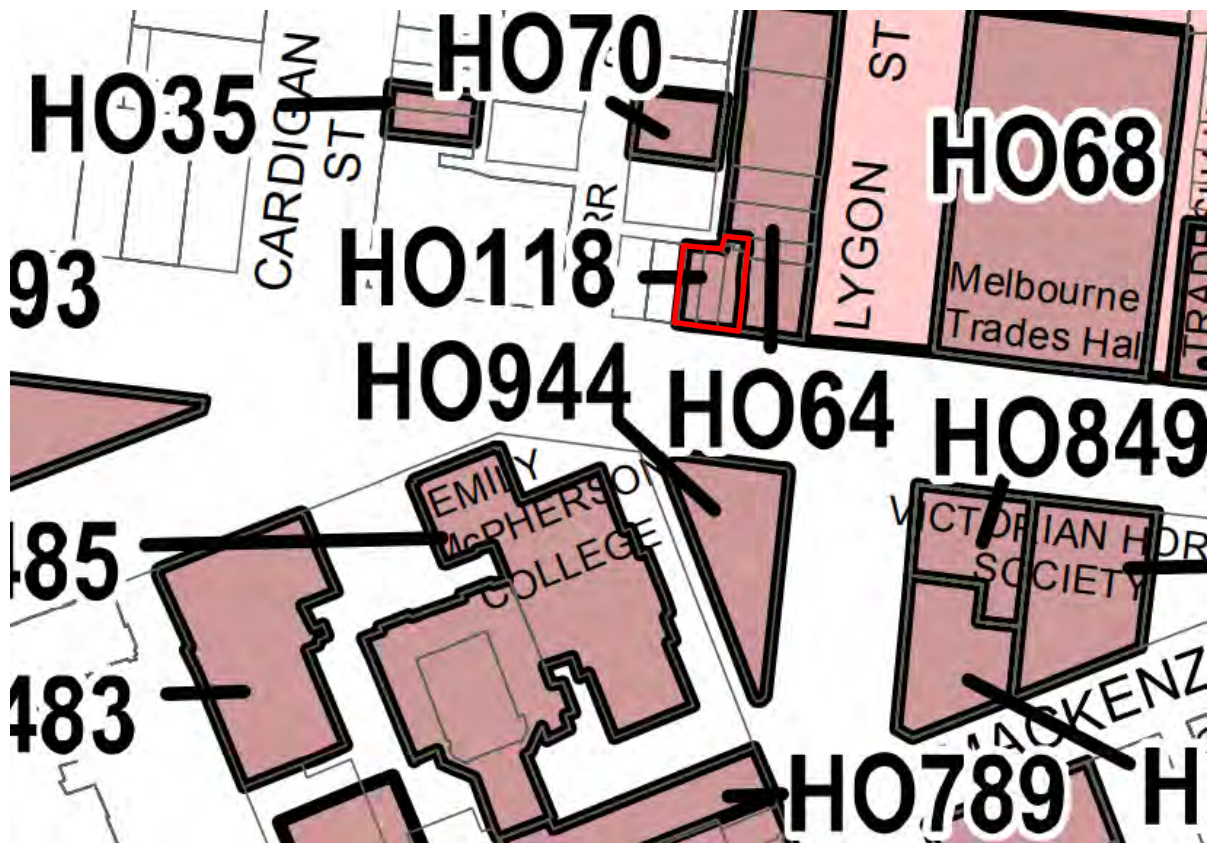


Figure 1 Detail of HO Map no. 8 with the subject site indicated (HO118)  
Source: Melbourne Planning Scheme

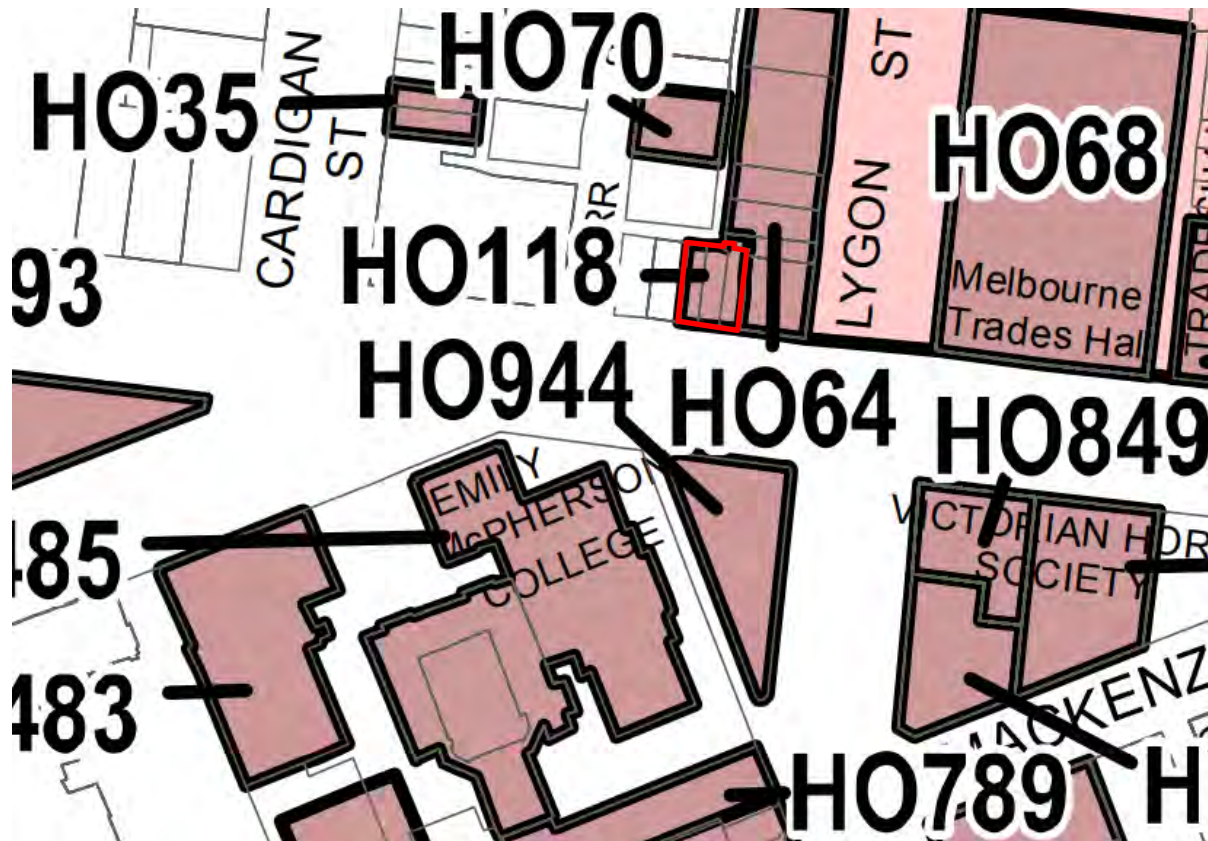


Figure 2 Detail of HO Map no. 8 with the amended overlay indicated (HO118)  
Source: Melbourne Planning Scheme

## SUMMARY

Russell Terrace, comprising the terrace row of three attached, two-storey rendered Victorian dwellings at 68-72 Victoria Street, Carlton, dates from c. 1871. It is of local historical significance, and representative value, for being demonstrative of the relatively early and pre-Boom phase of development in Carlton, on a main street with historically mixed land uses at the suburb's southern edge; and for its survival as a relatively intact row.

## HISTORICAL CONTEXT

Carlton was developed as part of the extension of Melbourne to its north in the mid-nineteenth century. The first sales of allotments south of Grattan Street took place in the early 1850s. By the 1870s, Carlton was a substantially developed residential suburb, with a mix of grand terraces and small workers cottages.<sup>1</sup> 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. 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 (1880) and development of Carlton Gardens from the 1850s, 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. The more prestigious developments in the suburb were complemented by the London-style residential squares, which were generally anticipated in the early subdivisions, with residences surrounding and facing the squares. With its proximity to the city and its role as a major north-south thoroughfare for the city, Victoria Street by the end of the nineteenth century had developed with a mix of retail, residential and manufacturing.<sup>2</sup>

## SITE HISTORY

The terrace row at 68-72 Victoria Street and known as Russell Terrace was constructed in c. 1871 for owner George Sobee. Prior to the construction of the terrace, which was originally three dwellings, it appears that the site was vacant.

The site is in the earliest section of Carlton, shown on a plan surveyed by Charles Laing in 1852.<sup>3</sup> The site sits within Crown allotments 1 and 20 of Section 17 of Carlton, which was purchased in 1853 by R Dalzell and Hugh Glass.<sup>4</sup> As development took place in the suburb, Orr Street (to the west of the subject site) became the eastern boundary of Crown allotment 20. Although land to the west of Orr Street was developed, it appears the allotment to the east remained predominantly undeveloped through the 1850s and 1860s. The 1866 Cox plan of Melbourne and surrounds shows a small building at the rear of the site, accessed from Orr Street, but with the two Crown allotments otherwise vacant (Figure 3). The Waikato Hotel had opened at the corner of Orr and Victoria streets by 1869, with the Dover Hotel opening at the corner of Victoria and Lygon streets by 1871.<sup>5</sup> These hotels were, respectively, to the west and east of the subject site.

No architect or builder has been identified for the terrace, nor a notice of intent to build. However, construction of the terrace appears to have commenced in c. 1871. In July 1871, construction was nearing completion with a notice in the *Argus* calling for tenders for the construction of closets and fencing at the site.<sup>6</sup> The municipal rate books of 1871 identify the three properties owned by George Sobee as 'erecting', provide the description of 'brick house 7 rooms', with each valued at a net annual value (NAV) of £50.<sup>7</sup> The buildings were complete, with two of the three houses occupied, by 1872.<sup>8</sup> The terrace was named 'Russell Terrace' likely due to its location opposite the northern end of Russell Street.

Owner George Sobee died in 1892, and the houses formed part of his estate. They were described as three brick dwelling houses 'each containing six rooms', valued at £2,000.<sup>9</sup> The three residences can be seen in the 1896 MMBW plan (Figure 4), with the terrace having no setback from the street and with small paved or asphalted yards to the rear.

The buildings continued to be residential right through the twentieth century, generally with single occupancy although no. 70 was listed in the 1944 *Sands & McDougall directory* as 'apartments'.<sup>10</sup> Little in the way of alteration appears to have occurred to these buildings until the later twentieth century, when they were converted from residences to shops in the 1970s.<sup>11</sup>



Figure 3 Detail of H L Cox plan, 'Victoria-Australia, Port Phillip, Hobson Bay and River Yarra leading to Melbourne', 1866, with small building on Crown allotment 20 indicated  
Source: State Library of Victoria

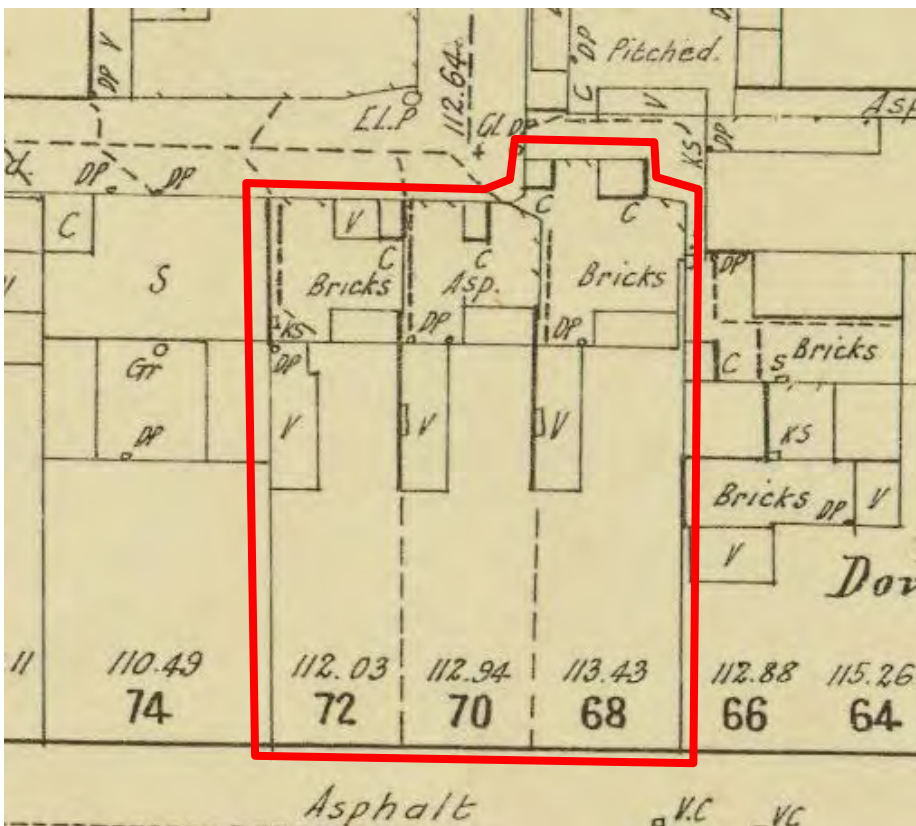


Figure 4 MMBW Plan 1180 and 1811 from 1896 with the subject site indicated  
Source: State Library of Victoria

## SITE DESCRIPTION

Russell Terrace at 68-72 Victoria Street was constructed in c. 1871 (Figure 5). It comprises a modest, two-storey row comprising three residences which were converted into shops in the 1970s.<sup>12</sup> These alterations - in particular changes to ground floor window openings – have compromised the presentation of the group which now have the general appearance of retail rather than residential premises.

Despite this, the building remains substantially intact at the upper level. It is devoid of flamboyant ornament; its austere expression reflecting its early construction date. The group is crowned by a simple dentilated cornice with brackets at either end. The name 'Russell Terrace' is incorporated into a panel below. Paired original window opening to the upper level of each dwelling establish a unifying rhythm across the group. Window openings retain original architraves/lintels incorporating small foliated panels at corners. Simple window sills are supported on small brackets. Some changes to upper level window joinery are evident although these are largely concealed by modern insect screens.

A simple string course separates the ground and first floor sections of the façade with the c. 1970s alteration confined to areas below. As noted above, all original windows and associated architraves and joinery have been removed at ground floor level with larger modern shop windows introduced. The building was constructed on a bluestone plinth which survives at nos 70 and 72 but has been broken back and/or rendered over at no. 68. Original entries survive in diminished states of intactness and integrity. Original steps and architraves survive at nos 70 and 72 and a highlight window remains in place at no. 72. However, no original features survive at the entry to no. 68. A modern roller shutter door has been fitted to the façade of no. 68.

Overpainting of the group has emphasised the individual tenancies at the expense of the legibility and homogeneity of the group as a whole. Despite the alterations, the simple expression of the group as reflective of early architectural practice in Carlton remains legible.

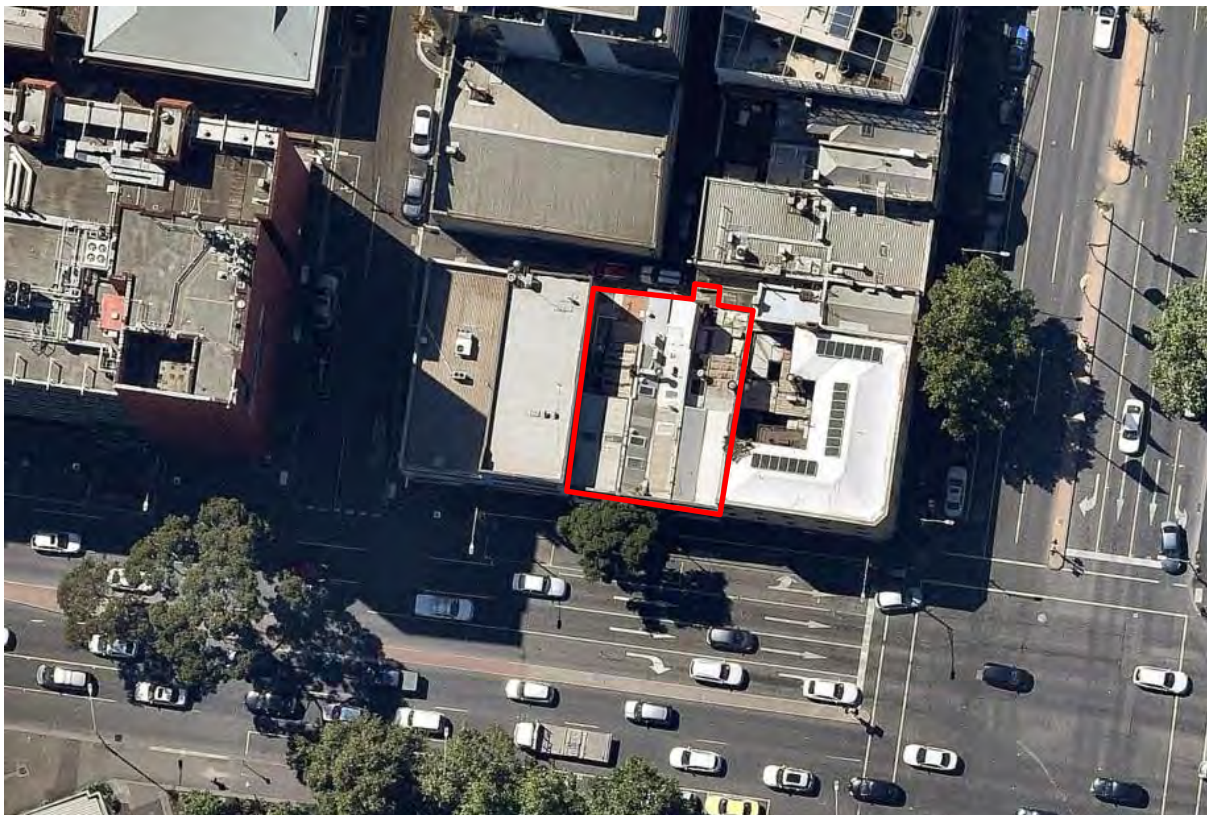


Figure 5 Recent aerial photograph of the subject site  
Source: Nearmap, February 2019



Figure 6 Russell Terrace, 68-72 Victoria Street (at left), altered shopfront at no. 68 (at right)

## INTEGRITY

The integrity of the terrace row generally remains good. While the lower ground floor level has been altered to form shopfronts, the upper level is intact across the row, and overall the simple form and detailing of the early 1870s construction date remains legible.

## COMPARATIVE ANALYSIS

Terraced housing generally refers to continuous rows of attached dwellings designed in a uniform style. In Australia, these were constructed in large numbers during the Victorian period in the older, inner city areas of the major cities - particularly of Sydney and Melbourne.<sup>13</sup> Terraced housing was introduced to Australia in the 19th century with designs based on those in London and Paris, where the style had emerged a century earlier.<sup>14</sup>

The earliest surviving terrace house in Melbourne is *Glass Terrace*, 72–74 Gertrude Street, Fitzroy (1853-54). *Royal Terrace* at 50–68 Nicholson, Street Fitzroy, completed three years later is only slightly younger and is the oldest surviving complete row.

Through the early twentieth century, terraced housing fell out of favour with many – particularly modest single storey groups on small allotments – becoming slums. After WWI, some Melbourne Councils sought to ban them completely. During the 1920s, many larger terraced houses in Victoria were converted into flats and boarding houses. Although Melbourne retains a large number of heritage registered terraces, many rows were demolished as part of the Housing Commission of Victoria's slum reclamation programs to allow the construction of high-rise public housing during the 1950s and 60s. This particularly occurred in Carlton. Later private development of walk-up flats and in-fill development further reduced the number of complete rows. As a result, streets and suburbs which contain intact rows of terraced housing are now fairly rare. Nonetheless, multi-storey terraced housing survives throughout Melbourne's inner north, particularly in East Melbourne, Carlton, North Melbourne, Fitzroy, Abbotsford, Brunswick and Parkville.

The Victorian Heritage Register (VHR) includes the following notable examples of terraced housing around Melbourne: *Tasma Terrace* (East Melbourne, 1878-1887), *Canterbury* (East Melbourne, 1878) *Clarendon Terrace*



(East Melbourne, 1856-7), *Burlington Terrace* (East Melbourne, 1866-1871), *Cypress Terrace* (East Melbourne, 1867), *Dorset Terrace* (East Melbourne, 1883), *Nepean Terrace* (East Melbourne, 1864) *Blanche Terrace* (Fitzroy, 1886-7), *Cobden Terrace* (Figure 7, Fitzroy, 1869-75), *Holyrood Terrace* (Fitzroy, 1874), *Rochester Terrace* (Albert Park, 1869-79), and the *Royal Terrace*, (Fitzroy, 1855-7), *Holcombe Terrace* (Carlton, 1884), *Denver Terrace* (Carlton, 1865-6), *Dalmeny House* (Carlton, 1888), *Marion Terrace* (St Kilda, 1883) and *Finn Barr* (South Melbourne, 1885). These include some of the longest and grandest multi-storey residential terrace rows in Australia. However, terraced housing in Australia, in addition to the grander examples, also includes single-storey attached cottages. Through the second half of the nineteenth century, architects and capable builders designed shorter terrace rows, commonly in brick and often rendered in stucco. Large numbers of these simpler examples of the typology are included in the Heritage Overlay (HO) of Melbourne's inner-suburban planning schemes. The following examples are located within Carlton and are included in the HO. Although few terraces rows survive in the central city, similar examples survive in nearby suburbs such as East Melbourne and Parkville.

Buildings in this group generally form intact examples of the terrace row form. They are modest in term of their extent comprising 3-4 dwellings as opposed to those notable examples above which sometimes provided a dozen or more dwellings within a single terrace. Nonetheless, the buildings in the group are sufficient in terms of their extent to illustrate the subdivisional patterns and residential densities that were common in nineteenth century suburban development and the nature of more modest terrace row development. The group also illustrates the evolution of the terrace row typology retaining examples from the 1850s through to the Victorian survival designs of the early twentieth century.

Very early terrace rows at nos 101-111 Cardigan Street (c. 1857, HO30) and Russell Terrace, 68-72 Victoria Street (c. 1871, Figure 6, HO118) take the form of rendered masonry buildings with little architectural adornment. Their architectural expression reflects their pre-Boom construction predating the proliferation of cast iron verandahs and florid rendered detail of the following decade (1880s). While somewhat altered, particularly in the case of the subject building, their early expression remains legible and the groups continue to evoke the character created when streetscapes of terrace rows proliferated through Melbourne's inner north. In conjunction with other terrace rows in this general locale, they demonstrate the evolution of the terrace row as it became a distinctive vernacular building type across suburban Melbourne. While the terrace form is still considered to be reasonably commonplace in the inner suburbs, a relatively small proportion of the original stock of these buildings - particularly those pre-dating the Boom of the 1880s - survives and intact examples of this typology are, relatively speaking, rare.

While Russell Terrace is neither as early or intact as the more remarkable terrace row at nos 101-111 Cardigan Street, it is nonetheless a survivor of early Carlton embodying an architectural expression which disappeared in the Boom. It is an historic terrace row which informs an understanding of the development both of the area and of the development of the terrace type as a response to the pressure for accommodation on the City fringes.

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

- Cobden Terrace, 209-221 Gore Street, Fitzroy (1869-1875, HO161-HO167 – City of Yarra, Figure 7)
- Royal Terrace, 50-68 Nicholson Street, Fitzroy (1854, HO173 and HO183 – City of Yarra, Figure 8)
- Holcombe Terrace, Holcombe Terrace, 201-205 Drummond Street, Carlton (1884, HO1, Figure 9)
- 51-65 Cardigan Street, Carlton (1896-1900, HO27, Figure 10)
- 18-22 Cardigan Street (1874, HO35, Figure 11)
- 101-111 Cardigan Street, Carlton (c. 1857, HO30, Figure 12)
- 51-57 Cardigan Street, Carlton (1896-1900, HO27, Figure 13)
- Georges Terrace, 59-69~~5~~ Cardigan Street, Carlton (1905-6, HO27, Figure 14)
- Royal Terrace, 272-278 Faraday Street, Carlton (1875, HO56, Figure 15)
- Mary's Terrace, 50-6 Cardigan Street, Carlton (1885-6, HO36, Figure 16)



Figure 7 Cobden Terrace, Fitzroy (H0152-8)  
Source: Victorian Heritage Database



Figure 8 Royal Terrace, Fitzroy (HO173-HO183)  
Source: Victorian Heritage Database



Figure 9 Holcombe Terrace, Carlton (HO1)  
Source: Victorian Heritage Database



Figure 10 51-65 Cardigan Street, Carlton (HO27)  
Source: Lovell Chen



Figure 11 Terrace row, 18-22 Cardigan Street (HO35)  
Source: Lovell Chen



Figure 12 101-111 Cardigan Street, Carlton (HO30)  
Source: Lovell Chen



Figure 13 Terrace Row, 51-57 Cardigan Street, Carlton (HO27)  
Source: Victorian Heritage Database



Figure 14 Georges Terrace, 59-69 Cardigan Street, Carlton (HO27)  
Source: Lovell Chen



Figure 15 Royal Terrace, 272-278 Faraday Street, Carlton (HO56)  
Source: Lovell Chen



Figure 16 Mary's Terrace, 50-6 Cardigan Street, Carlton (HO36)  
Source: Lovell Chen

## ASSESSMENT AGAINST CRITERIA

Yes	<b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).
	<b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	<b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
Yes	<b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
	<b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	<b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	<b>CRITERION G</b> 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).
	<b>CRITERION H</b> 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 terrace row at 68-72 Victoria Street, Carlton, originally a residential row of three attached dwellings known as Russell Terrace and constructed in c. 1871 for owner George Sobee, is significant.

### HOW IT IS SIGNIFICANT

Russell Terrace, comprising 68-72 the terrace row at 68-72 Victoria Street, Carlton, is of local historical significance and representative value.

### WHY IT IS SIGNIFICANT

The terrace row at 68-72 Victoria Street, Carlton, originally a row of three attached dwellings known as Russell Terrace, and constructed in c. 1871 for George Sobee, is of historical significance (Criterion A). It displays a simply detailed and modest scale and form which is characteristic of early historic development in Carlton.

The site, located in a section of Victoria Street which featured hotels to the west and east (of 1869 and 1871 respectively) is typical of historical mixed use development to the original main streets of Carlton, where houses and hotels, and commercial and residential building types, were often located in proximity. The survival of the row also informs an understanding of historic development on this southern edge of Carlton, opposite the CBD; and is a remnant of the early terrace type which developed in response to the pressure for accommodation in Melbourne on the fringe of the city. The terrace row continued to be residential through most of the twentieth century, before being converted to shops in the 1970s, reflective of changing land uses in this area of Carlton.

~~The terrace row~~ Russell Terrace is also of representative value (Criterion D). While devoid of flamboyant ornament and little in the way of architectural adornment, its austere expression and form are representative of its early construction date. Even with overpainting of the individual tenancies, the simple expression and unity of the group remains reflective and legible of early, pre-Boom, architectural practice in Carlton. The building remains substantially intact at the upper level, with elements of note including the simple dentilated cornice to the top, with brackets at either end and the name 'Russell Terrace' incorporated into a panel below; and the paired original window openings with original details, that establish a unifying rhythm across the group. The building's original bluestone plinth also remains visible. In conjunction with other terrace rows in this general locale, the row at 68-72 Victoria Street continues to demonstrate the evolution of the terrace row as it became a distinctive vernacular building type across suburban Melbourne. It is also one of a relatively small proportion which remain as examples of this historic building stock - particularly those pre-dating the 1880s Boom – with generally intact examples of the typology being relatively uncommon.

## RECOMMENDATIONS

Amend the Heritage Overlay mapping and retain as an individual Heritage Overlay.

### 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.

## PREVIOUS STUDIES

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**Carlton Conservation  
Study, 1984**

Nigel Lewis and Associates

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## ENDNOTES

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- 1 *Sands & McDougall* directory, 1873.
- 2 *Sands & McDougall* directory, 1895.
- 3 Charles Laing, surveyor, 'Plan of the City of Melbourne and its extension northwards', 1852, State Library of Victoria.
- 4 Parish plan, Carlton at Jika Jika, Melbourne Sheet 6, M314 (M), Department of Lands & Survey, 1874, Put-away Plan, Central Plan Office, Landata.
- 5 *Argus*, 5 Jun 1869, p. 8; *Sands & McDougall* directory, 1871.
- 6 *Argus*, 24 July 1871, p. 3.
- 7 City of Melbourne, rate books, Volume 10: 1871, Smith Ward, rate nos 2535-2537, VPRS 5708/P9, Public Record Office Victoria.
- 8 City of Melbourne, rate books, Volume 11: 1872, Smith Ward, rate nos 2590-2592, VPRS 5708/P9, Public Record Office Victoria.
- 9 George Sobee, Probate and Administration Files, 1892, 48/511, VPRS 28/P0/612, Public Record Office Victoria.
- 10 *Sands & McDougall* directory, 1944/5.
- 11 City of Melbourne Building Application index: 68 Victoria Street, BA 47846, 12 May 1977; 70 Victoria Street, BA 45221, 31 October 1974, Public Record Office Victoria, accessed via ancestry.com.au, 10 October 2018. Plans for these alterations have not been sighted.
- 12 City of Melbourne Building Application index: 68 Victoria Street, BA 47846, 12 May 1977; 70 Victoria Street, BA 45221, 31 October 1974, Public Record Office Victoria, accessed via ancestry.com.au, 10 October 2018. Plans for these alterations have not been sighted.
- 13 George Tibbetts and Phillip Goad, in Phillip Goad and Julie Willis (eds) *The Encyclopedia of Australian Architecture*, 2012, pp. 695-8.
- 14 Ian Stapleton and Maisy Stapleton, *Australian House Styles*, Flannel Flower Press, Mullumbimby, NSW. 1997, pp. 51-52.

**ATTACHMENT C CITATIONS FOR PLACES RECOMMENDED FOR HERITAGE OVERLAY CONTROLS**

- RMIT Building 94, 23-27 Cardigan Street
- Cardigan House Carpark (former Royal Women’s Hospital Carpark, 96 Grattan Street
- Earth Sciences Building (McCoy Building), University of Melbourne, Melbourne  
University Earth Sciences Building, 253-275-283 Elgin Street
- RMIT Building 71, 33-89 Lygon Street
- Cross Street Co-operative Housing, ~~(also known as ‘Cross Street Co-operative Housing’)~~, 422-432 Cardigan Street
- OCommercial/office building, 207-221 Drummond Street
- Post-modern Terrace RowTownhouses, 129-135, 137 and 139-141 Canning Street
- Ministry of Housing Infill ~~Public~~ Housing, 75-79 Kay Street, 76-80 Station Street, 78 Kay Street, 43-45 Kay Street/136 Canning Street, ~~76 and 80 Station Street~~, 51-53 Station Street, and 56-~~58 and 60~~-62 Station Street
- RMIT Buildings 51, 56 and 57, 80-92 Victoria Street, 115 Queensberry Street and 53 Lygon Street





**SITE NAME** ~~RMIT BUILDING 94, ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY (RMIT)~~

**STREET ADDRESS** 23-37 CARDIGAN STREET, CARLTON, VIC 3053

**PROPERTY ID** 664021



**SURVEY DATE:** SEPTEMBER 2018

**SURVEY BY:** LOVELL CHEN

**PREVIOUS GRADE** UNGRADED      **HERITAGE OVERLAY** RECOMMENDED

**PROPOSED CATEGORY** SIGNIFICANT      **PLACE TYPE** EDUCATIONAL BUILDING

**DESIGNER / ARCHITECT / ARTIST:** ALLAN POWELL      **BUILDER:** N/A

<b>DESIGN PERIOD:</b>	LATE TWENTIETH CENTURY (1965-2000)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1994-6
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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

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.

### Extent of overlay:

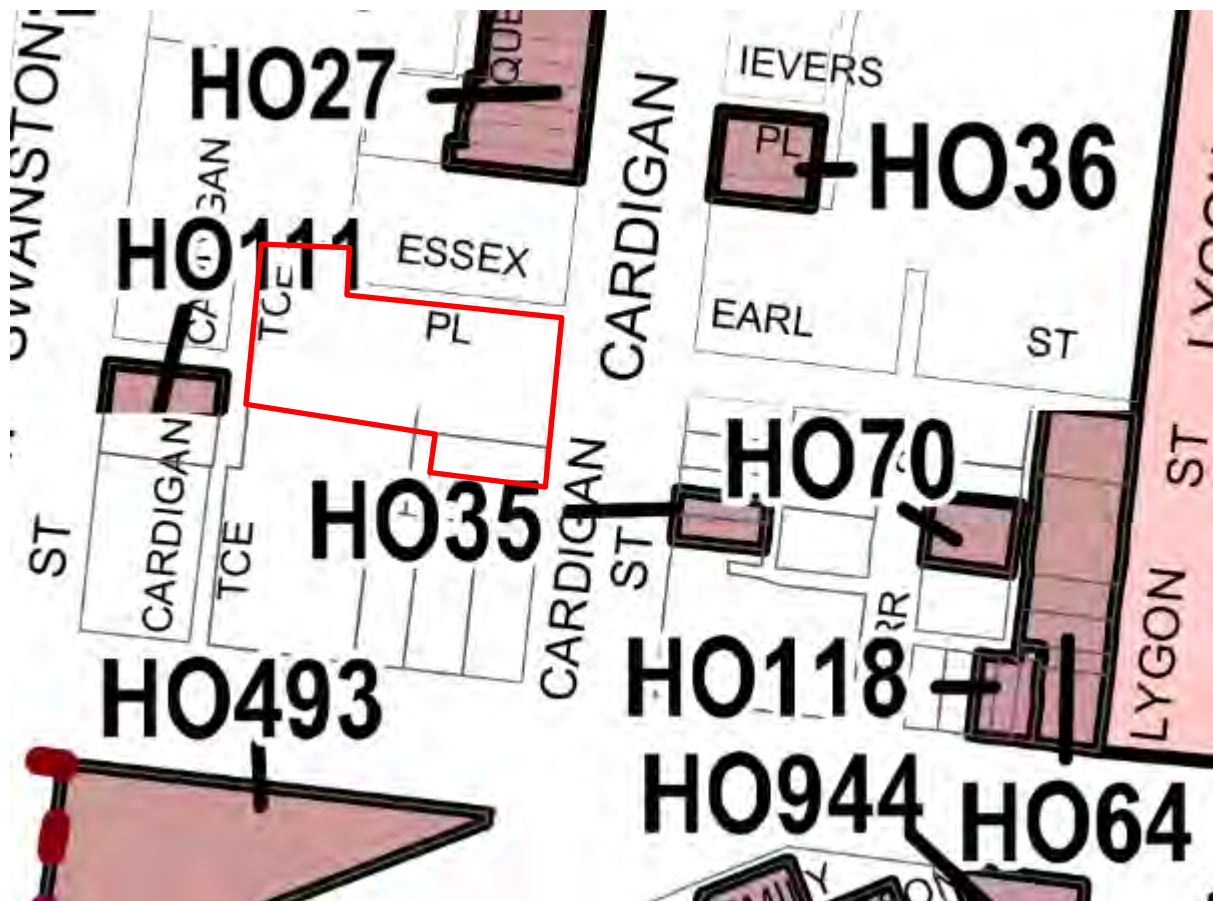


Figure 1 The proposed extent of overlay is indicated by the red line  
Source: Melbourne Planning Scheme

## SUMMARY

RMIT Building 94, at 23-37 Cardigan Street, Carlton, is of aesthetic significance. It was designed by architect Allan Powell in association with Pels Innes Nielson Kosloff, and was constructed in 1994-96 to accommodate

RMIT's School of Design. It is one of several new and architecturally distinguished buildings commissioned by RMIT in the early 1990s, and is an award-winning building which is noted for the architect's skilful application of striking materials and deft treatment of the four principal building masses which front Cardigan Street.

## 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.<sup>1</sup> The institution eventually evolved to offer courses in trades, technology and other skills for both men and women.<sup>2</sup> The motto of the Working Men's College was *perita manus, mens exulta* ('a skilled hand, a cultivated mind').<sup>3</sup> 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;<sup>4</sup> while in Carlton, a long-term building plan was embarked on from 1970, in the southern part of the suburb. The new Carlton campus was in close proximity to Trades Hall, and partially occupied by the Builders Labourers Federation headquarters and two hotels with close ties to the trade union movement. The shift into Carlton also coincided with 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.<sup>5</sup> By the mid-1980s, a group of large red brick buildings had been constructed fronting Swanston and Lygon streets, with classes held in existing buildings acquired for the RMIT Carlton campus.

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, such as offices, galleries and educational buildings, through which architects challenged the typical built form in the suburb.

## SITE HISTORY

The subject site was originally part of Crown section 16 in the parish of Jika Jika, County of Bourke, sold as part of the earliest land sales in Carlton. A plan of Melbourne of 1866 indicates that development had taken place on the site by the mid-1860s (Figure 2). By the mid-1890s, the site appears to have been occupied by a timber yard and a number of small residences fronting the lane. As can be seen on the Melbourne and Metropolitan Board of Works (MMBW) plans at Figure 3 and Figure 4, the site included a combination of brick and wooden residential structures, particularly in the western portion, and vacant land associated with the timber yard.

In the early 1900s, the building at 23 Cardigan Street (at the south end of the site) operated as a lodging house.<sup>6</sup> In 1925, it was one of nine Melbourne properties comprising the estate of a Mrs Jackson which was auctioned off.<sup>7</sup> The 1925 directory lists the adjacent yard (nos 25-37) as an iron yard.<sup>8</sup> The subject site was subsequently redeveloped with a large warehouse-like workshop (Figure 5).<sup>9</sup> Aerial photographs show the warehouse was extended west to the Cardigan Terrace laneway between the 1930s and 1940s (Figure 6).<sup>10</sup>

In 1960, the workshop of Pound Motors occupied the subject site which the *Sands and McDougall Directory* listed as 25-27 Cardigan Street.<sup>11</sup> The 1971 rate books for the City of Melbourne described this structure as a warehouse and service station occupied by Pound Motors. The site measured 120 feet by 165 feet and 135 feet by 60 feet.<sup>12</sup> An aerial photograph of 1984 shows the large warehouse, the footprint of which was largely followed by the present building (Figure 7). The site was acquired by the Royal Melbourne Institute of Technology (RMIT) after the tertiary institution expanded into Carlton from the 1960s. RMIT acquired properties to develop with new buildings, as with the subject site; and also purchased existing buildings to retain and adapt to educational use.

The subject building was constructed in 1994-96, to accommodate RMIT's School of Design. It was one of the first wave of new buildings commissioned under the (then) Dean of Architecture at RMIT, Leon Van Schaik,<sup>13</sup> and was part of a larger plan to revitalise both the city campus and other RMIT campuses, including the institution's presence in Carlton. From c. 1991, Van Schaik commissioned a series of bold architectural projects for RMIT, including the subject development.

Van Schaik was appointed Professor of Architecture at RMIT in 1987, became Dean of the faculty in 1989 and later Pro Vice Chancellor, in 1999. Van Schaik has been described as a person of considerable influence, who 'changed the culture of Melbourne architecture, not by designing great buildings, but by empowering architects, helping them learn more, and by influencing project appointments'.<sup>14</sup> He has been described as playing '...a critical role in the early 1990s in reforming the process for the appointment of architects for buildings' at RMIT; and credited with the appointment of 'progressive architects and firms [that] transformed RMIT's reputation through award-winning buildings that were built across multiple campuses...'.<sup>15</sup>

The subject building was aimed at increasing the School's enrolments, expanding its programmes, and integrating two education streams of the institution – its TAFE programs and its university courses.<sup>16</sup> Referred to as Building 94, the building was designed by architect Allan Powell in association with Pels Innes Nielson Kosloff (PINK). Powell, together with RMIT Major Projects Unit, was also the principal interior designer.

Powell described the building as comprising '...a hovering mosaic tile element on Cardigan Street standing on black legs; the main body of the building rising full height; the service core to the south; and an intersecting stair rising between the other three elements'.<sup>17</sup> The new building incorporated a library, teaching rooms, lecture theatres, administration offices and galleries, as well as shopfronts and a terrace. Following the building's opening, the RMIT Annual Report of 1996 noted that the building:

...features a distinctive retail atmosphere, architectural austerity, environmental quality and technological intelligence.<sup>18</sup>

In 1996, the Royal Australian Institute of Architects Victorian Chapter recognised the building with a Merit Award in the Institutional Buildings (New) category. This was in the same year that Ashton Raggatt McDougall's Storey Hall at RMIT's city campus won the William Wardell Award for Institutional buildings.<sup>19</sup> The judges noted of the subject building:

Powell gives this large building with a narrow street frontage a compositionally diverse facade. This reflects on its brief of accommodating two schools and also responds to issues of urbanism using a range of modern architectural references and quotations. By separating pedestrian access to each school from street level, different spatial experiences and architectural elements make each entry memorable.

Materials and colours enhance the composition of the facade which hints at the contemporary impossibility of an architecture of resolution. The form of the building pays head to its 19th century inner city streetscape. This is resolved cleverly to provide a

generous sunlit first floor terrace at the street side offering an unusually pleasant and unexpected degree of amenity in the city.<sup>20</sup>

The building is currently occupied by the RMIT School of Media and Communication.



Figure 2 An indicative plan of the development of the subject site in 1866  
Source: Cox Plan, State Library of Victoria

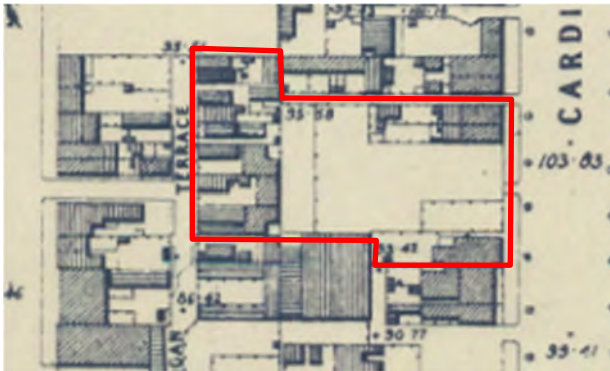


Figure 3 MMBW 160':1" plan no. 30, 1896 with the subject site's built structures indicated  
Source: State Library of Victoria

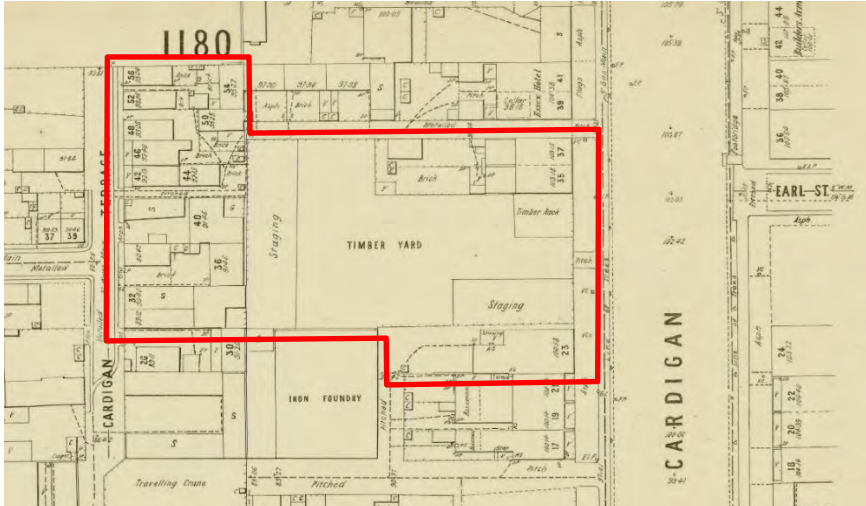


Figure 4 MMBW detail plan no. 1180, 1896 with subject site indicated  
Source: State Library of Victoria



Figure 5 Aerial photograph of the subject site (indicated) and surrounds, 1927  
Source: Airspy, H2501, State Library of Victoria



Figure 6 Aerial photograph of the subject site, 1945  
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 7 1984 aerial photograph of the subject site (indicated in red) and surrounds  
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



## SITE DESCRIPTION

RMIT Building 94, at 23-37 Cardigan Street, Carlton, was constructed in 1994-6. It is located on the west side of the street, between Queensberry Street (to the north) and Victoria Street (to the south). Essex Place in part abuts the building on its north side; and Cardigan Terrace abuts the west side. The south elevation fronts a small paved car park. The site slopes gently from north to south along Cardigan Street. External materials include tilt-slab grey concrete panels, other concrete elements, coloured and plain glass, and mosaic tiles.

The building, at its highest volume to Cardigan Street (the tilt-slab grey concrete service tower block at the south end) rises to six levels. The building then breaks down into volumes of lesser scale, including two/three level components to the street.

At the north end of the Cardigan Street frontage is a two/three level bay, the top levels of which are clad in off-white mosaic tiles, with a long horizontal band of glazing (Figure 9). The top levels project out over the recessed ground floor beneath, supported by squared columns (pilotis) clad in black glass, and tilted on an angle (Figure 13). The side walls to this northern bay are also angled slightly to the north. An entrance is located in the recessed, or undercroft, area in a glass wall façade. Student design work is displayed in glass-fronted spaces across this façade. Abutting the northern bay to its south is a wide staircase which divides the latter from the southern bay (Figure 12). The stair intersects with and rises up into the building, leading to another entrance and an open deck and outdoor seating area located above the northern bay.

The southern bay adopts a strong cubic form, clad in blue-green mosaic tiles, and poised on a single cylindrical column of concrete aggregate (Figure 10, Figure 11). Its height is approximate to the northern bay.

The six-storey service block at the south end, which has a regular pattern of small square windows, is set well back from the street, behind the southern bay and the other building volumes.

Abutting the service block to its north, and projecting forward, is a large volume with horizontal massing. This is clad in blue-green coloured glass, matching the colour and tone of the blue-green glass mosaic tiles to the southern bay, and is bisected by long strip windows and concrete sun visors to its east and north elevations. The northern bay sits forward of this volume to the street.



Figure 8 Recent aerial photograph with the subject site indicated  
Source: Nearmap, April 2019



Figure 9 Subject building, viewed from the north; the projecting northern bay at centre is clad in off-white mosaic tiles, with the large volume above clad in blue-green coloured glass  
Source: Lovell Chen



Figure 10 Subject building, viewed from the south; the grey concrete service block is at left, fronted by the southern bay clad in blue-green mosaic tiles  
Source: Lovell Chen



Figure 11 Detail of the mosaic tiled southern bay, resting on its single cylindrical column, with the staircase at right  
Source: Lovell Chen



Figure 12 Detail of staircase, with angled south wall of the northern bay at right  
Source: Lovell Chen



Figure 13 Detail of tilted column, recessed ground floor to northern bay  
Source: Lovell Chen

## INTEGRITY

The building is largely externally intact to its original state.

## COMPARATIVE ANALYSIS

RMIT Building 94, as noted above, was designed by Allan Powell in association with Pels Innes Nielson Kosloff (PINK); and Powell, together with the RMIT Major Projects Unit, was also the principal interior designer. Also as noted, the building was one of the first wave of significant new buildings commissioned under the (then) RMIT Dean of Architecture, Leon Van Schaik. The building, and the School of Design which it housed, was regarded as a major asset of the institution, with the architecture recognised on completion of the building when it won a Merit Award of the Australian Institute of Architects (1996).<sup>21</sup>

Van Schaik's new programme of building, while as outlined above was intended to architecturally revitalise the RMIT landholdings, was also a reaction to the old 1965-69 Bates Smart McCutcheon Master Plan. The latter, while never fully implemented, had proposed construction of 12 large-scale grey concrete buildings on Swanston Street, although by 1976 only three had been built.<sup>22</sup> These buildings were regarded as somewhat daunting, in their plain expression and scale, with vast expanses of concrete and concrete block alternating with slit windows. Sydney architect John Andrews was subsequently commissioned to design another RMIT building – the Library/Union building - in concrete framing and glass bricks (1976-82), purportedly to add some variety to the campus buildings.<sup>23</sup> Leon Van Schaik, paraphrased by Harriet Edquist, later described his approach to educational buildings:

(Education is) a transformative process with universities responsible for the rituals of intellectual change and their architecture, therefore, should spatially reinforce these rituals.<sup>24</sup>

The best known of the buildings which resulted from the new programme are Building 8, by Edmond and Corrigan with Demaine Partners, (1991-94, Figure 14);<sup>25</sup> and Ashton Raggatt McDougall's (ARM) work on Storey Hall (1992-95, H1498 and HO482, Figure 15).<sup>26</sup> These two buildings, and the slightly later subject building in Carlton by Allan Powell, were all by seasoned architects, although Edmond and Corrigan and ARM at the time, were relatively new to large institutional building design.

Allan Powell graduated in architecture from the University of Melbourne in 1974,<sup>27</sup> and later, along with Steve Ashton, Howard Raggatt, Ian McDougall and a group of significant others, gained a Master's degree in Architecture from RMIT in 1992. Earlier, he had worked for Guilford Bell before establishing his own practice in 1976. As Philip Goad observes, Powell had 'a fondness for mass, colour and shadow in architectural form', that revealed his 'deep interest' in contemporary art, including the 'brooding urban scenes' in the paintings of Rick Amor and Geoffrey Smart.<sup>28</sup> This interest in mass, colour and shadow is clearly evident in Building 94. Further, and again according to Goad, Building 94 allowed Powell to explore these interests at a larger scale, in a building with 'a powerful collection of mute forms'.<sup>29</sup>

Building 94 also draws on Powell's other contemporary work at Monash University's Clayton campus, including his Campus Centre additions (Figure 16) and the Performing Arts building, completed in 1995.<sup>30</sup> Pels, Innes, Neilson and Kosloff (PINK) also joined Powell on the Monash projects. After Building 94, Powell designed, with Irwin Alsop, the much celebrated TarraWarra Museum of Art near Healesville (1999-2003, Figure 17). The museum was the initiative of philanthropists Eva and Marc Besen, and provided a venue for displaying and sharing their collection of Australian art. Five Melbourne architects were invited to prepare concepts for the museum, with Powell being successful. The building is located atop a rise at the TarraWarra vineyards, and Powell's '...use of clean lines and minimal materials, predominantly rammed earth, against the organic, soft surrounding landscape' has been described as achieving a 'pure aesthetic composition'.<sup>31</sup>

Building 94 was described by Powell as 'a hovering mosaic tile element on Cardigan Street standing on black legs; the main body of the building rising full height; the service core to the south; and an intersecting stair rising between the other three elements'.<sup>32</sup> Elsewhere it has been described as 'intentionally unresolved',<sup>33</sup> and with a façade composition that 'hints at the contemporary impossibility of an architecture of resolution'.<sup>34</sup> The four masses fronting the street appear to be separate and unrelated, even 'unstable' with the angled northern bay appearing to pull away. Within this compositionally diverse facade, however, the building still displays an elegant balance of Modernist forms, with striking materials and distinctive details such as the long strip windows and concrete sun visors on the glass-clad horizontal volume. The latter recall the earlier work of architect Stuart McIntosh, as with his E S & A Bank in Malvern (1958-60, on the Victorian Heritage Register, H1691, Figure 18).

There is also, in Building 94's four-mass grouping, a hint of renowned architect, Frank Gehry's, treatment of multiple massed forms. His design for the Loyola Law School in Los Angeles (1980, Figure 19), dramatically inserts a staircase into the boldly coloured building masses, and places large scale cylindrical columns in the foreground. Echoes of these elements can be seen in Building 94.

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

- Building 8, by Edmond and Corrigan with Demaine and Partners, 360 Swanston Street, Melbourne (1991-94)
- Storey Hall by Ashton Raggatt McDougall, 344-346 Swanston Street, Melbourne (1992-95, H1498 and HO482)
- Monash University Campus Centre additions (1990s)
- Monash University Performing Arts building (1995)

- TarraWarra Museum of Art, 313 Healesville-Yarra Glen Road, Healesville (1999-2003)
- Former ES&A Bank, 1284-1286 High Street, Malvern (1958-60, VHR H1691, HO58 – City of Stonnington)
- Loyola Law School, Los Angeles, USA (1980)



Figure 14 RMIT Building 8, 360 Swanston Street, Melbourne  
Source: <http://architecture.rmit.edu.au/projects/r>



Figure 15 Storey Hall, 336–348 Swanston Street, Melbourne, H1498 and HO482  
Source: The Red and Black Architect



Figure 16 Monash University Campus Centre  
Source: <https://www.realcommercial.com.au/property-retail-vic-clayton-502899734>



Figure 17 TarraWarra Museum of Art, 313 Healesville-Yarra Glen Rd, Healesville  
Source: <https://www.big4.com.au/caravan-parks/vic/greater>



Figure 18 E S & A Bank, Glenferrie Road, Malvern, VHR H1691, HO58, City of Stonnington  
Source: <http://www.slv.vic.gov.au/pictoria/gid/slv>



Figure 19 Loyola Law School, Los Angeles  
Source: ijnicholas, Flickr

## ASSESSMENT AGAINST CRITERIA

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### CRITERION A

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

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### CRITERION B

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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### CRITERION C

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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### CRITERION D

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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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).

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### 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

RMIT Building 94, at 23-37 Cardigan Street, Carlton, constructed in 1994-6, is significant.

### HOW IT IS SIGNIFICANT

RMIT Building 94, at 23-37 Cardigan Street, Carlton, is of local aesthetic significance.

### WHY IT IS SIGNIFICANT

RMIT Building 94, at 23-37 Cardigan Street, Carlton, is of aesthetic significance (Criterion E). The building was designed by architect Allan Powell in association with Pels Innes Nielson Kosloff, and was constructed in 1994-96 to accommodate RMIT's School of Design. It was one of the first wave of new and architecturally distinguished buildings commissioned by the (then) Dean of Architecture at RMIT, Leon Van Schaik. The Dean, in the early 1990s, was influential in the appointment of architects for new buildings at RMIT, and particularly championed progressive architects whose projects, and award-winning buildings, helped to transform the



institute's campuses. Building 94 was one such building, winning the Royal Australian Institute of Architects Victorian Chapter Merit Award in the Institutional Buildings (New) category in 1996.

The building is significant for its compositionally diverse façade, and for Powell's skilful use of striking materials and colour and deft treatment of the four principal masses of the building which front Cardigan Street. The latter include the 'hovering' mosaic tiled forms, separated by the intersecting stair which rises up into the building; the bold blue-green cube at the southern end, elegantly poised on a single cylindrical column; the angling northern bay, supported by tilted black glass columns; and the blue-green glass main horizontal volume bisected by long strip windows and concrete sun visors. Powell's fondness for mass, colour and shadow is clearly on display in Building 94, a project which allowed the architect to explore these interests at a large scale.

More broadly, the building is also 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.

## 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.

## PREVIOUS STUDIES

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**Not identified in any previous studies.**

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## ENDNOTES

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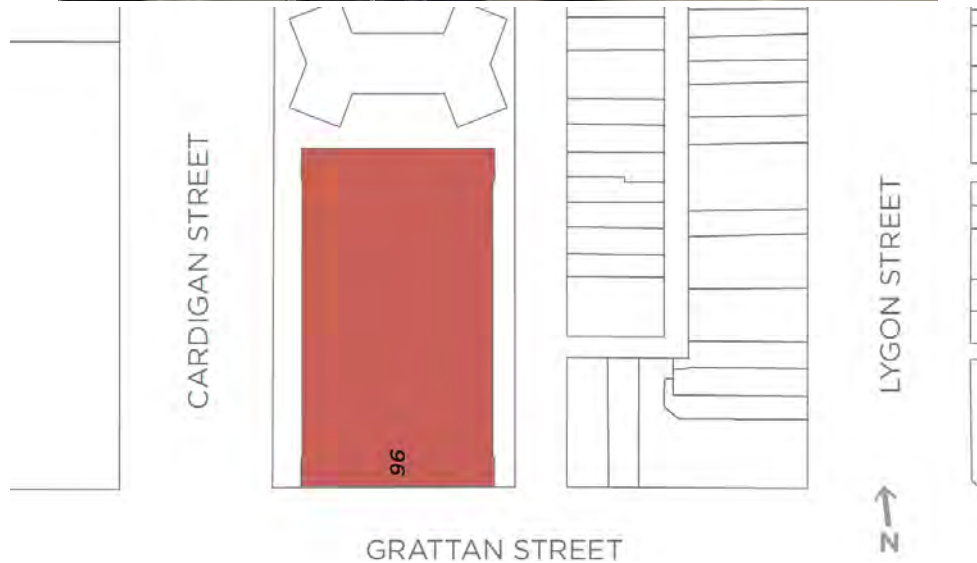
- 1 *The Argus*, 17 May 1882, p. 10.
- 2 Joe Rich, 'RMIT University', eMelbourne, Encyclopedia of Melbourne, <http://www.emelbourne.net.au/biogs/EM00767b.htm>, accessed 29 January 2019.
- 3 'History of RMIT', <https://www.rmit.edu.au/about/our-heritage/history-of-rmit>.
- 4 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 64.
- 5 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.
- 6 *The Age*, 18 September 1905, p. 9.
- 7 *The Herald*, 18 March 1925, p 5.
- 8 *Sands and McDougall directory*, 1925.
- 9 *Sands and McDougall Victorian Directory*, 1930, p. 194.
- 10 1931, 1945 and 1951, Land Victoria Aerial Photography Collection, Central Plan Office, Landata.
- 11 *Sands and McDougall Victorian Directory*, 1960, p. 251.
- 12 City of Melbourne Rate books, Gipps Ward, 1971, 1401, VPRS 5708. Public Records Office of Victoria.
- 13 Leon Van Schaik, born in South Africa and trained at Newcastle on Tyne and at the London Architectural Association (AA), succeeded John Woollett as Dean of the Architecture School/Constructed Environment at RMIT.
- 14 Norman Day, see <https://www.theage.com.au/entertainment/art-and-design/curator-of-melbournes-architecture-20050420-ge008x.html>, 14 May 2019.
- 15 Philip Goad, 'Van Schaik, Leon', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 729.
- 16 Alan Powell Pty Ltd/Pels Innes Nielson Kosloff, 'RMIT Bldg 94 – TAFE School of Design', Australian School of Architects, 2013. [http://dynamic.architecture.com.au/awards\\_search?option=showaward&entryno=19963100](http://dynamic.architecture.com.au/awards_search?option=showaward&entryno=19963100).
- 17 RMIT University, 'RMIT Building 94 TAFE School of Design', <http://architecture.rmit.edu.au/projects/rmit-building-94/>
- 18 RMIT University, *Annual Report*, 1996, p. 10.
- 19 Philip Goad (ed.), *Judging Architecture: Issues, Divisions, Triumphs: Victorian Architecture Awards 1929-2003*, Royal Australian Institute of Architects, Victorian Chapter, Melbourne, 2003, p. 304.
- 20 *Architect*, 1996 Victorian Awards, p. 16.
- 21 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, p. 150.
- 22 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, pp. 63-67.

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- 23 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, p. 69. Andrews had been responsible for several dramatic designs for Scarborough College at Toronto and Gund Hall for the Harvard Graduate School of Design.
- 24 Leon Van Schaik, as quoted in Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, p. 135.
- 25 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.
- 26 See Steve Ashton, Howard Raggatt, Ian McDougall and others, *Mongrel Rapture, The Architecture of Ashton Raggatt McDougall*, Uro, 2015, p. 1590
- 27 Philip Goad, 'Allan Powell', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 556.
- 28 Philip Goad, 'Allan Powell', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 556.
- 29 Philip Goad, 'Allan Powell', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 557.
- 30 See Conrad Hamann, 'Performing Arts centre, Monash University', *Music and the Teacher*, 1997.
- 31 <https://thelocalproject.com.au/tarrawarra-museum-of-art-feature-vic-australia/>, 14 May 2019.
- 32 RMIT University, 'RMIT Building 94 TAFE School of Design', <http://architecture.rmit.edu.au/projects/rmit-building-94/>.
- 33 Edquist and Grierson, p. 150.
- 34 *Architect*, 1996 Victorian Awards, p. 16.

**SITE NAME** CARDIGAN HOUSE CARPARK (FORMERLY ROYAL WOMEN'S HOSPITAL CARPARK)

**STREET ADDRESS** 96 GRATTAN STREET, CARLTON, VIC 3053

**PROPERTY ID** 101688



**SURVEY DATE:** SEPTEMBER 2018

**SURVEY BY:** LOVELL CHEN

**PREVIOUS GRADE** UNGRADED

**HERITAGE OVERLAY** RECOMMENDED

**PROPOSED CATEGORY** SIGNIFICANT

**PLACE TYPE** CARPARK/HOSPITAL BUILDING

**DESIGNER / ARCHITECT / ARTIST:** MOCKRIDGE, STAHL AND MITCHELL

**BUILDER:** N/A

**DESIGN PERIOD:** LATE TWENTIETH CENTURY (1965-2000)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1973-1974

**THEMES**

HISTORICAL THEMES	DOMINANT SUB-THEMES
3.0 CONNECTING VICTORIANS BY TRANSPORT AND COMMUNICATIONS	3.0 LINKING VICTORIANS BY ROAD IN THE 20 <sup>TH</sup> CENTURY
8.0 BUILDING COMMUNITY LIFE	PROVIDING HEALTH AND WELFARE

**RECOMMENDATIONS**

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.

Extent of overlay:

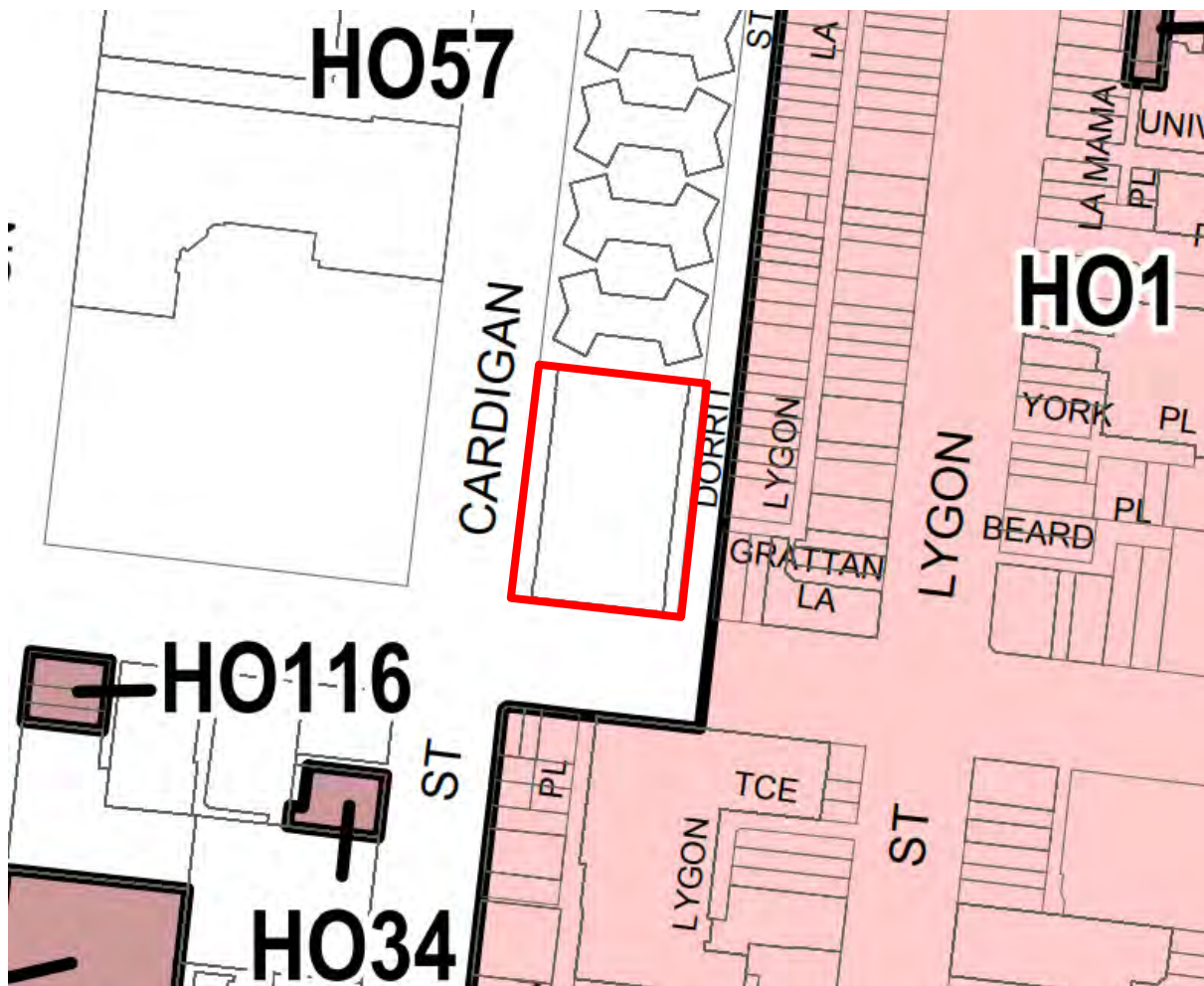


Figure 1 The proposed extent of Heritage Overlay  
Source: Melbourne Planning Scheme

**SUMMARY**

The Cardigan House Carpark, (formerly the Royal Women’s Hospital Carpark), constructed in 1973-1974 and located at the corner of Grattan and Cardigan streets, Carlton, is of local aesthetic significance. It was designed by architects Mockridge, Stahle and Mitchell in 1971-1972, in the Brutalist style, and is highly externally intact. It is a substantial steel-framed brick and concrete building of seven carpark levels with an

additional office level (consulting suites) to the top. In its design, the building draws on a number of mostly earlier international and local examples of Brutalist buildings, and the evolving carpark typology.

## HISTORICAL CONTEXT

Carlton has been the location of two of Melbourne's major hospitals, both of which were originally developed in the mid-nineteenth century. As with many of the suburb's welfare services, these institutions were focused on women and children, in the Women's Lying-in Hospital in Grattan Street and the Children's Hospital in Rathdowne Street. The Women's Hospital grew quickly, with over 1000 women delivering annually in the 1890s, and increasing to more than 6,000 women giving birth each year by the 1960s.<sup>1</sup> By this time, in the mid-twentieth century, virtually all Australian women gave birth in hospitals.<sup>2</sup> The hospital was renamed the Royal Women's Hospital in 1956, and it was in this period and in the decades following, that many of its buildings were modernised or rebuilt as demand for services grew.<sup>3</sup> It was also in this context that the subject building, being a carpark associated with the hospital, was constructed.

## SITE HISTORY

The site on which the Royal Women's Hospital car park was constructed was formed by a group of allotments located on the south-west corner of Section 38 in the Parish of Jika Jika, County of Bourke. The first landowner was E H Miller who purchased fourteen of the 22 lots in the section. Ten allotments in the section to the west of the site, between Cardigan and Madeline (Swanston) streets were reserved for the Women's Lying-in Hospital (later the Royal Women's Hospital) in 1857.<sup>4</sup> For unknown reasons, much of the subject site remained undeveloped in the nineteenth century.<sup>5</sup> The Melbourne and Metropolitan Board of Works (MMBW) detail plan of 1896 shows much of the site as vacant, albeit with a number of small residences fronting Dorrit Street in the north-east of the subject site (Figure 2).

By 1920, the vacant allotments on the north side of Grattan Street between Dorrit and Cardigan streets (i.e. on the subject site) had been built up with a wood yard, blacksmith and a residence occupying some or all of the land.<sup>6</sup> In 1930, six premises occupied this site, including a mix of residential and business properties.<sup>7</sup> In the interwar period, the subject site included a board and lodgings house often frequented by patients of the nearby Women's Hospital, including women waiting to give birth who did not reside in Melbourne.<sup>8</sup> In the 1950s and 1960s, a mix of small businesses and residential houses continued to occupy the subject site, which by this time was considerably more developed and built up than in earlier decades (Figure 3).<sup>9</sup>

From the 1950s, during the post-war 'baby boom' era, the Women's Hospital began acquiring properties in the vicinity of the hospital to help meet the demand of Melbourne's growing population. This included acquisition of the future carpark site, through buying up individual properties.<sup>10</sup> By 1960, the institution had erected a storage facility on the corner of Dorrit and Grattan streets, and by the early 1970s it owned 'the entire west side' of Dorrit Street.<sup>11</sup> In late 1972, having acquired sufficient land, the hospital made an application to City of Melbourne for construction of the subject multi-storey carpark and offices, valued at \$1,150,000.<sup>12</sup> The offices, to the top of the building, were intended to be used as consulting suites. The development would also involve demolition of buildings to Grattan and Cardigan streets, as is evident in Figure 3.

The new Royal Women's Hospital carpark was designed by architects Mockridge, Stahle and Mitchell, with landscaping (predominantly on the west and east sides of the block) designed by landscape architect Beryl Mann. The carpark was designed and developed at the same time as the adjoining blocks of flats to the north, which provided hospital staff accommodation and were also designed by Mockridge, Stahle and Mitchell.<sup>13</sup> More generally, the firm were involved in the design of a number of institutional buildings in this period, including the University of Melbourne's Medical Centre on Grattan Street and St Vincent's Hospital Medical Research Centre, in Fitzroy.<sup>14</sup> Although the 1974 *Sands & McDougall* directory listed 'rebuilding' at the site in 1974, the carpark building was completed by late that year, as were two of the adjoining blocks of flats. These

can be seen on an aerial photograph of October 1974 (Figure 4).<sup>15</sup> The carpark entrance and exit are located on Cardigan Street, with the top floor offices of the Cardigan House consulting suites also accessed from Cardigan Street.

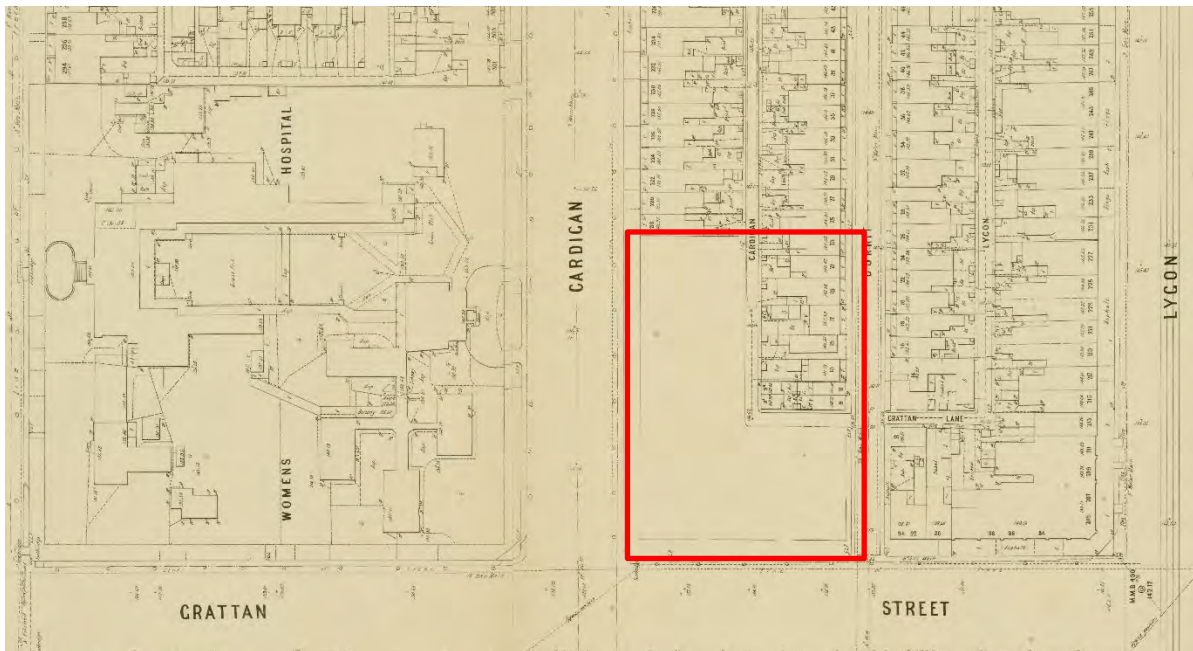


Figure 2 MMBW detail plan no. 1179, 1896, showing the site of the future carpark, and the unusual extent of (then) undeveloped land  
Source: State Library of Victoria



Figure 3 1969 aerial photograph of the subject site, pre-construction of the carpark, indicated in red  
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata





Figure 4 Aerial photograph of Carlton, 1974, with completed carpark indicated, and immediately above (to its north) two completed blocks of flats for hospital staff accommodation  
Source: Land Victoria Historic Aerial Photography Collection, Central Plan Office, Landata



Figure 5 1984 aerial of the carpark, showing its scale in relation to the residences to the east  
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 6 Oblique view of the west elevation from Cardigan Street  
 Source: 'Cardigan House Parking', <https://australiabusinessinfo.com/cardiganhouseparking>, accessed 11 April 2019

## SITE DESCRIPTION

The Cardigan House Carpark, ~~formerly the~~ (former Royal Women's Hospital Carpark), was constructed in 1973-1974 and is located at the north-east corner of Grattan and Cardigan streets, Carlton. Dorritt Street, also shown in part as Grattan Lane, adjoins the east side of the building.

The carpark is a substantial steel-framed brick and concrete building of seven carpark levels, with a level of commercial spaces above (consulting suites), to the top floor, and set out on a large rectilinear footprint (Figure 8 & Figure 9). The main vehicle entry and exit is at the south end of the Cardigan Street elevation; the pedestrian entry to the consulting suites is on Grattan Street. The carpark levels or decks are ramped and angled, rising from north to south; and are clearly expressed to both the west (Cardigan Street) and east (Dorritt Street) elevations, via their heavy off-form concrete balustrades, or coved aprons, with a curved form. The use of timber planking in the making of the balustrades is striking (Figure 6 & Figure 10). This, together with their heavy curved form, enable these façade elements to act as a counterfoil to the building's service block volumes at each end of the facades (north and south), in straw-coloured light brown brick. The top level office floor is also defined by the concrete balustrades.

Slender columns are visible behind the balustrades, defining regular bays, and rising to the top of the building. The top floor office level is enclosed with brick walling and glazed openings.

The brick service blocks read as 'pylons' at each end of the building, with the carpark levels appearing as spans 'slung' between the pylons. The brick blocks are largely window-less save for a horizontal band of regular square-shaped windows at the top (office) level; and another vertical band on the east side associated with stairs and lift. The west face of the south block also has a vertical band of regular pierced brick ventilators.

There is landscaping to the west and east sides of the building.



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



Figure 8 The carpark as viewed from the corner of Grattan and Cardigan streets  
Source: Lovell Chen



Figure 9 The northern end of the carpark as viewed from Cardigan Street  
Source: Lovell Chen

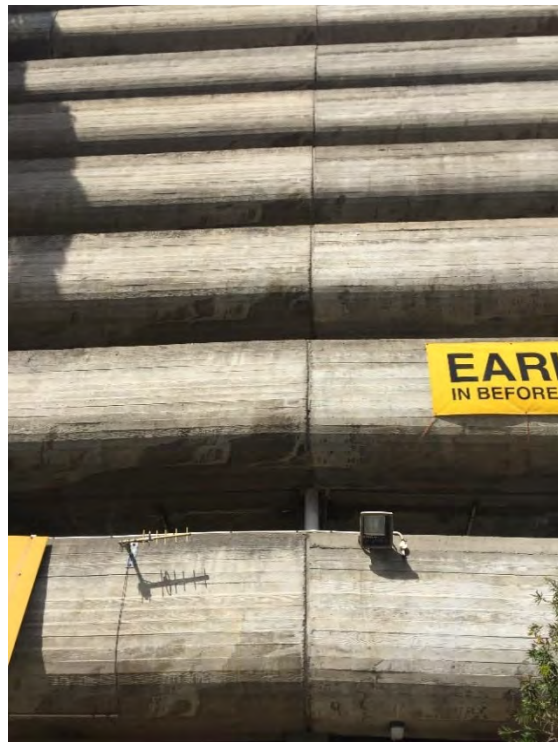


Figure 10 Detail of carpark elevations  
Source: Lovell Chen



Figure 11 Rear (east) elevation of carpark  
Source: Lovell Chen

## INTEGRITY

The carpark building is largely externally intact to its original state.

## COMPARATIVE ANALYSIS

The Cardigan House Carpark, ~~formerly the~~ (former Royal Women's Hospital Carpark), has been described as 'probably one of the most architecturally interesting examples of its type in Victoria', with its simple but bold expression of 'rows of sloping and inward curved balustrades in off-form concrete' which was 'complemented by a landscaping scheme'.<sup>16</sup>

In terms of a building typology, multi-storey carparks were built in Melbourne from the interwar period. A recognised example is the former Victoria Carpark in Russell Street, Melbourne, constructed in 1938 in reinforced concrete, to a design by noted architect Marcus Barlow. The four-storey building was designed to look more like an office or warehouse, with shops to the ground floor. It also remained in carpark use for a limited period, before being adapted to office use (including for Government agencies) in the mid-1940s (on the Victorian Heritage Register, H2001).<sup>17</sup>

Internationally, steel-framed and concrete carparks became a staple of early Modernist architecture, with textbooks published on them from at least the 1920s.<sup>18</sup> This was in the period when the motor car was being celebrated and increasingly available to those on more modest means. With this increase came a consequent

rise in the construction of private/domestic motor garages, commercial motor car garages and vehicle servicing facilities, petrol stations and commercial carparks.

In 1925, Konstantin Melnikov published two noted projects for carparks in Paris, developed round the Art Decoratifs Exposition.<sup>19</sup> One had a curtain-walled façade with an open portion to reveal an internal spiral car-ramp; the other was for one of the Seine bridges and showed a set of slanting carpark decks or ramps geared to an internal ramp and held off the ground by two Atlantean sculptural figures. Melnikov was excited by the prospect of visually expressing the ramped or angled carpark levels, and he returned to this idea with his Intourist Garage in Moscow, in 1934. Paul Rudolph (see below) also sought to express the carpark ramps, but to keep his street elevations level with the angled ramps expressed only at the sides or rears of the buildings.

The off-form concrete balustrades in the Cardigan House Carpark, formerly the Royal Women's Hospital Carpark, reflected the then current (in 1974) influence of New Brutalism, nowadays often just termed Brutalism. The style 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.<sup>20</sup> 'Movement' was expressed through the heaving of large masses, often hoisted up on concrete blade columns; while building planning often incorporated freely-formed or asymmetrical external ramps and stairs. The style is often used in tribute to 1950s buildings by le Corbusier, such as his Unites d'Habitation, La Tourette monastery, Maison Jaoul or his buildings at Chandigarh and Ahmedabad in India. Other international sources included the post-war architecture of Peter and Alison Smithson, especially their Hunstanton School in Norwich (1949-54); and Robin Hood Gardens in London (1968-72). By the 1960s both Corbusier and the Smithsons were seen as the future of modern architecture, as in Vincent Scully's *Modern Architecture* or Charles Jencks' *Modern Movements in Architecture*.<sup>21</sup>

Other major influences in Australia were the massive concrete buildings in the United States by Paul Rudolph, John Johansen and Kallman, McKinnell and Knowles.<sup>22</sup> Equally influential 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 expressed 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 1961 and 1968.<sup>23</sup> By the 1970s this had influenced the design of two new buildings adjoining the University of Melbourne's Parkville campus: Frederick Romberg and Robin Boyd's McCaughey Court dormitory at Ormond College (1965-68, City of Melbourne HO323, Figure 12); and the Public Works Department's Melbourne Teachers' College Library, now the University's Education Resources Centre (1968-71, Figure 16).<sup>24</sup>

Other local broadly contemporary examples of Brutalism include Daryl Jackson and Evan Walker's Princes' Hill High School (1970-73, City of Yarra, Princes Hill Precinct HO329, graded individually significant, Figure 13);<sup>25</sup> Civil and Civic's B and D blocks for the Engineering Faculty at the University of Melbourne, also on Grattan Street (1973-74, Figure 17); and architects Stephenson and Turner's David Caro Physics Building (1970-73, Figure 19), for the University of Melbourne, a seven-storey design in masses of beige-brown brick with a set of precast concrete sunshades. Another nearby contemporary example is architects Eggleston, McDonald and Seccomb's Earth Sciences Building for the University of Melbourne nearby (1972-5, Figure 20), which is also recommended for an individual Heritage Overlay control as part of this study. It drew on several planning and circulation themes associated with le Corbusier and common with Brutalism, especially the use of long entry ramps.

More specifically in regard to the subject carpark building, the curved form apron-balustrades closely resemble those of Paul Rudolph's Temple Street Parking Garage in New Haven, Connecticut (1958-63, Figure 15). Rudolph cast the garage as a tree-like organism, with swelling tree-trunk columns and branch formations, all in exposed off-form concrete with the formwork imprints left exposed. As noted above, Rudolph made the carpark decks level to the front of the building, with their angled ramps visible only to the side elevation.

Mockridge, Stahle and Mitchell more generally sought to achieve strong, fairly simple forms in their monumental buildings, as they did with the subject building. Other examples include their Whitley College main building in The Avenue, Parkville (1960/62-65, HO4, Figure 21);<sup>26</sup> and their Camberwell Civic Centre (1966, HO506, Figure 18) this time a monumental rectangular cube in arcaded precast concrete panelling. The practice was established in 1948 and continued through to 1983. During this time, they received numerous awards, including the ACT Canberra Medallion (1964) for work at the Australian National University. More broadly, their projects included ecclesiastical, institutional, educational (including universities), commercial and residential buildings. Their collaboration with landscape architect Beryl Mann, who worked with them on the subject carpark, was also enduring, from 1948 to 1976.<sup>27</sup>

Other noteworthy Melbourne carparks include the earlier Total Carpark in the central city, located within the Total House development. This was designed by Alan Bogle and Gordon Banfield (principally Bernard Joyce) and built in 1965-66 (VHR H2329, HO10950 and HO507, Figure 14). This is another reinforced concrete building, with seven parking decks, and four levels of offices located in a separate elevated block (or pod) above the top deck. While sharing the combined carparking and office use with the subject former hospital carpark, the Total Carpark instead made a feature of the separate office block, which has been described as 'an old-style giant TV set'.<sup>28</sup>

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

- Former Victoria Carpark, 103-107 Russell Street, Melbourne (VHR H2001, HO919)
- Art Decoratifs Exposition, Paris, France
- Seine bridges, Paris, France
- Intourist Garage, Moscow, Russia (1934)
- Unites d'Habitation, Marseille, France
- La Tourette monastery, Eveux, France
- Maison Jaoul, Neuilly-sur-Seine, France
- Government buildings at Chandigarh and Ahmedabad, India (1950s)
- Hunstanton School, Norwich, England (1949-54)
- Robin Hood Gardens, London, England (1968-72)
- Kagawa Prefectural Hall (1958)
- Tokyo Metropolitan Festival Hall (1961)
- McCaughey Court, Ormond College, University of Melbourne (1965-68, Figure 12, City of Melbourne HO323)
- Melbourne Teachers' College Library, now the University's Eastern Resources Centre, University of Melbourne (1968-71, Figure 16)
- Princes Hill High School, 47 Arnold Street, Princes Hill (1970-73, Figure 13, City of Yarra, Princes Hill Precinct HO329, graded individually significant)
- Infrastructure Engineering Block B and Block D, University of Melbourne (1973-74, Figure 17)
- David Caro Physics Building, University of Melbourne (1970-73)
- Earth Sciences Building, University of Melbourne (1972-5, Figure 20)
- Temple Street Parking Garage, New Haven, Connecticut (1958-63, Figure 15)
- Whitley College, The Avenue, Parkville (1960/62-65, Parkville Precinct, HO4, Figure 21)
- Camberwell Civic Centre, 4 Inglesby Road, Camberwell (1966, City of Boroondara, HO506, Figure 18)
- Total Carpark, 170-190 Russell Street, Melbourne (VHR H2329, HO507 Figure 14)



Figure 12 McCaughey Court at Ormond College, HO323  
Source: Pintrest



Figure 13 Princes Hill High School, City of Yarra, Princes Hill Precinct HO329, individually significant  
Source: Docomomo



Figure 14 Total carpark, Melbourne, VHR H2329 and HO507  
Source: Victorian Heritage Database



Figure 15 Temple Street Parking Garage, New Haven, US  
Source: Shorpy.com



Figure 16 Education Resources Centre, University of Melbourne  
Source: <http://mow-your-lawn.blogspot.com/>



Figure 17 Engineering Faculty, University of Melbourne  
Source: Google Streetview





Figure 18 Camberwell Civic Centre, City of Boroondara, HO506  
Source: Google streetview



Figure 19 Physics Building, University of Melbourne  
Source: Film Victoria



Figure 20 Earth Sciences Building, University of Melbourne  
Source: Lovell Chen



Figure 21 Whitley College, University of Melbourne, in HO4 Parkville Precinct  
Source: Australian Financial Review

## ASSESSMENT AGAINST CRITERIA

	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
Yes	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
Yes	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> 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).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

## STATEMENT OF SIGNIFICANCE

### WHAT IS SIGNIFICANT

The Cardigan House Carpark, ~~formerly the (former Royal Women's Hospital Carpark); constructed in 1974 and~~ located at the corner of Grattan and Cardigan streets, Carlton, is significant.

### HOW IT IS SIGNIFICANT

The Cardigan House Carpark (~~former Royal Women's Hospital Carpark) constructed in 1974 and~~ located at the corner of Grattan and Cardigan streets, Carlton, is of local aesthetic significance and of representative value.

### WHY IT IS SIGNIFICANT

The Cardigan House Carpark, ~~formerly the (former Royal Women's Hospital Carpark);~~ is of aesthetic significance (Criterion E). It was ~~designed in 1971-1972 and~~ constructed in ~~1973-~~1974 to a design by noted architects Mockridge, Stahle and Mitchell, in the Brutalist style. The architectural practice were highly regarded for their comprehensive body of work, which ranged across ecclesiastical, institutional, educational,

commercial and residential projects. The carpark was constructed at a time when the Royal Women's Hospital was significantly expanding its local services and facilities in response to the post-war population boom. The subject building, a substantial steel-framed brick and concrete building of seven carpark levels with an additional office level, remains highly externally intact to its 1970s design. It is distinguished by the heavy off-form concrete balustrades to the angled carpark ramps, as expressed to the two long west and east elevations. The ramps act as a visual counterfoil to the building's solid brick service block volumes at either end of the facades, and read as spans 'slung' between brick 'pylons'. Stylistically, the building draws on a number of mostly earlier international and local examples of both Brutalist buildings, and the carpark typology. As a carpark, it is striking, robust and bold, with a powerful presence to its Grattan and Cardigan streets corner. Mockridge, Stahle and Mitchell also achieved with this building, as they did with others of their broadly contemporary designs, a monumental building which is both strong and simple in its form and expression.

The Cardigan House Carpark is also of representative value (Criterion D). It demonstrates some of the principal characteristics of a multi-storey carpark, as evolved internationally from the 1920s, and as seen in earlier examples in Melbourne. These include the clearly expressed open carpark levels or ramped decks with balustrades, in this case of heavy off-form concrete with a curved form; the ground floor vehicle entry and exits; and the integrated commercial/office spaces, here located to the top of the building.

## 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.

## PREVIOUS STUDIES

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**Not identified in any previous studies.**

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## ENDNOTES

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- 1 'Royal Women's Hospital', eMelbourne, Encyclopedia of Melbourne, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM01287b.htm>, accessed 27 February 2019.
- 2 Janet McCalman, *Sex and suffering: Women's Health and a Women's Hospital: The Royal Women's Hospital, Melbourne, 1856-1996*, Melbourne University Press, 1998, p. 252.
- 3 Janet McCalman, 'Royal Women's Hospital', eMelbourne, Encyclopedia of Melbourne, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM01287b.htm>, accessed 27 February 2019; Peter Yule, 'A medical precinct', in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, p. 343.
- 4 Janet McCalman, *Sex and suffering: Women's Health and a Women's Hospital: The Royal Women's Hospital, Melbourne, 1856-1996*, Melbourne University Press, 1998, p. 13.
- 5 'M314(14) Melbourne Sheet 6', Carlton, Parish of Jika Jika, Record Plan, Central Plan Office, Landata, Land Victoria.
- 6 *Sands & McDougall Directory of Victoria*, 1920, p. 207.
- 7 *Sands & McDougall Directory of Victoria*, 1930, p. 196.
- 8 *The Weekly Times*, 10 September 1927, p. 78; *Weekly Times*, 12 September 1931, p. 18.
- 9 *Sands & McDougall Directory of Victoria*, 1950, p. 261.
- 10 Carlton Community History Group, 'Murder at Mallow House November 1949', <http://www.cchg.asn.au/crime.html>, accessed 13 May 2019.
- 11 Carlton Community History Group, 'Murder at Mallow House November 1949', <http://www.cchg.asn.au/crime.html>, accessed 13 May 2019.
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- 13 'The Royal Women's Hospital: proposed development of flats for hospital staff, parking for staff and visitors and doctors' consulting rooms in Cardigan Street, Carlton', Mockridge, Stahle & Mitchell, 1971, catalogue entry only (item missing), SLTF 727.99451 R81M, State Library of Victoria.
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- 15 *Sands & McDougall directory*, 1974.
- 16 Heritage Alliance, 'Survey of Post-War Built Heritage in Victoria', 2008-07, p. 259.
- 17 <https://vhd.heritagecouncil.vic.gov.au/places/12496>, 13 May 2019.
- 18 See, for example, Georg Mueller, *Grosstadt-Garagen*, Deutsche Bauzeitung, Berlin, 1925.
- 19 See S Frederick Starr, *Melnikov: Solo Architect in a Mass Society*, Princeton, 1978; Kenneth Frampton, *Modern Architecture: a Critical History*, Thames and Hudson, London, 1979, 1984, Ch. 19.

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- 20 See Reyner Banham, 'The New Brutalism', *The Architectural Review*, 1955, pp. 355-361, cited in *The Architects' Journal*, 27 March 2016. [Senactal.wordpress.com/2016/03/27/arch-222-presentation](http://senactal.wordpress.com/2016/03/27/arch-222-presentation), viewed 12 March 2019. Reyner Banham, *New Brutalism: Ethic or Aesthetic?* Architectural Press, London, 1966.
- 21 Vincent Scully, *Modern Architecture*, George Braziller, New York, 1960; Charles Jencks, *Modern Movements in Architecture*, Penguin, London, 1973.
- 22 See Robert Stern, *New Directions in American Architecture*, Braziller, New York, 1969, 1974.
- 23 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.
- 24 Goad and Tibbits, *Architecture on Campus*, p.77 (McCaughey Court;) p.79 (Eastern Resources Centre).
- 25 Dating is in Peter Wood, [confluence.phsc.vic.edu.au/PHP/Chapter+2+-+New+Beginnings](http://confluence.phsc.vic.edu.au/PHP/Chapter+2+-+New+Beginnings), viewed 19 March 2019.
- 26 Philip Goad and George Tibbits, *Architecture on Campus: a Guide to the University of Melbourne and its Colleges*, Melbourne University Press, Melbourne, 2003, .p74. "'Whitley Residential College" 271-273 Royal Parade Parkville VIC', at [modernistaustralia.com/2016/09/whitley-residential-college-271-273-royal-parade-parkville-vic/](http://modernistaustralia.com/2016/09/whitley-residential-college-271-273-royal-parade-parkville-vic/), viewed 19 March 2019.
- 27 Winsome Callister, 'Mockridge, Stahle & Mitchell', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 461-462.
- 28 <https://vhd.heritagecouncil.vic.gov.au/places/65572>, 13 May 2019.

**SITE NAME** UNIVERSITY OF MELBOURNE-EARTH SCIENCES BUILDING (MCCOY BUILDING), UNIVERSITY OF MELBOURNE

**STREET ADDRESS** 253-283 ELGIN STREET (~~MCCOY BUILDING~~), CARLTON, VIC 3053

**PROPERTY ID** 511139



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

**PREVIOUS GRADE** UNGRADED **HERITAGE OVERLAY** RECOMMENDED

**PROPOSED CATEGORY** SIGNIFICANT **PLACE TYPE** EDUCATIONAL BUILDING

**DESIGNER / ARCHITECT / ARTIST:** EGGLESTON, MACDONALD, SECOMB **BUILDER:** K G HOOKER

<b>DESIGN PERIOD:</b>	LATE TWENTIETH CENTURY (1965-2000)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1973-1977
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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

Recommended for individual inclusion in the Heritage Overlay as indicated at Figure 1. [Recommended to establish permit exemptions in respect of land subject to the heritage overlay at \(part\) 253-283 Elgin Street, Carlton through an incorporated plan.](#)

### Extent of overlay:

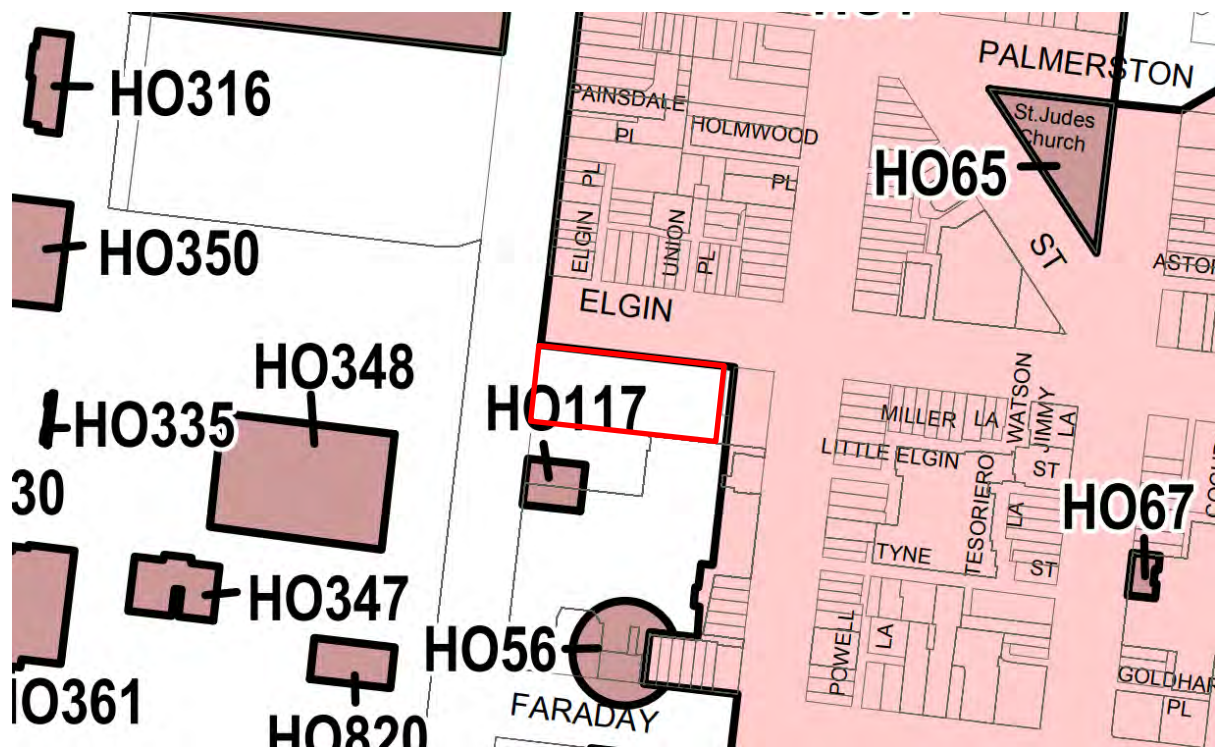


Figure 1 Proposed extent of overlay

## SUMMARY

The [University of Melbourne's Earth Sciences Building \(McCoy Building\)](#), [University of Melbourne](#), constructed in 1973-7 and located at 253-283 Elgin Street (~~McCoy Building~~), Carlton, is of local aesthetic significance. The substantial building, of concrete, brick and glass, was designed by architects Eggleston, Macdonald and Secomb, at a time when their work was heavily influenced by Brutalism. The development also occurred in the period when the [University of Melbourne](#) was beginning to expand beyond the historic campus landholding. The



footbridge across Swanston Street was part of the original concept, however it has been rebuilt and is not recommended to be included in the Heritage Overlay.

## HISTORICAL CONTEXT

The University of Melbourne has been an important presence in Carlton from the 1850s, and an influencing factor in the demographics of the suburb, particularly from the post-war period.

Although the idea of a university had been raised through the early decades of Melbourne's history, it was not until after Victoria's separation from New South Wales that proposals gained traction. In September 1853, Justice Barry proposed a 100-acre site to the north of the recently surveyed allotments in Carlton. The government approved a reservation of 40 acres, with a generous allowance reserved for a future extension.<sup>1</sup> The scale of this reservation in comparison to the eventual size of the suburb of Carlton is of note, with the university taking up nearly one-fifth of the suburb.<sup>2</sup> The first buildings were constructed on the university site in 1854-1857, and included the (Old) Quadrangle and residential accommodation for four professors.<sup>3</sup> Residential colleges were established along the university's curved northern perimeter after the proposed extension eventuated. The university campus developed through the twentieth century, with both educational facilities and residential colleges increasing. The post-war increase in access to education, following the Murray Committee report of 1957 to the Australian government, saw a resultant rise in the number of students and academics at the institution. As a result, from the 1960s, the university began expanding beyond its traditional site into the streets of Carlton and Parkville as increased enrolments and new courses called for new buildings. To control and mediate this process, a masterplan was produced in 1970 by Sydney architectural firm Ancher Mortlock Murray and Woolley.<sup>4</sup>

## SITE HISTORY

The site of the [subject University of Melbourne's Earth Sciences Building \(McCoy Building\), University of Melbourne](#) was originally sold in the c. 1850s as part of Crown allotments 9 and 10 of section 40 in the parish of Jika Jika, county of Bourke. Prior to the subject site's acquisition by the University in the 1970s, it was occupied by a small collection of houses and buildings (Figure 3).<sup>5</sup> These nineteenth century buildings were both residential and commercial, including J Boluch's bootmakers premises and a shop to the south-east corner of Elgin and Swanston streets. The remaining Elgin Street frontage on that block included several brick terraces and the present Clyde Hotel at the Cardigan Street corner.<sup>6</sup> It was initially proposed to demolish the hotel as part of the Earth Sciences Building development, but this never eventuated.<sup>7</sup>

From the 1960s, the University began expanding beyond its traditional site into the streets of Carlton and Parkville, as increased enrolments and new courses on offer called for new buildings. To control and mediate this process, a masterplan was produced in 1970 by Sydney architectural firm Ancher Mortlock Murray and Woolley (Figure 5). This plan was important in influencing the outcome for the subject site. It advocated for buildings of no more than three to five storeys and emphasised the spaces between and around buildings, as much as the buildings themselves. In the case of the subject site, this was reflected in the design of the four-storey building and the elevated footbridge that connected the development with the (then) relatively new David Caro Physics building across Swanston Street, located within the traditional University grounds.<sup>8</sup> The footbridge, and a related and connected ramp located within the double-height colonnaded loggia on the north side of the building, was an integral component of the planning and programming of the new building, and was designed and built in tandem with it.

The building and footbridge (Figure 4) were designed by architects Eggleston, Macdonald and Secomb and constructed in 1975-7 by K G Hooker.<sup>9</sup> The building comprised 'a reinforced concrete frame with 1500 mm wide precast concrete T-beam floor structure. The external walls are grey pressed bricks and timber-grained off form concrete with bronze anodised aluminium windows'.<sup>10</sup> With the external materials of concrete, brick

and glass, the building's design emphasised functionality. Windows on the western and eastern facades were kept to a minimum to reduce solar heat load and noise from busy Swanston and Elgin streets, while the north and south facades were 'a straightforward expression of the structure which projects beyond the external walls to provide sun-screening and window cleaning access'.<sup>11</sup> The main entrance to the building was on the north side on the second floor, and was accessed via the ramp, stairs at the west end from Elgin Street, or the footbridge across Swanston Street. A layout plan of the building's four floors is reproduced at Figure 6.

When the building was designed and constructed, it was envisaged to be the first stage of a plan to house a number of departments and buildings within the Earth Sciences faculty across a much larger block that fronted Elgin, Swanston and Faraday streets.<sup>12</sup> For this reason, a large foyer was introduced into the building, on the second floor, and intended to facilitate future accessibility and connectivity with the neighbouring buildings, such as the Thomas Cherry Building (number 201) to the south on Swanston Street.

The building was officially opened 23 May 1977 and was known as the School of Earth Sciences' McCoy Building. It was named in honour of the esteemed Sir Frederick McCoy, the university's first Professor of Geology in c. 1855.<sup>13</sup> The building originally housed the Geology and Meteorology departments and contained laboratories, the Fritz Loewe Theatre (named after the founder of the Department of Meteorology in 1939), tutorial rooms, and conference and computer facilities. The plan at Figure 6 identifies the range of laboratories originally included in the building. While geology had been a staple of the Science faculty from the 1850s, meteorology was a newer discipline and was taught at the university from 1937. In 1990 the School of Earth Sciences was established when the departments of Geology and Meteorology merged.<sup>14</sup>

Today, the building's exterior remains largely unaltered. It continues to house the School of Earth Sciences and contains the Fritz Loewe Theatre, as well as teaching spaces, seminar rooms and computer laboratories.

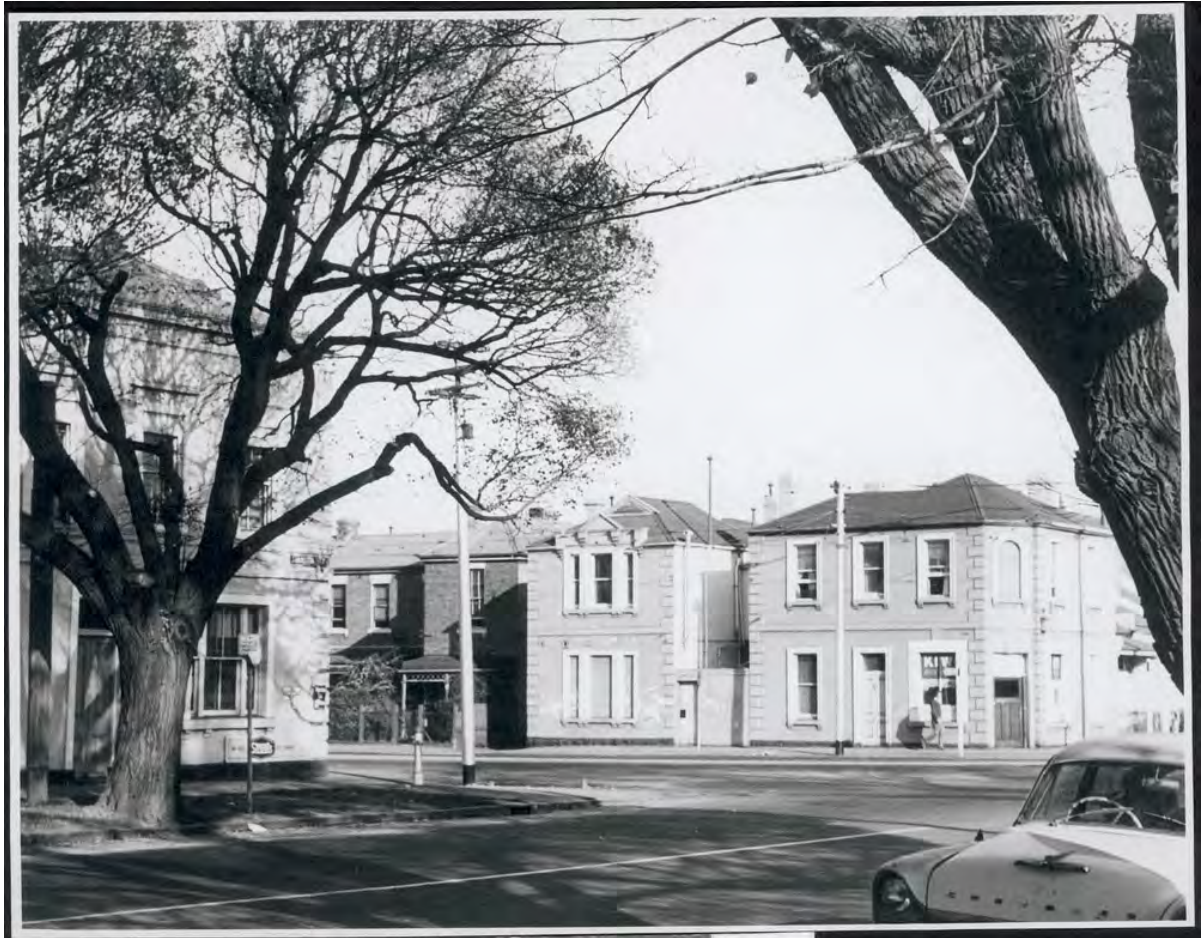


Figure 2 The subject site c. 1956-68, before construction of the Earth Sciences Building  
Source: State Library of Victoria



Figure 3 Aerial view of the subject site, 1969  
Source: 1969, Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 4 Earth Sciences Building ([McCoy Building](#)), [University of Melbourne](#) and elevated pedestrian bridge, c. 1985  
Source: John Bechervaise, *The University of Melbourne*, 1985

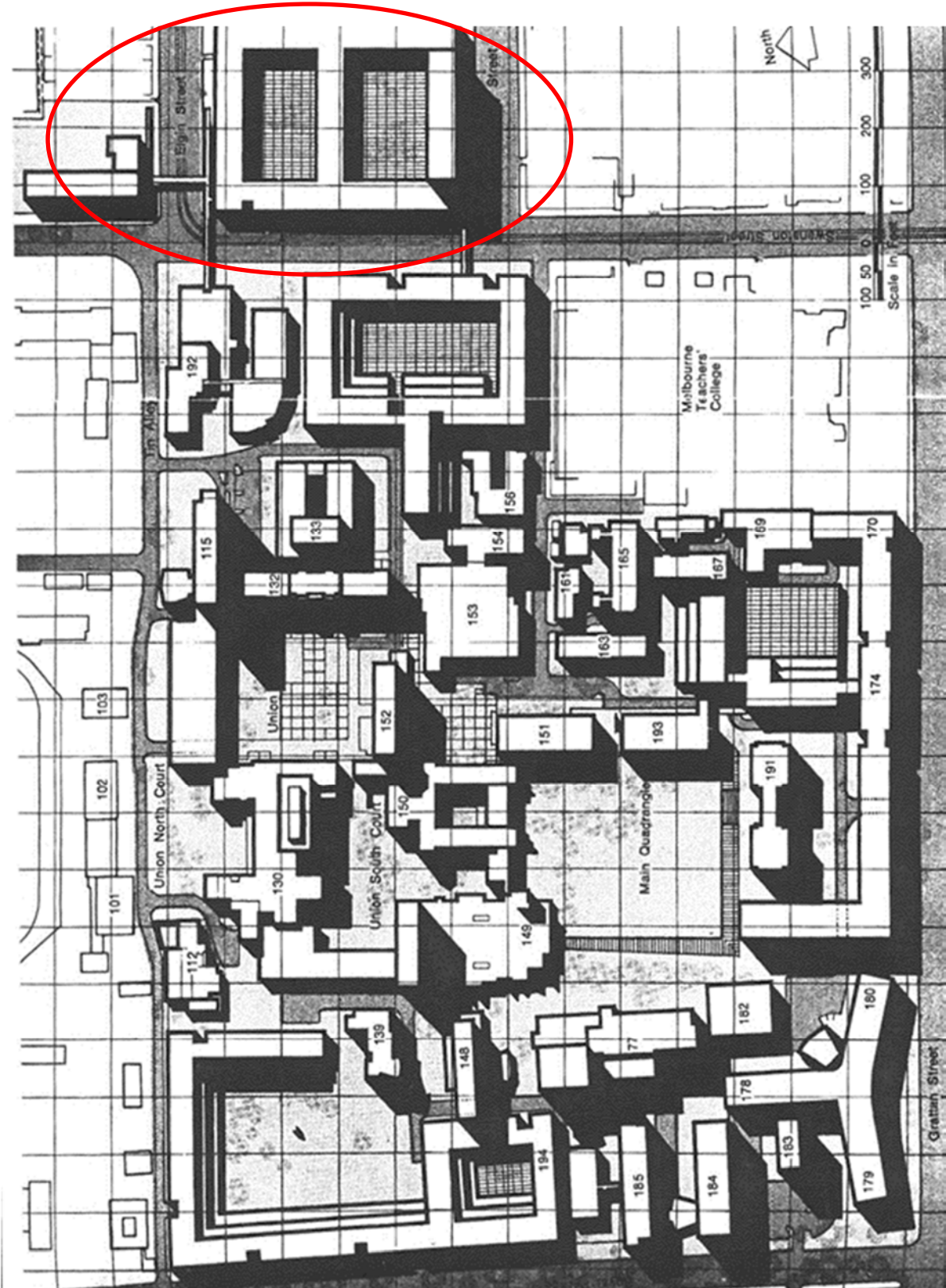


Figure 5 University of Melbourne's 1970 Master Plan showing the proposed form of new development on the subject site (indicated)

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

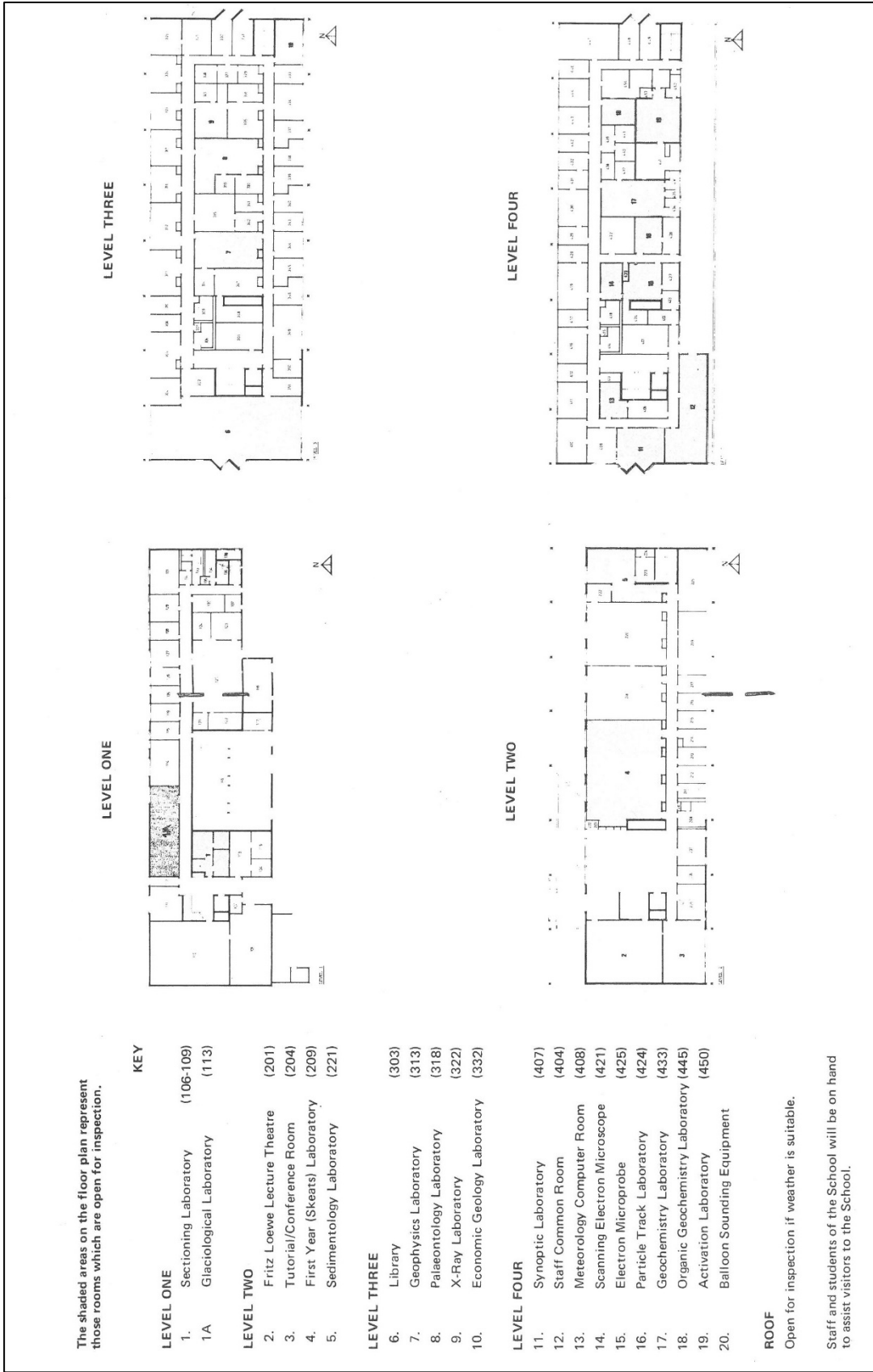


Figure 6 Floor plan of the subject building's interior plans and layout, 1977  
 Source: 'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria

## 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 1973-77 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



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)<sup>15</sup> 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).<sup>16</sup> 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.<sup>17</sup> 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,<sup>18</sup> 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.<sup>19</sup> 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).<sup>20</sup> 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;<sup>21</sup> 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);<sup>22</sup> 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).<sup>23</sup> 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).



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



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

## ASSESSMENT AGAINST CRITERIA

	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
Yes	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> 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).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

## 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~~3~~<sup>5</sup>-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~~3~~<sup>5</sup>-77 to a design by architects Eggleston, Macdonald and Secomb (EMS), which was heavily influenced by

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).



## 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	<u>Yes - Incorporated Plan: Earth Sciences Building (McCoy Building), University of Melbourne, 253-283 Elgin Street, Carlton</u> <del>No</del>
ABORIGINAL HERITAGE PLACE	No

## REFERENCES

See endnotes.

## PREVIOUS STUDIES

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**Not identified in any previous studies.**

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## ENDNOTES

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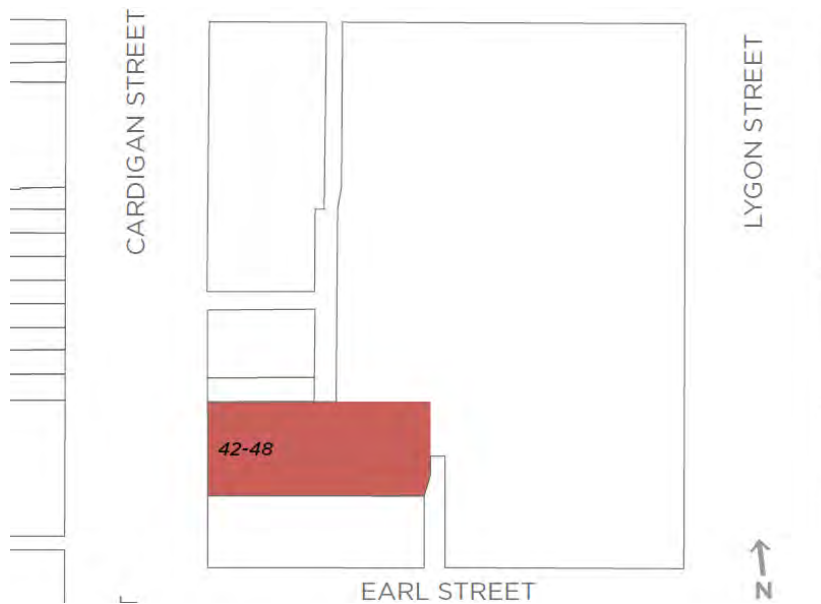
- 1 *The Argus*, 27 June 1853, p. 7; Richard Selleck, *The Shop: The University of Melbourne 1850-1939*, Melbourne University Press, Carlton, 2003, p. 4.
- 2 As can be seen on 'Melbourne and its suburbs' plan, compiled by James Kearney, 1855, held by State Library of Victoria.
- 3 'H0920 - Law School Building and Old Quadrangle', Heritage Victoria, accessed via <https://vhd.heritagecouncil.vic.gov.au/places/912>, 11 January 2019; Tom Hazell, in 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.

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- 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](http://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.

**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

## 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:

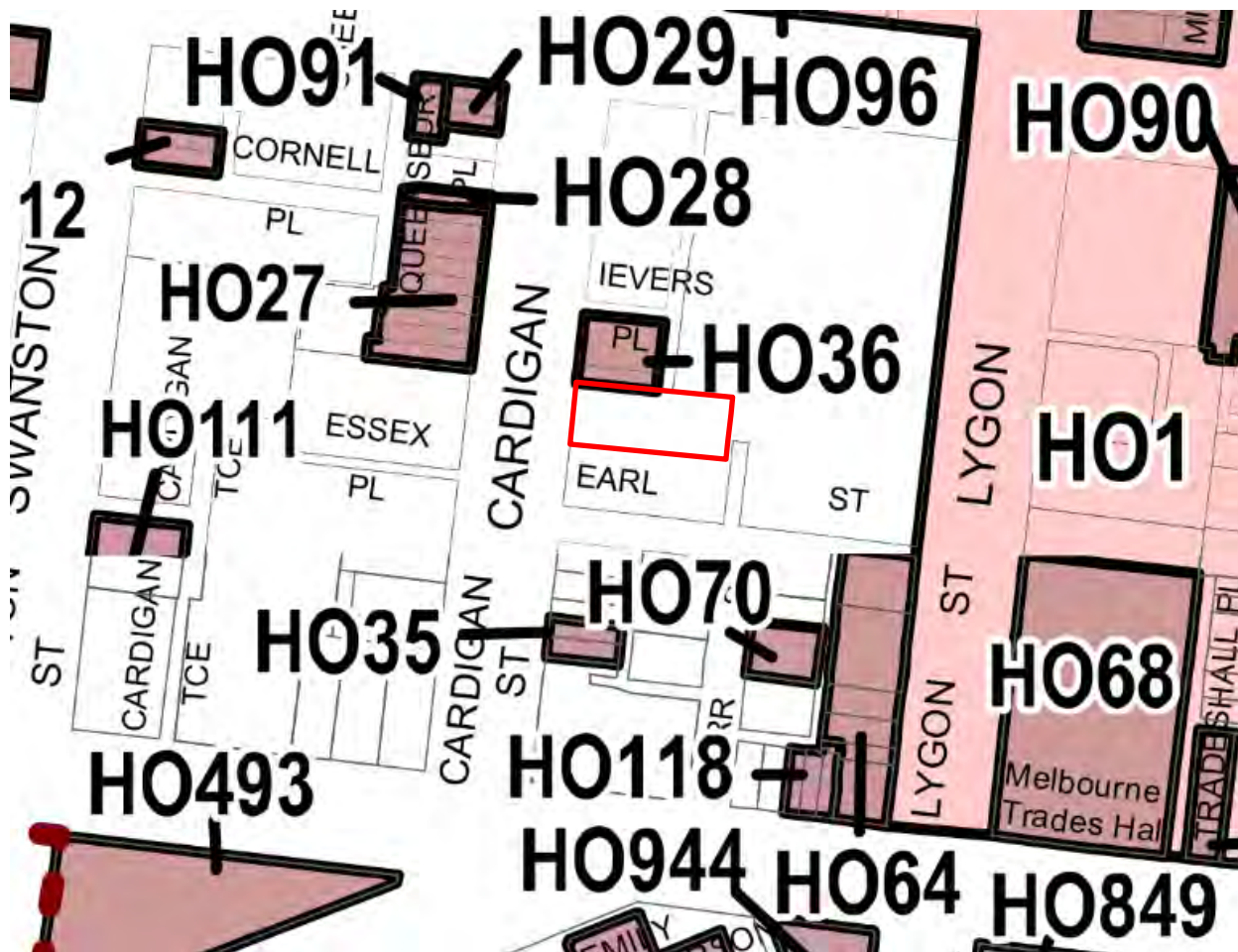


Figure 1 The proposed extent of overlay is indicated by the red line  
Source: Melbourne Planning Scheme

## 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.

## 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.<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup> 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.<sup>4</sup>

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.<sup>5</sup> 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.<sup>6</sup> 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,

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

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.<sup>8</sup> The 1940 directory describes the site as the Davies Coop storage facility.<sup>9</sup>

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.<sup>10</sup> 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.<sup>11</sup> The subject building is currently occupied by RMIT's School of Design, and is known as Building 71.

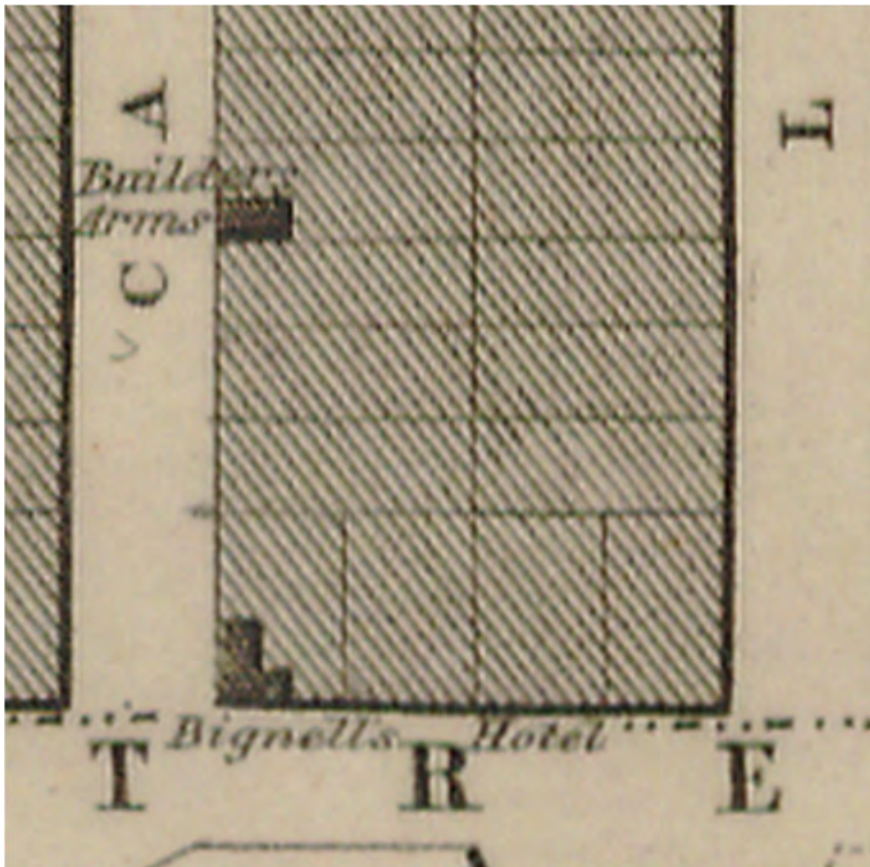


Figure 2 Kearney's 1855 plan, indicating the Builders Arms hotel  
Source: 1855, Kearney



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

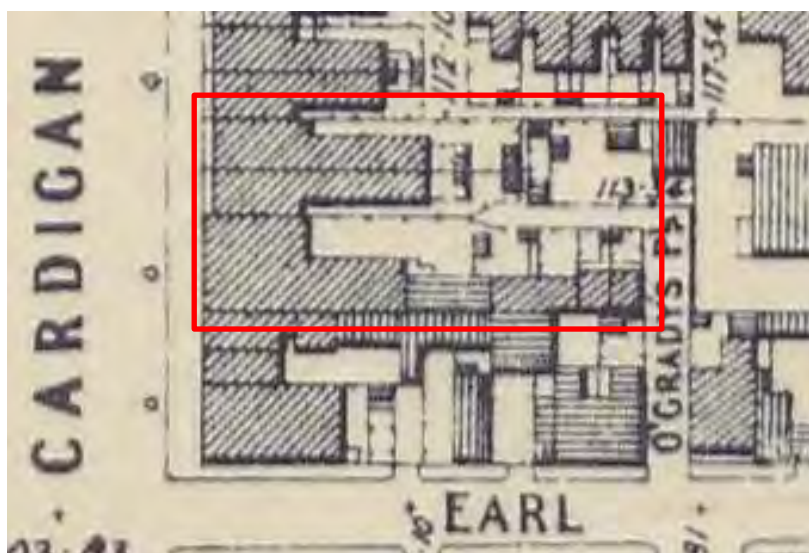


Figure 4 1896 plan of the subject site  
Source: Melbourne and Metropolitan Board of Works, 'City of Melbourne', 30, 160:1, 1896, State Library of Victoria



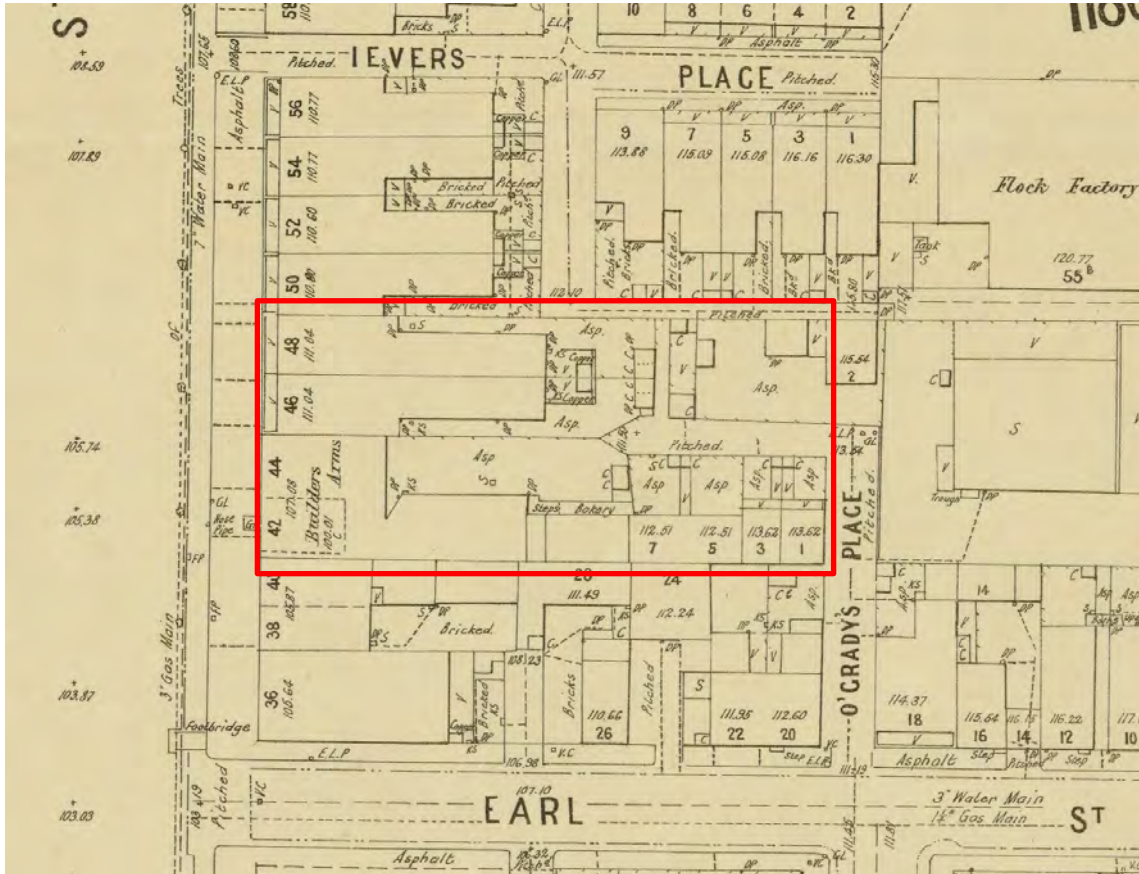


Figure 5 1896 plan of the subject site  
 Source: Melbourne and Metropolitan Board of Works, 'City of Melbourne', 1180, 40:1, 1896, State Library of Victoria

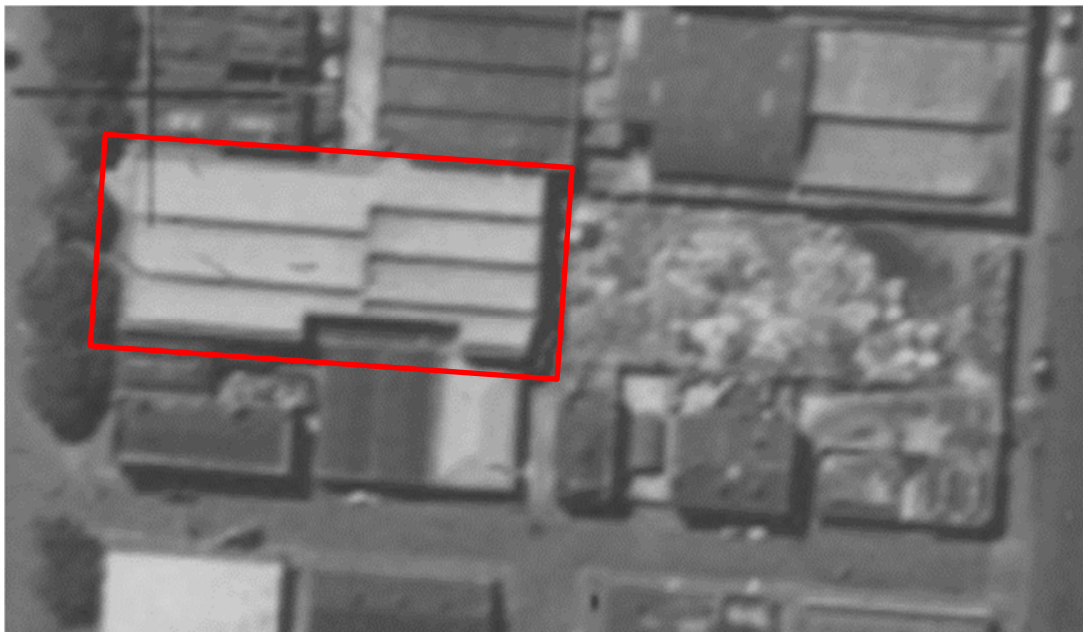


Figure 6 The subject building indicated, in 1945  
 Source: 1945, Land Victoria Aerial Photography Collection, Central Plan Office, Landata

## 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 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.<sup>12</sup>

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

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.<sup>13</sup>

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.<sup>14</sup>

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)



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

## ASSESSMENT AGAINST CRITERIA

<b>Yes</b>	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
<b>Yes</b>	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> 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).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

## 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 Minister 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.

## 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



## PREVIOUS STUDIES

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**Not identified in any  
previous studies**

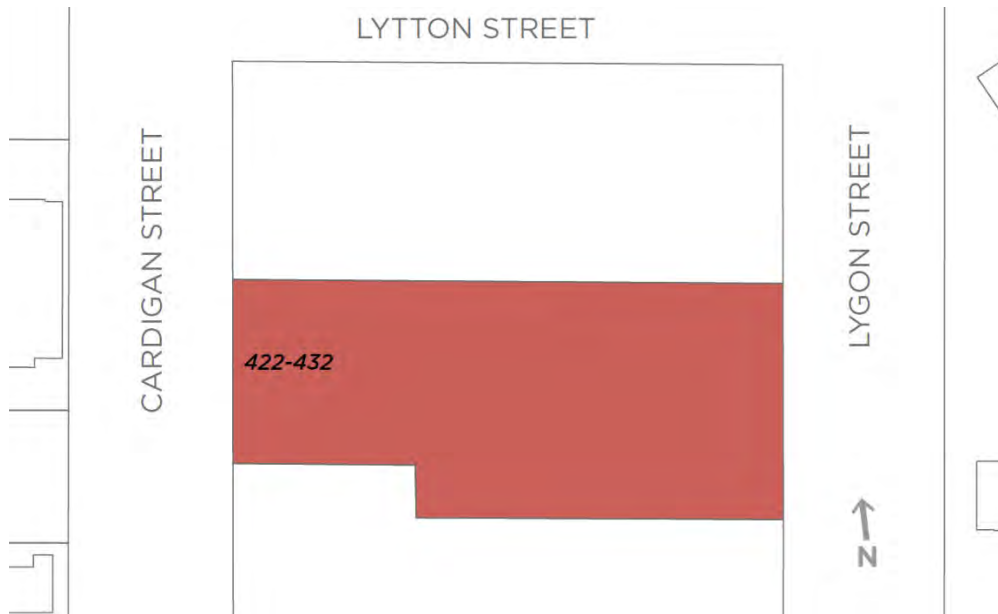
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## ENDNOTES

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- 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](http://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.

<b>SITE NAME</b>	CROSS STREET CO-OPERATIVE HOUSING
<b>STREET ADDRESS</b>	422-432 CARDIGAN STREET, CARLTON, VIC 3053
<b>PROPERTY ID</b>	101633



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
<b>PREVIOUS GRADE</b>	UNGRADED	<b>HERITAGE OVERLAY</b>	RECOMMENDED
<b>PROPOSED CATEGORY</b>	SIGNIFICANT	<b>PLACE TYPE</b>	RESIDENTIAL APARTMENTS
<b>DESIGNER / ARCHITECT / ARTIST:</b>	EARLE, SHAW AND PARTNERS	<b>BUILDER:</b>	N/A
<b>DESIGN PERIOD:</b>	LATE TWENTIETH CENTURY (1965-2000)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1969-1970

**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:

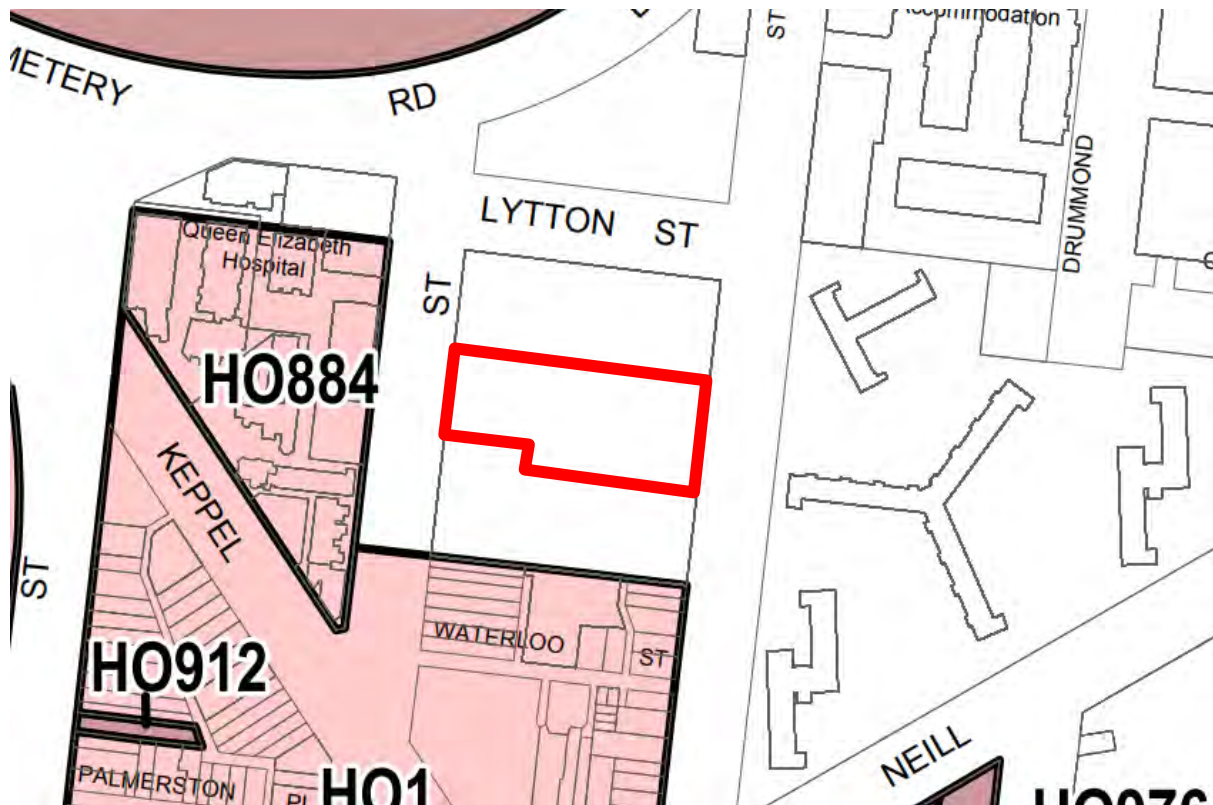


Figure 1 Extent of overlay recommended for individual controls indicated by the red line  
Source: Melbourne Planning Scheme

**SUMMARY**

The complex of residential buildings originally known as Cross Street Co-operative Housing, 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.<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup> In 1971 the design received a Special Commendation from the Victorian Architecture Awards, where it was described as 'innovative'.<sup>4</sup> It is one of the city's largest co-operative housing developments.<sup>5</sup> '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.<sup>6</sup>

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.<sup>7</sup> 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.<sup>8</sup> 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.'<sup>9</sup> 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.<sup>10</sup> 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.<sup>11</sup> The HCV also retained a level of oversight of the development, due to 'the manner of acquisition and the disruption it caused'.<sup>12</sup>

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).<sup>13</sup> 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.<sup>14</sup>

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.<sup>15</sup> 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).<sup>16</sup> However, the 'Northern Land' allotment was developed in the late 1970s, after it was sold by the HCV to a private building developer.<sup>17</sup>

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'.<sup>18</sup> 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.<sup>19</sup>

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.<sup>20</sup> Title records indicate that subsequent owners were not necessarily directly associated with the University or with the housing co-operative.

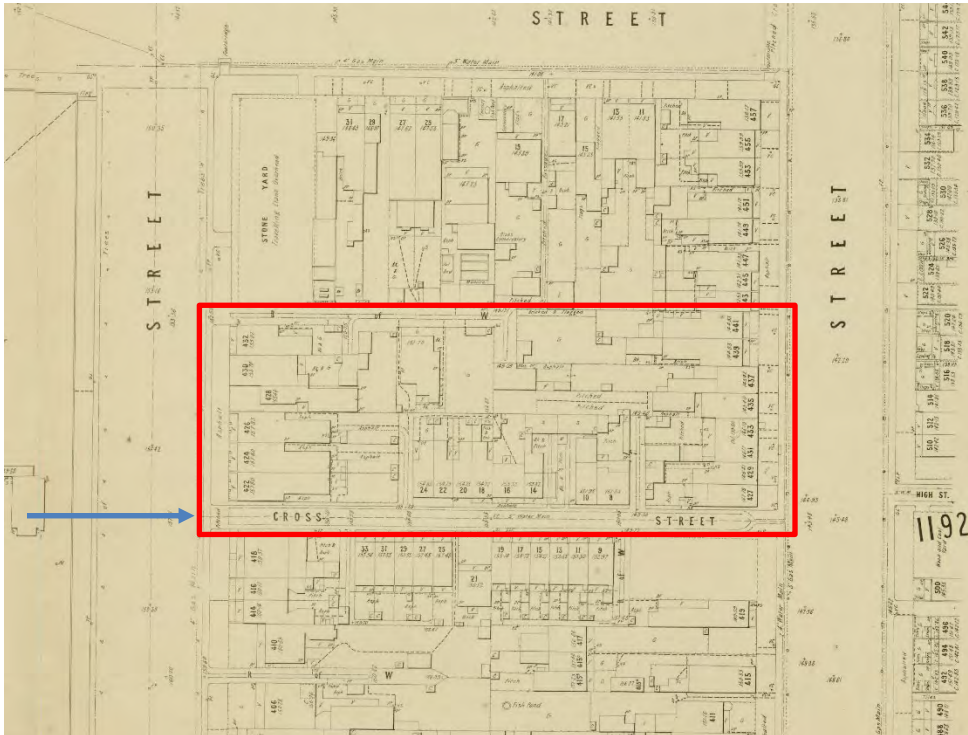


Figure 2 MMBW detail plan no. 1167, 1896 showing alignment of Cross Street and nineteenth century development on the subject site. Cardigan Street is at left, and Lygon Street at right  
Source: State Library of Victoria



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

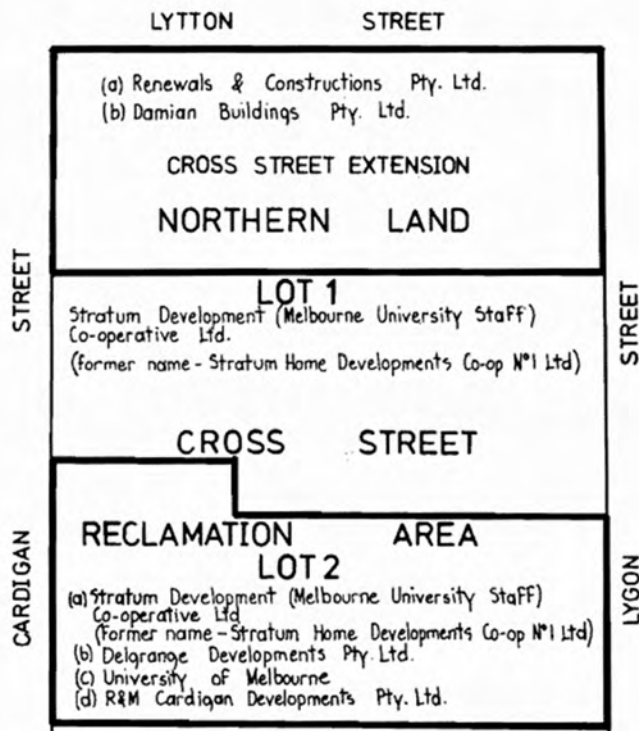


Figure 4 The Cross Street Reclamation Area, with the subject site referred to as 'Lot 1'  
 Source: 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187, <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>



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](https://www.builtheritage.com.au/dua_shaw.html)

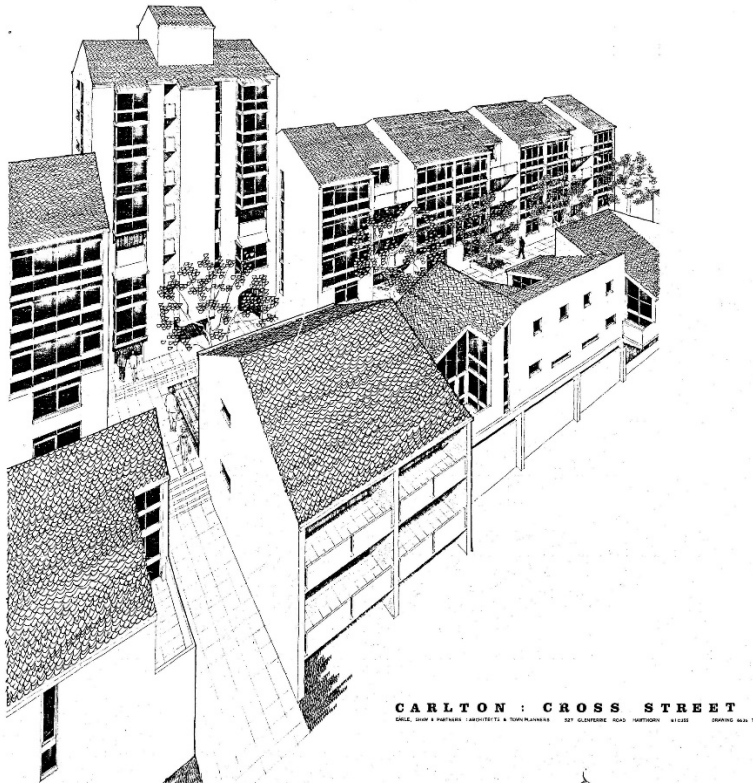


Figure 6 Schematic depiction of Cross Street development on Lot 1, Earle, Shaw & Partners, 1969  
Source: City of Melbourne Building Application Plans, BA 40578, City of Melbourne collection



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





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

## 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



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



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.<sup>21</sup> 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.<sup>22</sup> 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;<sup>23</sup> 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.

Prominent architects of this genre included Sven Markelius, 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.<sup>24</sup>

The HCV's early post-war housing included three and four-storey walk-up blocks,<sup>25</sup> constructed during a period of some urgency due to post-war reconstruction pressures and an intensifying of the slum reclamation programme.<sup>26</sup> 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 Rudofsky'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).<sup>27</sup> 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',<sup>28</sup> 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)



Figure 16 Homes for the Aged, Glebe, NSW  
Source: <http://www.slv.vic.gov.au/pictoria/gjd/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/>

## ASSESSMENT AGAINST CRITERIA

Yes	<b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).
	<b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	<b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
Yes	<b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	<b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	<b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	<b>CRITERION G</b> 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).
	<b>CRITERION H</b> 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 ~~e~~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 ~~Ce~~o-operative ~~H~~housing, ~~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,



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.

## 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.

## PREVIOUS STUDIES

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**Not identified in any previous studies.**

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## ENDNOTES

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- 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](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](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](http://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](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](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.

**SITE NAME** OFFICE BUILDING, 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:** 198~~6~~7

**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:

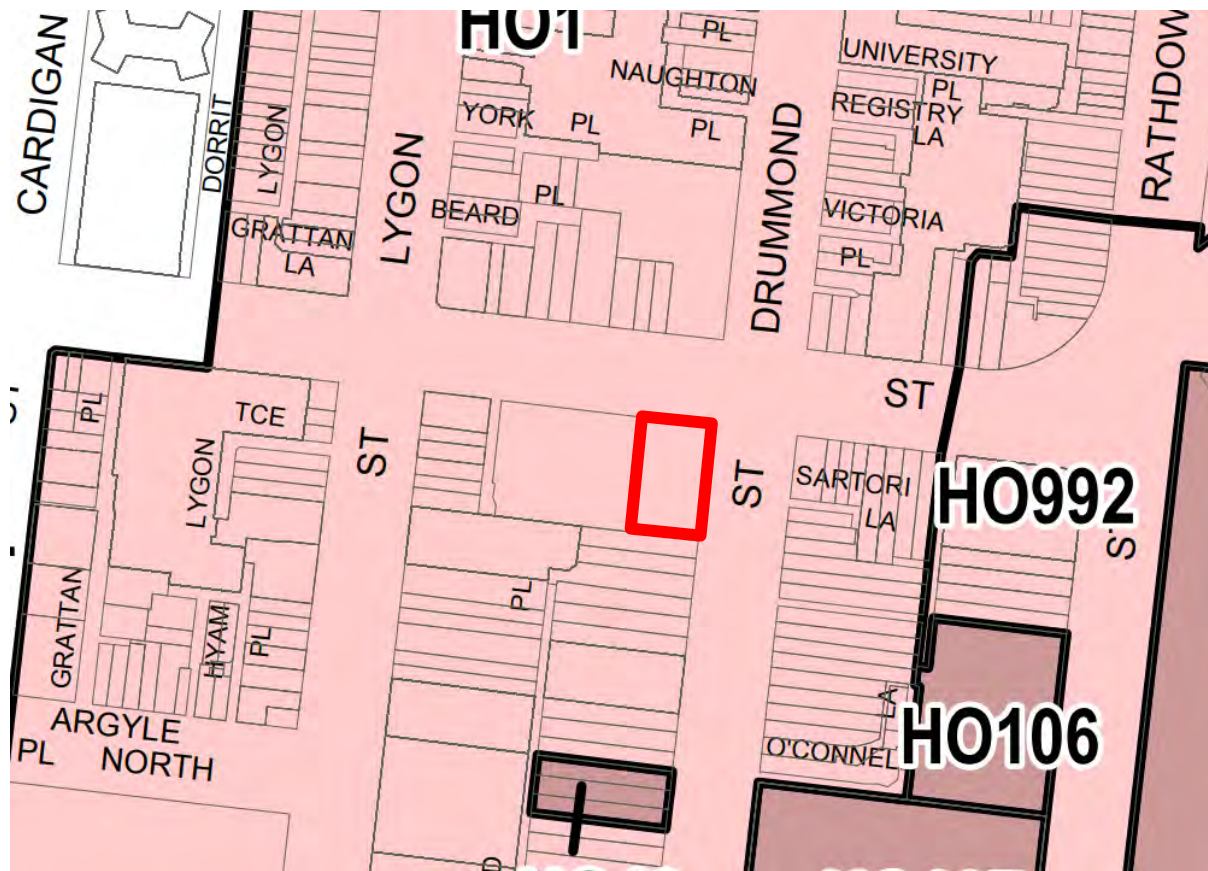


Figure 1 The proposed extent of overlay is indicated by the red line  
Source: Melbourne Planning Scheme

**SUMMARY**

The building at 207-221 Drummond Street, Carlton, was constructed in 1986<sup>-7</sup> 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.

## 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.<sup>1</sup>

An early parish plan of the subject area referred to the site as the Church of England Parsonage.<sup>2</sup> In 1875 and 1890, a directory listed it as St Jude's Parsonage where Reverend Perry resided.<sup>3</sup> 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.<sup>4</sup> 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.<sup>5</sup> By 1984, the vicarage had been demolished and replaced with a service station (Figure 4) but ownership remained with the Church of England.<sup>6</sup>

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.<sup>7</sup> 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.<sup>8</sup> 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'.<sup>9</sup> 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'.<sup>10</sup> The building can

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.

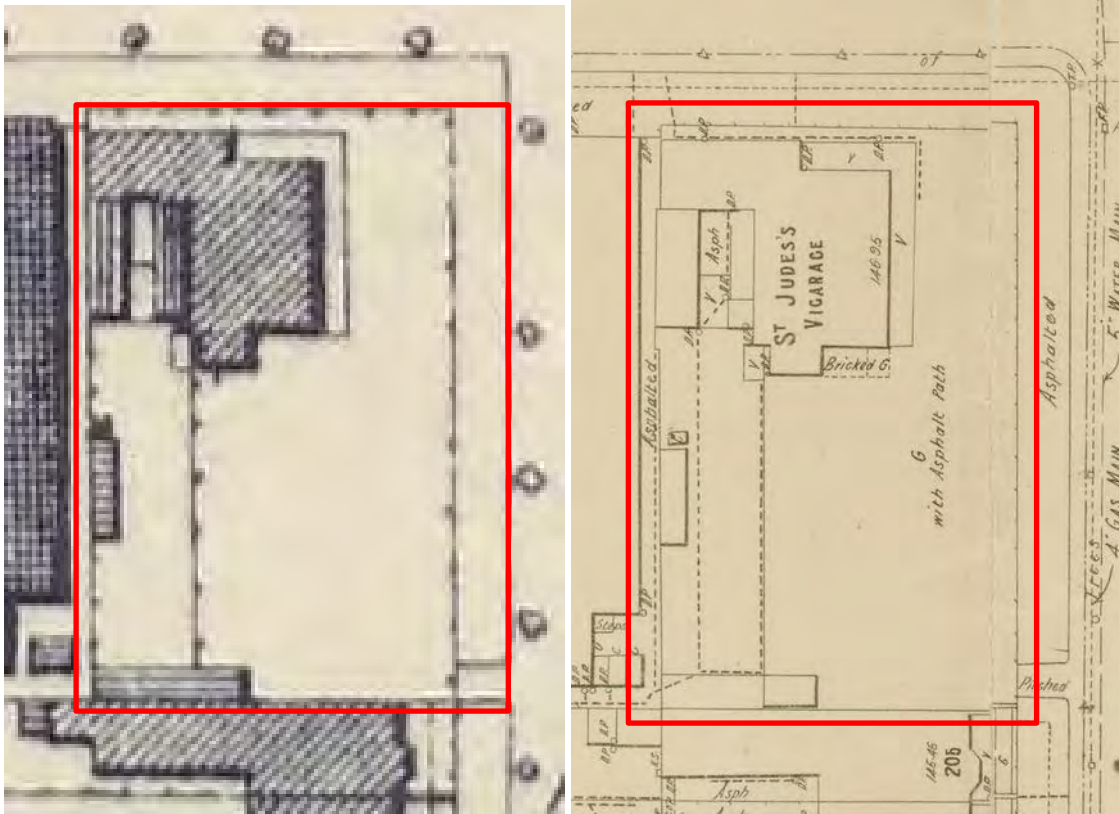


Figure 2 MMBW 160:1 plan no. 30, 1896 (left) and detail plan no. 1184, 1897 (right), showing brick vicarage and other timber buildings on subject site (indicated), 1896. North is at the top of the image, with Drummond Street at right  
Source: State Library of Victoria



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





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

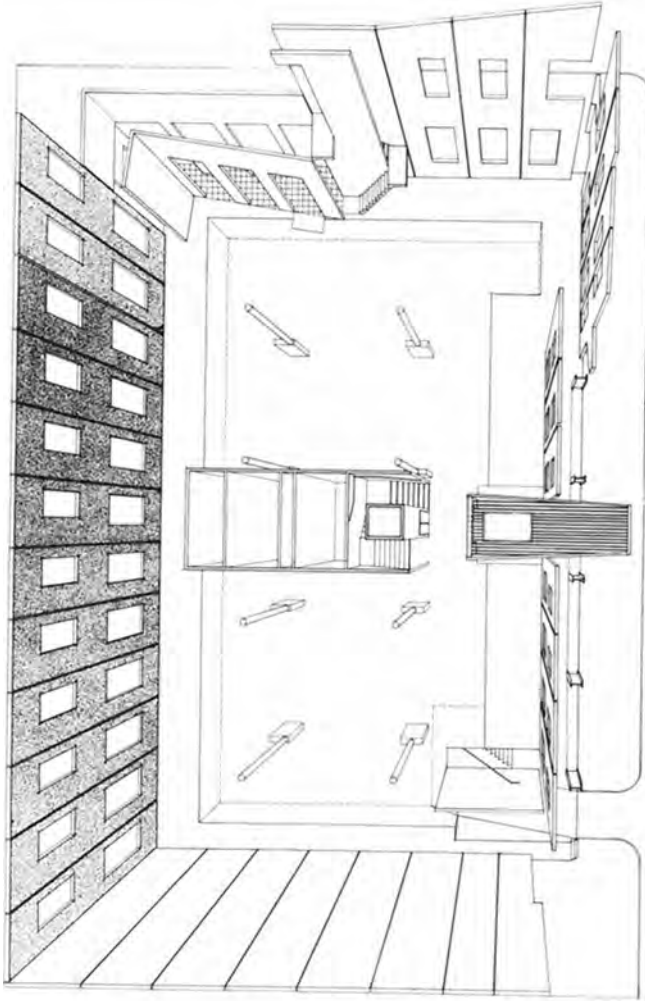


Figure 6 A 1994 plan of the ground floor, as if looking down from an elevated perspective  
 Source: Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 113

## 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 leaves, 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

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



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



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



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.<sup>11</sup> 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.

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,<sup>12</sup> 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)



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



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>



## ASSESSMENT AGAINST CRITERIA

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### 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

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. †The 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.

## 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.

## PREVIOUS STUDIES

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**Not identified in any previous studies.**

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## ENDNOTES

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- 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 Times*, 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](http://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](http://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.

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



KAY STREET



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

**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:

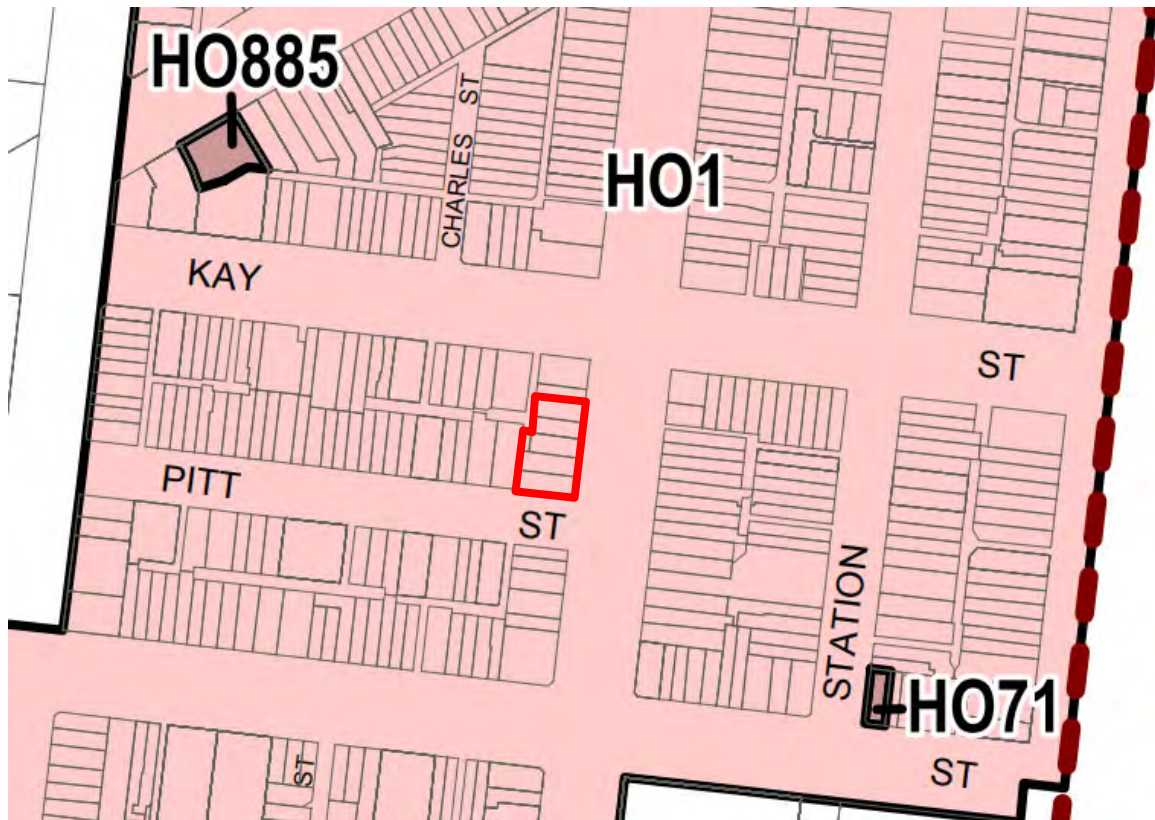


Figure 1 Extent of overlay recommended for individual controls indicated by the red line  
Source: Melbourne Planning Scheme

**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.

## 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).<sup>1</sup> 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.<sup>2</sup>

In the 1870s, the site comprised a mix of residential and business properties, including a woodcarver and grocer.<sup>3</sup> 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).<sup>4</sup> 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.<sup>5</sup> From c. 1960 until at least 1974, it was the location of the Melbourne Chevra Kadisha, the Jewish burial society (Figure 3).<sup>6</sup> 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.<sup>7</sup>

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.<sup>8</sup> 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.<sup>9</sup> The development was described as 'new rowhouses' in the architectural documentation.<sup>10</sup>

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.<sup>11</sup> The four new residences and one altered residence were completed between 1982 and 1984 (Figure 4).

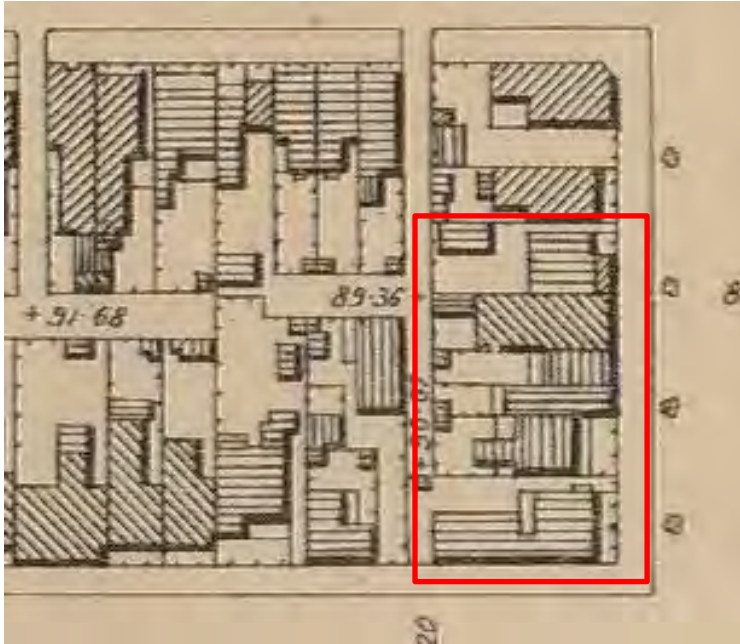


Figure 2 MMBW 160':1" plan no. 29, 1897 illustrating the nineteenth century built form at the subject site; horizontal lines denote timber structures while angled lines represent stone or brick buildings  
Source: State Library of Victoria



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





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).

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



Figure 6 129 Canning Street  
Source: Lovell Chen



Figure 7 131 Canning Street  
Source: Lovell Chen



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.<sup>12</sup> 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),<sup>13</sup> was more in the Rem Koolhaas influenced Neo-Constructivist mode.<sup>14</sup>

Broadly contemporaneous DCM designs, also in the City of Melbourne, include the No. 1 Collins Street tower (1983, Figure 12, VHR H1945)<sup>15</sup> 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;<sup>16</sup> 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.<sup>17</sup> DCM variously received awards for these larger scale projects, including the Gold Medal of the Australian Institute of Architects in 1996.<sup>18</sup>

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.<sup>19</sup> 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,<sup>20</sup> 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);<sup>21</sup> while in Sydney, Philip Cox also utilised Gravesian forms in terrace infill housing in Woolloomooloo (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:

- 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).



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](https://www.aarome.org/sites/default/files/press/7_graves1.pdf)



Figure 17 Ministry of Housing, Port Melbourne (1983)  
Source:  
<http://corteportmelbourne.com.au/>

## ASSESSMENT AGAINST CRITERIA

	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
Yes	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
Yes	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> 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).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

## 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-~~139~~**141** 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

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).

## 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.

## PREVIOUS STUDIES

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**Not identified in any previous studies.**

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## ENDNOTES

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- 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](http://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.

<b>SITE NAME</b>	MINISTRY OF HOUSING INFILL HOUSING
<b>STREET ADDRESS</b>	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
<b>PROPERTY ID</b>	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	
<b>HERITAGE INVENTORY</b>	UNGRADED	<b>HERITAGE OVERLAY</b>	SERIAL LISTING RECOMMENDED
<b>PROPOSED GRADE</b>	SIGNIFICANT	<b>PLACE TYPE</b>	BUILDING
<b>DESIGNER / ARCHITECT / ARTIST:</b>	EDMOND & CORRIGAN; PETER CRONE; GREGORY BURGESS	<b>BUILDER:</b>	N/A
<b>DESIGN STYLE</b>	LATE TWENTIETH CENTURY (1965-2000)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1981-3

## 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.



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).<sup>1</sup>

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.<sup>2</sup> 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.<sup>3</sup> 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).<sup>4</sup> 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.<sup>5</sup>

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.<sup>6</sup> 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.<sup>7</sup> 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

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.<sup>8</sup>

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.<sup>9</sup>

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.<sup>10</sup>

## 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.<sup>11</sup>

The state government provided funds for the Infill Housing program, as it did for the rehabilitation of existing housing (including terraces).<sup>12</sup> 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.<sup>13</sup>

Led by architect John Devenish, fresh from supervising a program of infill and restoration of Woolloomooloo's housing in inner Sydney,<sup>14</sup> 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',<sup>15</sup> 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.<sup>16</sup>

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).<sup>17</sup>

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.<sup>18</sup>

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.<sup>19</sup>

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

Rehabilitation and Infill 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.<sup>20</sup>

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).<sup>21</sup> 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;<sup>22</sup> 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.<sup>23</sup> 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.<sup>24</sup> 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.<sup>25</sup> 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

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.<sup>26</sup> Haig Beck, the highly regarded editor, critic and writer on architecture,<sup>27</sup> 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*.<sup>28</sup>

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



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

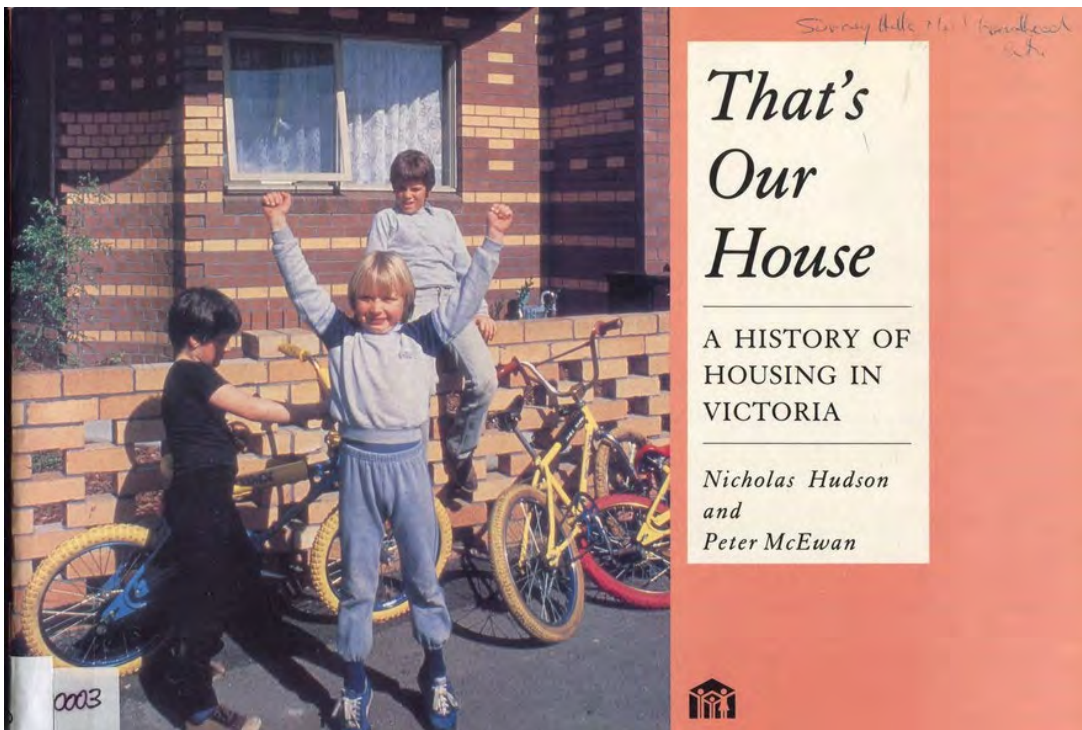


Figure 4 Front cover of HCV publication, featuring the Kay Street infill houses  
Source: Digitised image via <https://victoriancollections.net.au/items/5bd901fea1fee3080d08224>, accessed 20 February 2018.

## 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.



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





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



Figure 8 75-79 Kay Street (Edmond & Corrigan)  
Source: Lovell Chen

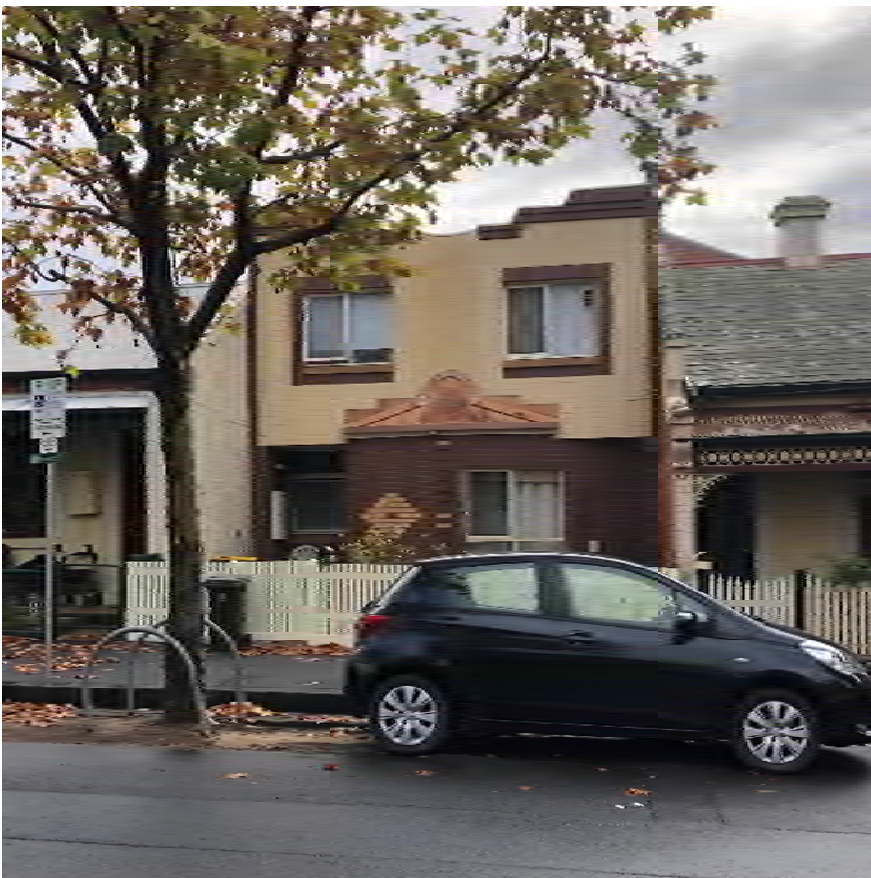


Figure 9 78 Kay Street (Edmond & Corrigan)  
Source: Lovell Chen



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



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

## 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;<sup>30</sup> and in 2003, Peter Corrigan won the highest accolade, being awarded the Royal Australian Institute of Architects Gold Medal.<sup>31</sup> 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.<sup>32</sup>

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'.<sup>33</sup>

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.<sup>34</sup>

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.<sup>35</sup>

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.<sup>36</sup>

### **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'.<sup>37</sup> 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.<sup>38</sup> 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 Burraworin 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.<sup>39</sup> 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).

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



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



**ASSESSMENT AGAINST CRITERIA**


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<b>Yes</b>	<b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).
	<b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	<b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	<b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
<b>Yes</b>	<b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	<b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	<b>CRITERION G</b> 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).
	<b>CRITERION H</b> 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 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.

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.