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Editorial

Simon Reeves

Contributors

Gard'ner, Sagazio, McMahon, Lewis, Lovell, Jordan, Reeves, Wixted

Slice

Anthony Parker

Messages

Office of the Victorian Government Architect – Jill Garner

Committee for Melbourne – Andrew MacLeod

Victorian Chapter President – Robert Puksand



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Tomorrow's Heritage...Today!

Simon Reeves

EDITORIAL 1

'I was born in the '50s, was a child in the '60s, a teenager in the '70s, married in the '80s, divorced in the '90s. The second half of the 20th century is my whole life. And you know, when I go back none of the places from that part of my life exist anymore. My parents' house was bulldozed and replaced with town houses twenty years ago. The schools I went to have both been demolished. Even the service stations where I worked part-time are gone. It's as if my life is being erased in my wake.'
Dr John Schofield, English Heritage, 2004.

Five years ago, to the quarter, your guest-editor wrote here of "Heritage Overlooked", bemoaning the nonacknowledgement of places thought to fall outside the canon of mainstream heritage significance. The biggest bugbear concerned places from the post-Second World War era: from 1945 to—let's not be stingy—the end of the twentieth century. After expressing irritation at the ambivalence post-war places have long been afforded—both within and beyond professional heritage circles—the present writer paid tribute to (then) recent attempts to raise profiles and awareness: new typological studies and the boom of monographs/exhibitions devoted to cherished local modernists. Five years thence, not only has there been little increase in the number of post-war places on local heritage schedules but also cases of hesitation and hostility to the very idea. To humbly illustrate: the 2005 article included 14 marginal images of post-war places deemed by the author to possess non-marginal cultural significance, of which at least half have since been lost. The question that hovers: at whose (clay) feet should we lay the blame for haughty dismissal of our recent past, and its under-representation on heritage lists?

Of course, it is fashionable to blame an uneducated unwashed for the fallacy that anything built after 1945 is not worth preserving—a mindset so entrenched that even a patient discourse on the sine-curve of aesthetic taste (*viz* Victorian buildings loathed in the 1930s; Art Deco unpopular in the 1970s) will not dislodge it. Even those in sympathy to

the heritage movement may fail to transcend the fact that the site of an "ugly" modernist structure was, within living memory, once occupied by a treasured pre-war edifice. Certainly when BHP House (Yuncken Freeman, 1971) was added to the *Victorian Heritage Register* (VHR) in 1998, one tabloid journalist noted that, "had heritage awareness been around when BHP House was built, it would not have been, at least not there"—a reference to the famed Menzies Hotel, fondly recalled by visitors from Twain to Trollope. There is no question of the hotel's sublime historical resonance, and the sad story of its decline and fall deserved the retelling it received in David Latta's weepy architectural necrology, *Lost Glories* (1986). Yet this is hardly fodder to diminish the importance of the slick modern tower that replaced it. When its design architect, the late Barry Patten, was pressed for comment by the same journalist, he riposted with understandable annoyance: "what do you want me to say—that the Menzies shouldn't have been knocked down and Melbourne would have been better if they had kept it?"ⁱ

Another half-truth, embraced less by the public than by agencies/authorities, is that sufficient time must elapse before a place becomes significant—a cooling-off period (or perhaps a warming-up?) Your writer recalls, some years ago, flagging the merit of some modern high-rise flats to a council planner who retorted, with apparent conviction, that a building must be at least *fifty* years old to qualify as "heritage". Alas, her allusion—to the 50 Year Rule used by the *US National Register of Historic Places*—was an illusion; the NRHP adopted this rule way back in 1948 and abandoned it after new heritage legislation was passed in 1966.ⁱⁱ It may surprise that English Heritage, once considered the most conservative of conservators, never had a 50 Year Rule at all; since 1987, legislation allows buildings to be listed if they are at least thirty years old, with a proviso for more recent buildings (as young as ten years) that are both under threat and of outstanding merit.ⁱⁱⁱ Closer to home, our National Trust rescinded its own

long-held 40 Year Rule as far back as 1980. At the end of that decade, the demolition of the 27-storey CRA House in Collins Street (Bernard Evans & Associates, 1965)—our first modern CBD skyscraper—prompted the creation of the Trust's Twentieth Century Committee, which (as detailed elsewhere by its senior historian Dr Celestina Sagazio) has since embarked on a intensive campaign to classify post-war places. It may raise eyebrows even higher that Heritage Victoria has never imposed *any* restriction on the minimum age of places included on the VHR. At the time of press, Heritage Victoria has a dozen registered places erected after 1970, with the youngest dating from as recently as 1984.

It might be argued that temporal criteria of this sort reflects a quaint and outmoded approach to heritage assessment. But as a former National Trust administrator put it: "it's possible to identify from the day a building goes up that it's significant, and in my view it ought to be classified immediately if it warrants it"^{iv} Heritage Victoria endorsed this view when they commissioned their recent statewide *Survey of Post-War Built Heritage* and bravely set the year 2000 as the cut-off. Recent-ish places identified therein included 101 Collins Street (Denton Corker Marshall, 1986–90) which, in a fitting *denouement*, was the very project that prompted the razing of Bernard Evans' CRA House, and, in turn, the National Trust's Twentieth Century Committee. While barely two decades old, few observers (at least within the profession) would now question its cultural significance as a local flagship of corporate Po-Mo, heightened (arguably?) by the input of New York's Johnson Burgee in what proved to be a unique antipodean foray. Elsewhere in this issue, veteran heritage consultant Nigel Lewis recalls assessing 1960s building as early as 1976; why not then, in 2010, should we not look as unblushingly to the 1990s?

While championship of post-war places by the National Trust warrants ovation, one must



be gently reminded that it cannot provide statutory protection to individual specimens. An inventory of modernist buildings assessed and classified by the Trust, only to be destroyed regardless, is hardly rib-tickling: the Newlands Estate Shopping Centre in Preston (Housing Commission of Victoria, 1949), Shell House at Bourke and William (Buchan, Laird & Buchan with Skidmore Owings & Merrill, 1958) and Victoria's first regional motel, the Mitchell Valley Motel at Bairnsdale (John Mockridge, 1957) to name but a few. One feels the same tristesse perusing the *Twentieth Century Building Register*, compiled by Graeme Butler in 1983 for RAIA (Victoria) as part of the institute's ambitious nationwide project—surely the first serious attempt to appraise the architectural heritage of our recent past. But the shameful legacy is that few post-war places on Butler's list ever found their way into local heritage studies—while some that did never progressed thence to the overlay schedule. Three subsequent decades of demolition and alteration have taken their toll: wince-inducing casualties include Feltex House on Nicholson Street (Guilford Bell, 1960), the Rotex Cinema in Montmorency (Clarke, Hopkins & Clarke, 1976), top-drawer modernist houses such as *Blue Peter* (Rae Featherston, 1956) and *Pelican* (Grounds, Romberg & Boyd, 1959) at Mount Eliza, and Kenneth McDonald's own butterfly-roofed dwelling at North Balwyn (1952). Sufficient fodder, really, for David Latta (or his modernist counterpart) to publish a second volume of *Lost Glories*. Other fine buildings on Butler's list—the British Tobacco Factory at East Bentleigh (Godfrey Spowers etc, 1956), the Mobil Centre at Southgate (Bates, Smart & McCutcheon, 1960) and Royal Mail House on Bourke Street (Graeme Lumsden, 1963)—may yet remain standing, albeit rendered unrecognisable (often literally) by refurbishment.

Clearly, to merely identify, document or assess a post-war building as a heritage place is not enough to guarantee its survival. Stories abound of local authorities and other stakeholders—the

custodians of built fabric in the surest position to protect it—that downplay or dismiss advice from a heritage consultant they themselves have employed. By now, we all know the legend of the three-volume Conservation Management Plan (CMP) prepared for the National Gallery of Victoria in 1995 by Allom Lovell & Associates and Dr Philip Goad, which stressed the importance of retaining Sir Roy's vision. Hardly what the gallery director wanted to hear, the CMP was suppressed and another prepared by a rival consultant. One has heard many similar tales. An attempt to explain the outstanding historical and aesthetic merit of a local tenpin bowling alley—the oldest, best and most intact survivor of its type in Victoria—met with an icy response from a council planner, who advised the consultant to photograph it before it was demolished; it was. The Kodak factory in Coburg (H A & F L Norris, 1957–60) met a sticky end after the responsible authority allowed demolition in the face of expert advice to the contrary—a sad tale retold in this issue by consultant David Wixted. The eye-catching Student Union at Hawthorn's Swinburne Institute (Godfrey Spowers etc, 1959) was similarly razed after its custodians commissioned a heritage report that carefully explained its cultural significance. Granted, more satisfactory outcomes do happen—witness the respective sagas of the Oakleigh Motel (James Miller/Techdraft, 1956) and the Maribyrnong Migrant Hostel (Montgomery, King & Trengove, 1967) related elsewhere. Although now both on the VHR, this tick of approval came in each case after prolonged stints in planning purgatory; the subject of council indecision and an *ouroboros* of seemingly contradictory heritage assessments.

A memorable instance of a local authority collapsing beneath the weight of community opposition is imbued in the tale of the *Inter-War & Post-War Heritage Study* (2007–08). Even before things ran awry, this was one historic project—the first time since 1992 that a Victorian municipality had sought a dedicated survey of its own twentieth century heritage.

The release of the Stage Two report, however, brought about a backlash from property owners (and, in one wry case, from the owner's friends, relatives, neighbours and children) whose written objections flooded the planning department. The most oft-expressed sentiment was sheer incredulity that their own home could ever be “heritage”—never mind these disputed dwellings included stand-out works by the ilk of Bell, Borland, Chancellor, Clerehan, Godsell and McIntyre. Despite this outcry, council instructed its consultants to proceed with Stage Three, to assess further places. As Stage Two had covered the pin-up buildings, the next phase permitted consideration of others whose rare charms may not have been so obvious. Although some truly astounding discoveries emerged, they were doomed never to receive statutory protection—or even the privilege of public release. Council informed its consultant that the project would be abandoned due to the ferocity of ratepayer opposition; no further work was to be carried out. The Stage Three report—“from a mother's womb untimely ripp'd”—remains unpublished today; like the *Scrolls of St Issa* or Ambassador Zahle's dossier (or even the NGV CMP), tantalisingly elusive and only seen by an exalted few.

But what of heritage consultants themselves? Some, shackled by subjectivity, still cannot bring themselves to acknowledge the significance of post-war places. Your guest-editor once suggested to a certain practitioner that an abandoned drive-in cinema in regional Victoria—replete with a rare timber-framed projection screen—deserved a citation in the local heritage study, only to be told: “I don't think anyone would be interested in THAT”. Yet the Australian Cinema Historical Society is interested; projectionist-turned-archaeologist David Kilderry (whose fine on-line inventory of local drive-in cinemas has garnered more than 100,000 hits) is interested; the National Trust is interested—classifying five examples since 2007; Heritage Victoria is interested—commissioning a statewide typological study, and, as we speak,



mooting the addition of the two finest remaining examples (Coburg and Dromana) on the VHR. Curiously, the same consultant who pooh-poohed that humble country drive-in (since, incidentally, destroyed) was equally dismissive of the Delbridge House in Eaglemont, the Nylex silos in Richmond and the Chef stove factory in Brunswick—three fine post-war places all since added to the VHR.

Even those heritage consultants who cheerfully concede the charms of the post-war era may yet be stymied by objective assessment of individual places. While the works of Boyd (no forename required) and his monographed pantheon will always command attention, most consultants seem to lack the bravado to defend the work of lesser-known post-war architects (Tad Karasinski, Tony Hayden, Geoff Danne, Herbert Tisher, Burrowes & McKeown—this list goes on and on and on) who sometimes created remarkable buildings worth preserving. Consultants might nervously eschew the work of architects not merely living but still in practice; yet in doing so, we will inevitably lose the meritorious juvenilia of *les enfants terrible* of the 1970s—they know who they are—who remain amongst our most lauded practitioners today.

In the same vein, a paucity of appropriate resources and references renders comparative analysis of new building types (eg motels, project housing, stadia, bowling alleys, fast food restaurants) vexing. Admirably, Heritage Victoria has sponsored a steady stream of typological studies of great value to scholars of the recent past—not just drive-ins but municipal swimming pools, modern churches, post-war migrant sites—but many more are needed. The department's commitment to the issue is also vested in the aforementioned *Survey of Post-War Built Heritage in Victoria*, a lavish catalogue of over 500 places “of potential state significance” across the state. Cleansing through this Augean stable of serving suggestions, however, will take time and resources. The ball remains firmly in the court

of heritage consultants (and councils) to digest this data with a view to assessing places and making their own calls. Of 2,200+ places now on the VHR, less than 50 (barely 2%) were built after 1945. Much work remains to be done.

Ultimately, there are no longer any excuses why the built fabric of 1945–2000 should not be warmly embraced as heritage places, without shame or guile, by consultants, agencies, local authorities, planners and the general public alike. We've had ten years to warm to the fact that the twentieth century is not just a closed set, but something that happened quite some time ago. The time to identify, research, assess, evaluate, investigate, document and finally protect these places is NOW.

**Simon Reeves
Built Heritage Pty Ltd**

Biography

Simon Reeves, B Arch (Hons) The University of Melbourne has more than ten years experience as an architectural historian and heritage consultant. Last year, he formed his own consultancy, Built Heritage Pty Ltd, to specialise in the assessment and documentation of heritage places from the twentieth century, with an emphasis on the post-Second World War period.

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- ⁱⁱⁱ Elaine Harwood, 'Praising or Razing?' in Sheridan Burke (ed.), Fibro House: Opera House. Conserving Mid-Twentieth Century Heritage, p 8.
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All images by Simon Reeves

The Heritage Victoria Perspective

Jim Gard'ner

4 RESPONSE

The editorial is prefaced with a quote by Dr John Schofield of English Heritage who pensively observes that his life is being erased in his wake. Dr Schofield's observation touches on one of the key roles of heritage protection, which is to conserve what we value of the past in order to provide some insight to the present. There is some misconception that the purpose of heritage protection is to preserve only old places, particularly places of great architectural merit.

What constitutes heritage significance now is much broader. Heritage places are historical records that are an important tangible expression of our identity, our history and our culture. To conserve heritage places is to ensure this record is kept, not only for our own benefit but also for future generations.

Questions asked of the *Victorian Heritage Register* (VHR) include "When do we have enough places? Won't there be a time when we have found and registered all of the places of state significance?" The questions assume that there is a point where heritage stops. This is incorrect. As time passes and buildings continue to be designed, built and used, the public will want to conserve the key pieces of the period.

We conserve nineteenth century buildings in order to keep a record of the period, to help to understand the time they were built, and to put our own period into perspective. It is equally important to conserve the fabric of the recent past in order to maintain a record of the sequence of social and architectural evolution. If we lose the heritage fabric of the second half of the twentieth century we are in danger of losing the understanding of this time for future generations.

For Heritage Victoria, recognition and protection of post-war heritage is not a recent phenomenon and our more recent heritage has been included on the state's statutory registers for over 20 years. An example is *Heide II* at Templestowe Road, Bulleen, now known as the Heide

Museum of Modern Art, which was added to the *Government Buildings Register* in May 1988 and later transferred to the VHR. It was designed by David McGlashan, of McGlashan & Everist and built in 1967. When the building was included on the state statutory heritage list it was only 21 years old. In March 1990 ICI House (now Orica), completed in 1958, became the first multi-storey tower to be included on the then *Historic Buildings Register*.



Heide II, Bulleen (McGlashan & Everist)
Photograph by Heritage Victoria



ICI (now Orica) House
(Bates, Smart & McCutcheon)
Photographer Martin Zweep

There is no set age at which places become "heritage", either in the state legislation or in practice. Places are assessed according to criteria adopted by the Heritage Council, and the requirements of the *Heritage Act*. This, in practice, makes it difficult to consider recent architecture, which is usually assessed under the aesthetic or technical criteria. This is because the longer term impact of the work and/or its place in the architect's body of work has not been established.

There is no set age to determine when a place becomes heritage but 25 years or roughly a generation is often considered a reasonable period of time to be better able to assess its heritage values. This is reflected in the *25 Year Award for Enduring Architecture*, introduced in 2003 by the Australian Institute of Architects (Victorian Chapter), "to recognise buildings that have endured changes in taste and ideology over the last quarter of a century". The majority of the winning buildings of this award are now on the VHR including:

- 2004:** Catholic Archdiocese of Melbourne (Yuncken Freeman, 1971)
[part of the revised registration of St Patrick's Cathedral]
- 2005:** Former BHP House (Yuncken Freeman Architects, 1972)
- 2006:** Robin Boyd House II (Grounds Romberg & Boyd, 1957–58)
- 2008:** Former Clyde Cameron College, Wodonga (Kevin Borland/Architects Group, 1975–77)
- 2009:** Sidney Myer Music Bowl (Yuncken Freeman, 1956–59/Gregory Burgess, 1999–2001)

One of the key directions of the Victorian Heritage Strategy, 'Victoria's Heritage: Strengthening our Communities', is to recognise and celebrate the diversity of Victoria's heritage and acknowledge places and objects that are special to Victorians. It also aims to ensure that significance assessment activities reflect the

community's appreciation of heritage. In doing so it is important we have a strategic approach to dealing with these places, and not just respond to crises like imminent demolition, or *ad hoc* nominations to the VHR.

The Survey of Post-War Built Heritage, completed by Heritage Alliance in 2008, was an important part of the foundation work that needed to take place, and was part of the strategy implementation. This study identified a range of places as having potential significance. We have recently commissioned a detailed study of civic administrative and community buildings identified in the study.

We have also been consulting eminent Victorian architects who identified a list of key late twentieth century buildings they believed warranted assessment for the *Victorian Heritage Register*, including the Clyde Cameron College at Wodonga (Kevin Borland, 1975–77), Grimwade House at Rye (McGlashan & Everist, 1961–62), and the Fooks House in North Caulfield (Dr Ernest Fooks, 1966) which have been added to the VHR.



Clyde Cameron College, Wodonga (Kevin Borland)
Photograph by Heritage Victoria



Grimwade House, Rye (McGlashan & Everist)
Photograph by Heritage Victoria

The greatest challenge for conserving our recent heritage is one of perception. Recognition and protection of post-war built heritage through the *Victorian Heritage Register* and heritage overlays are important, but broader identification and assessment, and promoting greater public awareness are also necessary. For example, the St Kilda Walking tour podcast recently produced by Heritage Victoria aims to address this by telling the story of St Kilda through its built and social heritage from nineteenth century mansions to post-war houses.

There is a perception that people love their grandparents' legacy but dislike what their parents left. Perhaps recent heritage has been too close to many people's own experience to appear unusual, unknowable or carry romantic and nostalgic meaning. However, there is a changing public appreciation of more recent architecture as a new generation discovers the great buildings of the post-war years.

Jim Gard'ner
Executive Director, Heritage Victoria

Biography

Jim Gard'ner is Executive Director, Heritage Victoria in Melbourne, Australia, where he has been the Director of Strategy and Policy for the past four years. He was previously Conservation Manager at the National Trust of Australia (Victoria). Prior to this he studied and practiced architecture in New Zealand before moving to the United Kingdom where he worked for English Heritage on a wide range of historic properties.



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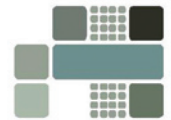
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The National Trust and Protection of Significant Post World War II Places

Dr Celestina Sagazio

The National Trust has long recognised the value of twentieth-century architecture, pioneering the heritage listing of major works of the 1950s and 1960s. The first twentieth-century building to be placed on the National Trust's register occurred in 1965: it was the majestic Capitol Theatre (1921–24), a masterpiece by the architects Walter Burley Griffin and Marion Mahony Griffin. Since then we have added many other significant twentieth-century works, including numerous inter-war places such as the wonderful Manchester Unity building, and whole precincts of suburban housing. In the 1980s we started examining the wealth of post-war landmarks, a project that still continues.

There was a 40 year rolling date rule precluding classification or heritage listing of buildings, but that rule changed in 1980. The issue that caused the National Trust in Victoria to reconsider this policy was the threatened redevelopment of the Olympic Swimming Stadium (completed 1956). This was an innovative truss design by Kevin Borland, Peter McIntyre, John & Phyllis Murphy and Bill Irwin, and a milestone in the history of architecture in Australia. The classification of the building in 1980 marked the beginning of the assessment and heritage listing of post-war buildings, which included the former ICI House (Bates, Smart & McCutcheon, 1958), Melbourne, *Heide I* (a nineteenth-century house) and *Heide II*, Bulleen (McGlashan & Everist, 1967), and BHP House, Melbourne (Yuncken Freeman, 1972).

The threat to several city buildings was the catalyst for the formation of a new specialist group to deal in a more concerted way with modern places. It was publicly acknowledged that there had been 'a mansion mentality' in heritage assessment, and it was time to do a survey of important places of this era and protect them. So the National Trust's Twentieth Century Buildings Working Group, a subcommittee of the long-established Buildings Committee, met for the first time on 3 August 1988. It comprised well-known experts in architecture and history who were pioneers in

advocating the appreciation and protection of post-war treasures.

The group firstly decided to concentrate on buildings in the Melbourne Central Business District. The Melbourne City Council conservation study data sheets and existing research by committee members were an important research source. The group agreed that there should be a 20 year cut-off from the year of examination. Therefore in 1988 the cut-off year was 1968 and in 1989 it was 1969. But this was only a guideline and there was a clear understanding that the group would also consider later buildings. Stylistic categories were used. Among the first post World War II buildings classified on the recommendation of the group were the New Shell Building at 155 William Street, Melbourne (Buchan Laird & Buchan with Skidmore Owings & Merrill, 1958) and the ACI House at 550 Bourke Street, Melbourne (Buchan Laird & Buchan, 1964).

The group became an expert committee in its own right in July 1991, reflecting the Trust's growing appreciation of the assessment work. Many more classifications followed, including a number designed by Robin Boyd: the R Haughton James House (1956) and Clemson House (1959) in Kew, and his own residences at Riversdale Road, Camberwell (1946–47, 1951–52) and Walsh Street, South Yarra (1957–59).

Oral histories with such architects as John and Phyllis Murphy, Ailsa Trundle, Roy Simpson and Walter Mason were undertaken by the working group.

The Trust also recognised works by other well-known architects such as Kevin Borland, Chancellor & Patrick, Daryl Jackson and Guildford Bell as well as less known ones like Peter Hooks, Theodore Berman and Igor Osidacz. Many people in the community were surprised by the classifications of the Oakleigh Motel (James Miller/TecDraft, 1956), the first motel in Victoria, and drive-ins such as those in

Dromana (1961) and Coburg (1965), but helped to educate the public and government bodies about the value of these important reminders of 1950s/60s popular culture.



Peninsula Drive-in Cinema, Dromana
Photographer Simon Reeves

The youngest building to be classified so far is Guilford Bell's extraordinary Grant House constructed in 1986 in the outer eastern suburb of Officer. An extract from our statement of significance gives a glimpse of its bold design: 'The house is topped by a striking tent-like curved pyramidal roof, which occupies the centre of an axial composition of lake, patio, house, garage and drive, steeping up a hillside... The house, garage and landscaping are integrated into a very grand and sweeping composition, cascading down a hillside, yet the central feature—the house itself—is a relatively small scale pavilion, resting lightly on a carpet of brick paving that forms an external as well as an internal floor.'



Grant House, Officer (Guilford Bell)
Photographer Brian Hatfield (National Trust)

Someone nominated Sam Newman's famous 'Pamela Anderson' house (Cassandra Fahey, 2002) at 270 Canterbury Street, St Kilda, but the committee did not support classification. Our values and notions of what is significant in history are ever changing and evolving. Perhaps in the future, the house will be embraced by heritage experts as an imaginative and bold design of the early twenty-first century.

The National Trust's Public Art Committee also paved the way for heritage listing of such significant sculptures as Clement Meadmore's 'Awakening' (1969) in the AMP Plaza, Melbourne and Inge King's 'Joie de Vivre' in the Former ICI House. The ETA Factory in Braybrook (1961), designed by Frederick Romberg (of Grounds, Romberg & Boyd) in a remarkably stylish and slick modernist design, and its sculpture and fountain (1962) by Teisutis Zikaras, have been deteriorating for some time and the National Trust and Heritage Victoria are investigating ways of ensuring that the property, currently unoccupied, is protected for future generations.

Sensing there was still much resistance to such heritage listings in the community and many local councils, the National Trust organised the 'Post-1950s Architecture: Our Future Heritage' seminar in Melbourne in December 2006. Speakers included Daryl Jackson, Doug Evans, Neil Clerehan, Peter Corrigan, John Denton, Norman Day and John Wardle. Speakers highlighted many significant buildings that had been recognised and that should get heritage recognition and protection. The well-received seminar attracted the participation of conservation consultants, architects, architectural historians, historians, planners, and local and state government representatives including some from interstate. The event has played an important role in informing our future directions in this work.

Subsequently the National Trust's Buildings Committee (the Twentieth Century Buildings Committee merged with it to pool resources and expertise) decided to focus its main attention on post-war places and used the list of notable places compiled by DOCOMOMO as well as examples suggested by committee members, staff and the public. Places were prioritised according to significance and possible threat,

research was undertaken, and photographs taken. A recent classification was the Godsell House (1960), Beaumaris, a house designed by David Godsell (father of Sean Godsell) which incorporates his personal design philosophy: that the building should embrace the natural beauty of their site. As is usual practice with classifications at the state level, the house was nominated to Heritage Victoria. When the house was sold in October 2008 the Trust's classification was mentioned at the auction and the statement of significance was read out—a welcome but unusual occurrence. The new owner appeared to be sympathetic to the significance of the house.

Another recent classification was the Mentone Tenpin Bowl (Osidacz & Lehrke, 1962–63), but this was altered considerably while the classification was being processed. The Moorabbin Tenpin Bowl (Theodore Berman, 1962) was classified a while ago. Strangely, the local council had included the Moorabbin Tenpin Bowl in the heritage overlay but concluded that the Mentone Bowl was not worthy of statutory protect and a demolition permit was granted.



*Mentone Tenpin Bowl before renovations
Photographer Simon Reeves*



*Mentone Tenpin Bowl after renovations
Photographer Simon Reeves*

We noted with dismay that the award-winning Hackford House in Kornalla, Gippsland (Gregory Burgess, 1982), an excellent candidate for future heritage listing, was destroyed in the recent Black Saturday bushfires (7 February 2009).

In our assessment work there is now an increasing focus on late twentieth century architecture. As academic Professor Leon van Schaik has argued in his book, *Design City Melbourne*, since the 1980s Melbourne has been at the forefront of the creation of a particularly innovative architectural culture. Many of these recent designs are striking places that turn heads, stimulate debate about what is 'beautiful', and speak to us as powerful statements of what human creativity can achieve in our changing society. Many of these places will contribute to our future heritage.

The National Trust is proud of its trailblazing efforts to assess and protect post-war places so far but much more work needs to be done in the form of assessment and listing, educating the public, lobbying and monitoring the future of places. We are very fortunate to have had many of Victoria's leading heritage professionals in architecture, architectural history and history on our expert classification committees, and we are optimistic that more members of the public and government bodies will embrace the heritage of this post-war period and join us in also appreciating the heritage of the twenty-first century in the years ahead.

Dr Celestina Sagazio
Senior Historian
National Trust of Australia (Victoria)

Biography

Dr Celestina Sagazio has worked as an historian with the National Trust for 25 years and is the co-ordinator of the Trust's Buildings Committee and Cemeteries Committee. She has published widely in the heritage conservation field, including books on cemeteries and a heritage research manual. Her latest publication is Women's Melbourne.

A Local Government Planner's Perspective

Katy McMahon



View within courtyard (Phillip Hostel)

One of the roles of a local government planner is to explain heritage to the community. This includes explaining the concept of heritage and the various planning controls in place to protect heritage sites. This role can be relatively easy when the heritage place is readily interpreted by the community as having an intrinsic beauty, such as a Victorian or Edwardian dwelling. However, this role is much more difficult when the heritage place in question is a site that is perceived as 'not old', 'ugly' and not a place that has any visible heritage value. The role can be further complicated when places are significant for non-tangible reasons such as social heritage.

Many people within the community have a perceived notion of what is acceptable as heritage, and of what council should be protecting as the City's heritage places. It is considered quite acceptable to protect built form that the community like. However, if council tries to pursue the protection of heritage places that many within the community view as not worthy, council can be perceived as overstepping the line and creating an unwarranted constraint on the site.

The community encompasses many different stakeholders, individual residents, proponents and their consultants, developers and interest groups. There are also internal stakeholders such as Councillors and different council departments and committees. Different stakeholders have different areas of expertise and objectives. Whilst not being able to meet all stakeholders objectives, planners need to ensure that all stakeholders understand councils position on a heritage place and the assessment process that led to this. All stakeholders must also be allowed input into the process.

As a planner, one can make recommendations to internal stakeholders regarding places of heritage significance. However, this role is more onerous when the place which has been assessed to be of heritage significance and recommended for protection by Council's heritage consultant, is viewed by many within the community as not having any heritage significance as it isn't old and is perceived as 'ugly'. Decisions to pursue heritage controls for post-war heritage places need to be made

in the full knowledge that some within the community will question the significance of the place. Obviously this is the case when pursuing any new heritage controls however it is magnified when the place is of the post-war era.

A recent example of a heritage place that ticks all the extra difficultly boxes is the former Maribyrnong Migrant Hostel. During WWII the site was used as the pyrotechnics section of the Maribyrnong Explosives factory. From the early 1950s to the late 1980s the site was used by the Commonwealth Government as a migrant hostel, housing migrants from almost every national group that has arrived in Australia since WWII. During the first phases of the site's use migrants were housed in former defence buildings. In the late 1960s and early 1970s the hostel was upgraded, with new buildings constructed of concrete modular bricks replacing many of the former defence buildings. The first newly constructed buildings, the Midway Hostel, consisted of twenty-five accommodation blocks clustered into six groups along with common buildings. Construction of the Phillip Centre followed, which consisted of a circular accommodation building segmented into fifteen pavilions with an internal walkway.

The place has been in heritage limbo for a long time. A municipality-wide heritage study was undertaken in 2000. Through this study the theme of migration was identified as being of importance to the municipality. However, it was noted as a theme that needed further work. The former Migrant Hostel was discussed but the hostel itself was not specifically assessed. The pyrotechnics section of the site was however assessed as part of the study. A heritage overlay was introduced on part of the site protecting the buildings associated with the former pyrotechnics factory.

The process of recognition of the post-war significance of the site began with a rezoning request in 2003. The site hadn't been specifically assessed through the heritage study, but

the relevant theme of migration had been acknowledged, heritage assessment was required. Over the ensuing years, the site was subject to six different heritage assessments, the culmination of which was an assessment by Heritage Victoria. The assessments leading to Heritage Victoria's assessment all acknowledged the social significance of the site. However, the findings differed in the level of significance attributed to the place; the significance of the built form; and the level of protection required, or the need thereof, in the planning scheme.

Whilst the role of a planner may be more difficult if a heritage place is of the Post-War era it must still be pursued. Ultimately, all places even if considered 'ugly' or not 'old' enough to be of heritage significance contribute to the overall story of a municipality. Despite one stakeholder recommending to take a photo and move on, the former Migrant Hostel is now included on the *Victorian Heritage Register* recognising the significance of the place.

Katy McMahon
Strategic Planner, City of Maribyrnong

Biography

Katy McMahon is a strategic planner at the City of Maribyrnong, working on heritage and general planning projects.



Detail of crossover (Phillip Hostel)



Rectilinear cluster (Midway Hostel)

Photographs by Heritage Alliance

Changing Perceptions

Nigel Lewis

Pre-emptive action needs to be taken to ensure that our modern architectural heritage is better understood and conserved. This should commence when a building's architectural merit is first recognised.

I have been concerned with the protection of the architectural legacy of the post-war period, as well as those of pre war modernists, since I was an architectural student in the 1960s. Then there were many buildings that were influential in developing a design consciousness. These buildings were still relatively new and desirable, and were not considered at risk. Many were lauded in the pages of newspapers and magazines. This contrasted with the despair at the loss of many important 19th century buildings at that time. My first experiences with identifying post-war buildings in heritage studies commenced with the 1983 *Prahran Conservation Study*.

I was fortunate to grow up with modern architecture. This included living in Kew during the era when Studley Park was being developed, and when Peter McIntyre's revolutionary house on the Yarra River was built. Visiting Canberra to admire Brian Lewis' Australian National University, *University House* and Roy Grounds' Academy of Science building was a special treat. The design influence of the 1956 Olympics embodied the progressive optimism of the post-war era, in particular the Olympic Pool by John and Phyllis Murphy, Kevin Borland and Peter McIntyre. Exploring Romberg's Stanhill as a schoolboy in the late 1950s was an epiphany. Working in Jim Earle's and Norm Seabrook's offices in the 1960s made me further appreciate the legacy of the modern architectural pioneers, and developed my preference for clean lines and finishes of 1930s modernism in comparison to the rustic idioms developing in the 1960s. There was vigorous debate among student acquaintances as to the merits of new projects.

The vulnerability of outstanding architectural design was dramatically demonstrated to me by the sacking of Jørn Utzon in March 1966 at the time when I was living in Sydney.



Sydney Opera House (Jørn Utzon)
Photographer Simon Reeves

The demolition of Romberg's 1950 *Hillstan*, a landmark flat development on the Nepean Highway in Brighton remains one of the major losses of post-war architectural heritage. The impending threat to *Hillstan* was vigorously debated though the 1970s as road widening approached. This was at a time when the Melbourne Metropolitan Board of Works and the Country Roads Board were virtually unstoppable, and protests and suggestions for alternative alignments fell on deaf ears. This terrible loss helped raise awareness about the need to conserve post-war heritage.

These experiences provided an important background for the urban conservation studies I undertook in the 1970s and 1980s. My first heritage study with Wendy Jacobs was undertaken in 1976 in the Bourke Street east area, as part of an overall Central Business District heritage study for the *Historic Buildings Preservation Council* (HBPC). Sadly this study was a once off; it was specially benefited by a very sympathetic and supportive steering committee for listing modern architecture. It comprised all the members of the HBPC, which included

architects George Tibbits and Don Hendry Fulton, while Ray Tonkin was involved in directing the study. Furthermore all the other seven firms undertaking the CBD study were in general mainstream architects.

While primarily aimed at recommending buildings to the *Historic Buildings Register*, the study was also charged with identifying streetscapes for future protection procedures. While the listing of modern architecture was not foremost on the agenda of the HBPC, it was not discouraged. We listed a number of Moderne buildings, emboldened by Ray Tonkin and Graeme Butler's groundbreaking 1974 study of 20th Century architecture in the city. Perhaps the bravest recommendation to the Historic Buildings Register was Purnell and Pearces' 1936 *A.J Buildings* at 79–85 Bourke Street, known to many as the Arthur Murray dance studios. This recommendation did not proceed-the building survives in a Heritage Overlay precinct but does not have an individual Heritage Order (HO). Others that went to hearings were the very intact and stylish 1936 *Diamond House* (Dunklings) designed by H.W and F.B Tompkins (it also survives in an HO precinct without an individual HO) and the nearby 1930–39 former Coles Stores (now David Jones) designed by Harry Norris, now on the *Victorian Heritage Register* (VHR). Unfortunately, we investigated but did not recommend the Tompkins/Norris 1955 Coles Store at 222 Bourke Street, formerly Manton's, as it is now totally defaced. By contrast, the nearby Bank of NSW by Godfrey and Spowers was recommended and is now on the VHR. My main regret now is that we did not list or recommend Bogle and Banfield's *Total House* in Russell Street, and Peter Muller's *Hoyts Cinema Centre*. However, they were both designed in the 1960s, and in 1976 were too new to be considered.



Total Car Park (Bogle & Banfield)
Photographer Simon Reeves



Hoyts Cinema Centre (Peter Muller)
Photographer Simon Reeves

Other early studies undertaken when I was a partner of Jacobs Lewis Vines between 1977 and 1982 were of older areas that had few examples of post-war architecture. This was definitely not the case of the 1983 *Prahran Conservation Study* which I undertook with Richard Aitken.

The following buildings were recommended to the Historic Buildings Register: Roy Grounds 1939 – 1941 *Clendon and Clendon Corner* flats, his 1941 *Quamby* flats, his 1941 *Moonbria* flats, and his 1954 Hill Street house and flats; John H. Rivett's 1948 *Caringal* flats; and Robin Boyd's 1955 *Richardson House* (the bridge house). For this discussion, I have included Grounds' earlier flats as they reflect the architectural character of the post-war period. I was very keen to make these recommendations, as I had known all of these buildings since the 1960s when I used to explore Melbourne's architectural treasures with fellow students.

The recommendation for these buildings was not controversial, given the status of Grounds and Boyd and the obvious architectural qualities of *Caringal*. These buildings now all have individual HOs except for *Clendon* and *Clendon Corner*, although the latter examples are now part of a precinct. *Quamby* flats and the Hill Street house and flats, and *Caringal* are now on the *Victorian Heritage Register*, The *Richardson House* was in the process of major alterations at the time, and thus was not added to the VHR. More puzzling was why the *Moonbria* flats were not added. The HO status of all of these buildings is a testament to council leadership.

The responsiveness of the City of Prahran to post-war heritage recommendations was in sharp contrast with the then City of Malvern. The latter was reluctant to undertake a similar study in the 1980s, despite strong representations. When I undertook a very limited study in 1992, it faced a stormy reception. There was not a specific issue with post-war heritage, just property rights, especially in the Toorak section of the municipality. The contrast with the Toorak section of the City of Prahran was dramatic. The success of the latter appears both due to the more diverse character and demographics of the City of Prahran and better leadership. Parallels can be drawn with the City of Melbourne's success with urban conservation outside the central city, also in the 1980s.

The Malvern experience was similar to the response of the residents and council of Kew after Pru Sanderson's 1987 *Kew Conservation Study* was released. It faced a very hostile response that was expressed in a very stormy public meeting. I was appointed to a resident's review group that reflected the divergent views. In this case, the value of post-war heritage was strongly resisted, despite the cautious recommendations of the study. It appeared that the council at the time did not have much commitment to its adoption, and did not effectively manage the public

response. For example, it initially proposed urban conservation areas with demolition controls only for outstanding buildings, and not for those buildings of local significance which made up about 90 percent of such areas. Nonetheless, following a drawn out consultation process, fairly standard conservation area controls were adopted at the end of 1991, which included some individual scheduling of post-war buildings. Unfortunately, no conservation area in Studley Park based on post-war heritage was recommended or created. This was despite possessing the most concentrated collection of significant post-war houses in Victoria, and possibly Australia. It included houses by pioneers such as Boyd, McIntyre, McGlashan and Everist, Anatol Kagan, Chancellor and Patrick, John and Phyllis Murphy, Geoffrey Mewton, Grounds, Gerd and Renate Block and Geoffrey Danne.



Guss House, Kew (McGlashan & Everist)
Photographer Simon Reeves



Lyall House, Kew (Anatol Kagan)
Photographer Simon Reeves



*Muspratt House, Kew (Geoffrey Danne)
Photographer Simon Reeves*

Lovell Chen prepared a draft *Assessment of Heritage Precincts in Kew* in 2008–9 which would overcome this discrepancy, but it has not been adopted by council, nor has a community consultation been commenced. The negative outcome for unprotected buildings is evinced by the impact of recent works undertaken at Gerd and Renate Block's celebrated Biancardi house in Yarra Street Kew. Although included in Neil Clerehan's *Best Australian Houses* (and previously grouped with other notable buildings such as the Boyd Haughton James house), the status of the house has been undermined. The additions led Lovell Chen to recommend in their 2007 Review that the building be downgraded to ungraded and considered non-contributory.

From my perspective the most dramatic experience with post-war heritage was preparing the nomination to the *Victorian Heritage Register* for Waverley Park in 2000 for the City of Greater Dandenong. The nomination was initially met with scepticism and resistance by the classification branch of Heritage Victoria. A comprehensive report was prepared covering not only architectural and engineering aspects, but also the associated sporting and political history of the state. The stadium was designed to be the second largest in the world, holding 157,000 people and was of especial significance for its massive Brutalist architectural form and innovative engineering design. The nomination was greatly assisted by the architect, Reg Padey, a former director of Meldrum and Partners, who provided access to his files and original drawings, as well as the engineering drawings by John Connell and Associates. The nomination was accepted by Heritage Victoria, but was strongly opposed by the Australian Football League. The subsequent hearing dragged on for months. The upholding of the Heritage Victoria recommendation by the Heritage Council has been regarded by many as a watershed in the recognition of the heritage values of modern buildings, in this case one only 24 years old. The then director of Heritage Victoria Ray Tonkin, said at the time that in terms of heritage assessment

there were two eras, one before Waverley Park, and the other after its addition to the *Victorian Heritage Register*.

The Waverley Park case demonstrated the importance of having access to the original architect and his or her records. I have long been an advocate to start the listing process for outstanding buildings when their merit is first recognised, such as by an award. The first action should be to archive all records of relevance to their assessment of significance. This would avoid the lucky dip process associated with much historical research. It would also be helpful for a maintenance schedule to be prepared by the original architects to help maintain the integrity of the building.

Nigel Lewis

Biography

Nigel Lewis is an architect who has a special interest in heritage conservation. He was a member of the National Trust's 20th Century committee, now defunct, when it strongly supported the integrity of LAB Architecture Federation Square design when the National Trust leadership and the new Bracks government were promoting major changes.



*Biancardi House 'Before', Kew (G & R Block) in 1961
Photographer Mark Strizic (Clerehan, Best Australian Houses)*



*Biancardi House 'After', Kew (G & R Block) in 2009
Photographer Simon Reeves*

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Daylesford Medical Centre

**Peter Vernon Architects with
David Vernon Architect**



Photo: Derek Swalwell

This purpose-built centre includes consulting and treatment rooms, pathology with support administration, ambulance bay and staff facilities. The site is located on a 'battle axe' block occupying a gently sloping site behind existing houses. To offset potential loss of amenity of the neighbours, the site planning is around courtyard spaces to maximise natural light and to provide outlook from patient areas. The form, a compound of simple skillions, is derived from the outbuildings of the adjoining properties. A non-institutional response to the clinic and architecturally an anti-romantic take on the pragmatism of agricultural sheds.

Transformer House

Breathe Architecture



Photo: Marc Morel

The Transformer House in Watson Street Brunswick by Breathe Architecture is a second-storey addition to an existing rear garage. The composition is of a stack of overlapped elements. The upper timber-clad spaces deftly deflect away the regulated distance from the electricity supply transformer, similar in response, if not form, to Kazuo Shinohara's House Under High

Voltage Wires (1981). Breathe Architecture is a member of The Brunswick Club, an occasional collaboration between three firms—Breathe, Bent and HAW—all with offices within 100m of each other on and off Sydney Road.

Ice Rink

Cox Architects and Planners



Photo: Marc Morel

The first ice rink to open in Victoria for decades was opened in the Docklands in February 2010. The architecture, by Cox Architects and Planners bear similarities to their Circus Arts building in Prahran. It is a pragmatic box enlivened by a scribed graphic line of coloured glazing creating a division between a plinth and the body of the building. Here the box has quarter-circle corners and is clad in a semi-translucent polycarbonate cladding giving it the shallow depth of transparency and the sense of a cool block of ice.

North Melbourne Station

Cox Architects and Planners



Photo: Marc Morel

The new North Melbourne railway station is also by Cox Architects and Planners. It presents its major façade to the street as an elongated trapezoidal billboard with dotted vinyl lettering declaring its function. A deviating inclined line previewed here recurs throughout the work, giving an emphasis of direction and movement

to the forms. Running parallel to the superseded station and making use of the existing platforms, its open concourse leads to escalators covered with thrusting and cantilevered concrete and steel canopies that overlap in plan with canopies rising up from the platform shelters. The concrete work and finishes generally offer a new standard for local infrastructure.

Nunawading Station

Grimshaw Architects



Photo: Marc Morel

Nunawading station by Grimshaw Architects was completed at the same time and lends itself to direct comparison to North Melbourne. The new station resulted from the elimination of an at-grade crossing in Springvale Road. The platforms are in the usual (for Melbourne) open culvert and access is from both sides of the road with the station proper to the west. The composition is of a freestanding roof plane, with a large central glazed area, supported by acrobatic props with fully-enclosed pods inserted underneath, in a similar manner to Southern Cross station.

Box Hill TAFE

Lyons



Photo: Marc Morel

The major new building at Box Hill TAFE is by Lyons and acts as a new flagship, giving the expanding campus greater visibility from

Whitehorse Road. The four storey building is formally tugged toward the major intersection and has the sense of a ship at full sail, with billowing and turbulence in its surface and sunshade protrusions and patterning of the precast panels. The blacked windows—real and otherwise—give the high contrast graphic swirl of a ribbon across the surface. The composition of the expressionist tug at the upper parapet inevitably comes into conflict with the normalising processes of the construction industry but survives with the ambition intact.

Carey Grammar

Greg Burgess Architects

A new front door to another campus, Greg Burgess Architects' recent completion of Carey Grammar's de Young Centre for the Performing Arts presents a lavish display of theatricality to Barkers Road via a surface of agitated patterns. The mask of brick-facing panels that wrap the head of the building lead around and into the site with the height and form trailing off uphill. This major façade presents a new public face and is held aloft a student concourse framed by a series of large timber frames. The variation of windows, the exceptional pockets of space—such as over the street entry—offers students engagement within the internal spaces in what could be an overwhelmingly large facility. The architecture sits in high contrast and overshadows the previous campus, where the external perception is dominated by a Federation-style confection, and represents brave decisions by this client. Just when you expect a cream cake, you get a pizza.



Photo: Marc Morel

Kerr Street Fitzroy

NMBW



Photo: Marc Morel

New housing in Kerr Street Fitzroy is by NMBW. The four storey building houses seven, three storey apartments over a vaulted garage space with home offices at street level. The street façade consists of a layer of folding corrugated and perforated metal screens operated by the apartment owners for privacy and sunshading, similar in manner and form to some of H + de M's panels at the de Young Museum, possibly with a more modest budget. The usual formula of maxing out the planning envelope is ameliorated by unique crafted detailing such as the embossed curves in the high-level galvanised iron cladding, the lettering of the address welded into the garage grilles and the stitching of glazed brickwork through the red brick boundary walls representing an order of attention too often obliterated by real estate demands.

NEWS



The hand-over of the Victorian Chapter President's Chains-of-Office was at the National Council meeting on Thursday 25 March, when Robert Puksand became the Victorian Chapter President and Karl Fender, the Immediate Past President.

The Victorian Chapter Media Working Group has been holding a series of workshops on perceptions of the profession and the possibility of projections of new aspects of our work and architecture via public media.

The Victorian Chapter is looking at new initiatives for sponsorship for its activities and welcomes suggestions and recommendations from the membership.

The Victorian Chapter has recently submitted comments on the restructure of the State Planning Policy Framework and also provided feedback on the response papers as part of the 'Modernising the Planning Act' process.

In another initiative, a small group of architects joined Ross Clark, Chief Operating Officer, and discussed reducing the regulatory burden in the Building and Construction sector industry with representatives from the Department of Innovation Industry and Regional Development.

Apologies

The theme 'The Wisdom of Elders' of Architect Victoria – Summer 2010 was omitted from the cover.

Summer 2010, Office of the Victorian Government Architect Message, the architects for the template designs are HAYBALL and Gray Puksand in association. A number of other architects have been commissioned by the Department of Education and Early Childhood Development to work with the project managers on siting the buildings.

Success of A Sort

Peter Lovell

The clients of a heritage architectural practice are many and varied, but the Lovell Chen experience over the past decade is increasingly that the heritage issues and challenges are being faced by clients who own twentieth century buildings and increasingly buildings constructed in the post-war period. Whether reviewing the merits of post war housing on the Kew Boulevard or examining the worth of a Guilford Bell house in South Yarra, the issues to be addressed require a level of rethinking about our approach to built heritage and our expectations regarding its conservation. The experience to date is one which suggests that those involved in the identification, listing and management of such heritage have much to do to enable all involved to approach the issue with the confidence which exists in addressing the heritage of the more distant past. The following case studies provide a glimpse into the issue.

The Oakleigh Motel: Doubt as to the merits of listing

In February 2009 Lovell Chen was asked by Monash Council to provide an opinion on the heritage merits of the Oakleigh Motel. Located at 1650 Dandenong Road, the Motel had first been identified as being of heritage significance in a local heritage study completed in 1991. It was assessed again in the Monash Heritage Study of 1998, which resulted in the application of a heritage overlay control. More recently three further assessments were undertaken in 2008 prompted by a proposal to substantially redevelop the site and finally it was assessed by Heritage Victoria and as a consequence included on the *Victorian Heritage Register* in mid 2009.



*The Oakleigh Motel, Dandenong Road Oakleigh
Photographer Conrad Hamann*

The Lovell Chen reappraisal was prompted by a concern within Council that the merits of the local heritage overlay control, though in place for some considerable length of time, had not been fully established. While the doubt may have arisen as a result of the owner's desire to redevelop, it also reflected the fact that for some the Oakleigh Motel was simply not heritage.

Constructed in 1956 and thought to be the first motel constructed in Victoria it is a remarkably intact and striking example of 1950s modernism. It is a building which reflects a quirky individualism and has a simplicity and fragility behind the robust and boisterous façade. The challenge is how to manage such a place where the location no longer suits the function, the scope for adaptation is limited and land values for residential development are increasing. The answers will inevitably lie in a degree of compromise and balancing of actions, but as always there is a danger that the cultural significance of the place as conceived in its broadest sense will be lost, leaving an architectural fragment which only tells part of the story. Time will tell.

The Bardas House: The Modern House in the planning arena

On the individual residential front, the challenges faced in addressing the Modern house in a heritage planning context are evidenced in a recent planning application which was appealed to the Victorian Civil

and Administrative Tribunal (VCAT). The case involved the demolition of the Bardas house, by Melbourne architect Guilford Bell. Designed and built in 1958, the house was one of a group of Melbourne architect designed houses of the 1950s which turned their backs on the street, focusing habitable spaces onto internal garden areas. The Bardas house was not the first of these and followed examples by others, including Roy Grounds, Yuncken Freeman and Robin Boyd. It does appear to be the first of such houses where Bell pursued this approach, but considered in the context of his work overall and the work of his contemporaries, does not stand out as a place of individual significance.



*222 Domain Road, South Yarra.
Photographer Peter Lovell*



*Bardas House by Guilford Bell, 1958. Indicative Plan
Source: The life work of Guilford Bell,
architect 1912–1992*



Rear elevation of the Bardas House, 1958
 Source: *The life work of Guilford Bell, 1912–1992*

The matter before the VCAT was the demolition of the existing building, which was ungraded, but located in a heritage overlay precinct under the provisions of the Melbourne Planning Scheme. While acknowledging that the house was considered to be ‘an interesting example of what progressive architects were producing in those years’ the Tribunal decision was to permit demolition, assessing amongst other matters that the building was not an important work of the architect and was not a forerunner of the later work for which Bell is generally celebrated. A further factor in the decision was that the house made no explicit contribution to the streetscape in which it is located or to the precinct as a whole.

The issues raised in this case are those which arise for many Modern houses where the public realm presence can be unprepossessing, the architecture is internalised and concealed, or conventional response to context is lacking. They are issues which will be debated at length in the future as more buildings of this ilk are assessed for heritage reasons.

Benalla Shire Offices: Saved—but with an uncertain future

The former Benalla Shire Offices, in Mair Street Benalla was constructed in 1958 to a design by the architectural firm AK Lines, MacFarlane & Marshall. While it has been subject to

some alterations, externally and internally, it remains a largely intact example of a late 1950s Modernist public building. The building, in part, also retains original light fittings, signage above offices, and other interior and exterior fabric and detailing.



Original sketch of the exterior, c. 1957, showing Mair Street frontage
 Source: *City of Benalla*



The former Benalla Shire Offices, 2009
 Photographer Conrad Hamann

Although included within the *Benalla Central Urban Conservation Area* heritage precinct (HO26) in the Schedule to the Heritage Overlay of the Benalla Planning Scheme, it was not a building to which much attention had been paid. This situation changed in early 2009 when the property was recommended for the *Victorian Heritage Register* concurrent with the Shire looking to dispose of the site, potentially for redevelopment.

The Benalla offices was a product of a shift in direction for a practice established in the 1920s by A K Lines, which moved from a predominantly residential base into municipal, institutional and commercial work in the 1950s. While of modest scale the building is an eloquent structure which in its lightness and form expresses a great optimism about the future.

Recognition of the significance of the offices has resulted in the Shire reviewing its disposal plans and the building, while still vacant, is to be retained and given a new use. Maintenance works have been undertaken and its future looks very much more certain.

The notion of heritage arising as a consideration for buildings constructed in the post-war years is still one which for many is not easy to accept. Dominated by consideration of architectural and design values, it is an area which is very much debated amongst an informed minority rather than being embraced more broadly. The challenges ahead are many, but possibly the greatest challenge is achieving community understanding and support. While such heritage remains an acquired taste the risk of loss is very much greater. Continuation of programs by Heritage Victoria and others to identify and assess such places is essential along with programs to promote and celebrate the design and architectural achievements of the past 65 years.

Peter Lovell
Lovell Chen, Architects & Heritage Consultants

Biography

Peter Lovell is a director of Lovell Chen and graduated from The University of Melbourne with a Bachelor of Building Degree. Over the past 30 years he has established himself as a key participant in the building conservation field and has been involved in many aspects of conservation practice. His professional activities include long standing membership of Australia ICOMOS and past participation in the Executive, and membership of various heritage organisations.

The Oakleigh Motel

Kerry Jordan

20 CASE STUDY



*Oakleigh Motel, 1650 Dandenong Road, Oakleigh
(James Miller/TecDraft, 1956)
Photograph by Heritage Victoria*

There are over two thousand buildings in the Victorian Heritage Register (VHR), of which fewer than fifty were built after World War II. Most post-war buildings included in the VHR have been added in the last few years, reflecting increasing public and professional interest in this area. Amongst the most recent of these is the Solar House at Templestowe by Cocks & Carmichael built in 1978–9. Philip Goad's *Melbourne Architecture* (1999 edition) identifies 167 important buildings constructed between 1945 and 1998 in the Melbourne area alone, but of these only twenty-six have so far been included on the VHR. Modern buildings are also less likely to be identified in earlier local heritage studies or included in local heritage overlays. This lack of heritage recognition and protection means that post-war buildings are often more vulnerable to inappropriate alteration or even demolition than older buildings.

The registration of the Oakleigh Motel in 2009 demonstrates some of the issues associated with the inclusion of post-war heritage in state heritage lists, and the attitudes often shown towards the preservation of such relatively recent architecture.

The Oakleigh Motel was the first motel in Victoria, designed in 1956 and built in 1957. It was identified in the 1991 Oakleigh Heritage Study and the 1998 Monash Heritage Study as being of state significance. As a result of this it was given protection at a local level by an individual listing in the Heritage Overlay of the Monash Planning Scheme. It was also included in the 2008 'Survey of Post-War Built Heritage in Victoria' by Heritage Alliance, commissioned by Heritage Victoria, which identified places of potential state significance.

The Oakleigh Motel has historical significance as the first motel in Victoria and also has architectural significance as a rare surviving example of 1950s Googie architecture, a form of novelty architecture which originated in southern California in the 1940s. The flamboyant style was ideal for the new roadside service industries which grew with the post-war boom in car ownership. The building became essentially a sign, shouting its existence to passing traffic. With its butterfly roof, sloping window walls, zig-zag struts, and huge illuminated advertising signs, the Oakleigh Motel typified what Robin Boyd labelled

Featurism, and deplored in his book *The Australian Ugliness* (1960) as 'Austerica', a flashy and debased version of American architecture. After a brief period of popularity in the 1950s, the style became so deeply unfashionable to those of more minimalist modernist sensibilities that surviving examples are now rare. However the wheels of architectural fashion are constantly turning, and in recent years such survivors of the 1950s have found new admirers.

The Oakleigh Motel was sold in 2008 and the new owners had meetings with the local Council to discuss redevelopment options. Because of the Heritage Overlay, the owners had assumed that the three motel buildings would have to be retained, and they had intended to convert the rooms into low-cost strata title units. City of Monash planning officers indicated to the developers that they considered the motel to not contribute to the character and appearance of the area and preferred new development rather than the retention of the motel.

Concerned by the imminent sale and the proposed redevelopment of the site, the motel was classified at a state level by the National Trust of Australia (Victoria), nominated to Heritage Victoria for addition to the VHR, and was assessed and recommended for addition to the Register. The recommendation was supported by the Oakleigh Historical Society. The City of Monash objected to the recommendation and requested a hearing of the Registrations Committee of the Heritage Council. The owners did not oppose the listing. Following the hearing the Heritage Council made the decision to add the motel to the VHR.

The example of the Oakleigh Motel demonstrates several relevant issues. Modern buildings are less likely to be identified in local studies as having heritage value than older places. Even when a place is identified as being important by the heritage professionals writing the study, planning staff and elected councillors might

form the contrary view that a relatively new building should not be considered 'heritage'. There is a general lack of acceptance, in the public mind, of more recent buildings as 'heritage'. The term is popularly thought to refer only to older buildings. Standards of taste fluctuate, and in the same way as Victoriana was spurned in the post-war period, many post-war buildings are now too old to be fashionable, but not old enough to be valued in 'heritage' terms. Acceptance by the

architectural or heritage communities does not necessarily reflect acceptance by the population at large. Heritage Victoria and the Heritage Council continue to work to address this gap in public awareness through the commissioning of heritage studies, the assessment and registration of key post-war buildings and their promotion once listed.

Kerry Jordan
Conservation Officer, Heritage Victoria

Biography

Dr Kerry Jordan is an architectural historian at Heritage Victoria. She is part of the assessments team, which assesses places and objects nominated for addition to the Victorian Heritage Register.

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Warrnambool Motors Showroom

Simon Reeves

It was just another day at the office for staff at the Warrnambool City Council in December 2007 when the Building Surveyor's department received an application for Consent of Demolition under Section 29A of the *Building Act*. The site under consideration was any developer's dream: a generous allotment on the elevated stretch of the Princes Highway, flanked by two shiny service stations and a supermarket carpark, in a Business 1 zone devoid of any troublesome overlays. Sure, there were existing buildings on the block—an isolated stone cottage and an unremarkable inter-war bungalow, largely concealed from the street by a glass-fronted motor showroom. Nevertheless, as a matter of course, the demolition application was referred to council's heritage advisor, Timothy Hubbard of Heritage Matters Pty Ltd. His preliminary research soon established that the old bungalow was formerly occupied by the family of Tom Lucas, a businessmen who juggled numerous local ventures including the Warrnambool Bus Lines and Warrnambool Motors. The latter was based downtown, at 220 Timor Street, from the '20s to the '60s, when Lucas elected to build a fancy new showroom on his elevated block where the Princes Highway rises up on the outskirts of town—a fittingly top-end location for Lucas to display his range of top-end automobiles (Fiat, Lancia, BMC). In 1964, a suitable building was designed by architect Bruce Auty, late of the prolific local partnership of Walter & Auty.



Warrnambool Motors Showroom 'Before' in 2007
Photographer Timothy Hubbard
(Heritage Matters Pty Ltd)



Warrnambool Motors Showroom 'After' in 2010
Photographer Timothy Hubbard
(Heritage Matters Pty Ltd)

While the average heritage consultant's fancy might have been drawn to the compromised stone cottage or the ramshackle bungalow, Hubbard instead eyed Bruce Auty's post-war motor showroom with interest. A deceptively simple structure, it comprised three full-height glazed walls with a squat concrete block tower to the rear, below a skillion roof that sloped up towards the street, forming a broad projecting eave supported on three steel-beam struts that angled inward to the base of the building. Former convenor of the 2005 ICOMOS conference *Corrugations: the Romance and Reality of Historic Roads*, Dr Hubbard knew vintage roadside architecture when he saw it. He promptly conferred with some like-minded colleagues: heritage architect David Wixted and his historian wife Michele Summerton (pop culturalists both, perhaps even Australia's answer to Jane and Michael Stern) and the present writer, an indefatigable archaeologist of the cultural and architectural detritus of the post-war era. This panel of experts duly conceded that the Warrnambool Motors showroom was a fine example of high-tech low-camp American-style roadside architecture—better known by the many sub-onomatopoeic labels bestowed upon it by a coterie of admirers/chroniclers in the USA: Googie, Populuxe, Doo-wop, Borax, Jetsonian; “Boomerang Modern, Palette Curvilinear, Flash Gordon Ming-Alert Spiral and McDonald's Hamburger Parabola” (Tom Wolfe).

Thereby armed, Dr Hubbard hurried to compile an urgent heritage assessment to counter the Section 29A application. Dipping into the ever-expanding bibliography of pertinent American publications—specifically the Gospels according to Chester Liebs (*Main Street to Miracle Mile: American Roadside Architecture*, 1985) and Alan Hess (*Googie: Fifties Coffee Shop Architecture*, 1986)—provided a clear international context. In this way, for example, those distinctive angled struts could be conclusively identified as an authentic Googie *leitmotif* known as the Structural Bent. Comparative analysis closer to home, however, proved troublesome—until this point, Australian manifestations of roadside architecture had seldom been acknowledged by heritage experts; much less recorded or catalogued in a systematic fashion. With scant time for primary research and less for fieldwork, Dr Hubbard turned to the State Library of Victoria's online photographic archive—duly unearthing an image of a not dissimilar commercial premises with skillion roof sloping up to a full-glazed facade, and broad eaves on angled struts. However, further investigation of this fine comparator was stymied by scholarly dispute, as sources differed regarding its location and architectural attribution. Identified by the State Library of Victoria staff as a hardware showroom at the BALM Paint factory at Clayton (Hassell & McConnell, 1957) and by Harriet Edquist (45 Storeys, p 16) as a car showroom at Brooklyn (Robert Rosh, 1957), its address—and thence its current status—could not be confirmed. Meanwhile, the present writer plundered his own photographic archive to reveal existing and fully verifiable comparative examples: the former Austin Motors showroom on the Nepean Highway at Cheltenham, with an octagonal turret-like motif, and another on Warrigal Road, Ashburton—since razed—with the quintessentially Googie folded-plate roof. The prize pig, however, proved to be the former Anderson's Carpet showroom at 1360 Toorak Road, Burwood: designed by architect

John Ahern in 1960, this clearly foreshadowed the Warrnambool Motors building with its glazed facade, skillion roof and broad upward-raked eaves on angled struts.



Anderson's Carpet Showroom, Burwood
Photographer Simon Reeves

The ultimate product of this mad dash of collaborative research and assessment was a five-page report that Dr Hubbard submitted to the Warrnambool City Council on 19 December 2007. Historical and architectural significance was ascribed to the showroom, respectively for its ability “to demonstrate the importance and emerging dominance of the motor car after the Second World War”, and “for its futuristic form, which uses a dramatic structure to sell cars and as the work of the important local architect, Bruce Auty”. Dr Hubbard concluded that “based on our research, a peer review by appropriate colleagues who are expert in the field and discussions with Heritage Victoria, we strongly recommend that support for demolition be withheld under Section 29A of the Building Act and that the Minister for Planning be asked to implement an urgent amendment to the Warrnambool Planning Scheme to identify this building (to the extent of the 1964 structure and the whole of the title) in the Heritage Overlay Schedule”.

To their credit, planners at Warrnambool City Council were wholly supportive of Dr Hubbard’s findings—something he attributes to a mutual confidence that has built up over several years of dispensing heritage advice and undertaking local studies. However, Council was reluctant to approach the Minister for Planning to grant

an interim heritage control and, as Dr Hubbard recalls, “all we could do was rely on goodwill”. In what has been a bittersweet outcome, the site has since been partially cleared. The stone cottage and inter-war bungalow—identified by Dr Hubbard as contributory elements for historic associations with the family that built the showroom—has gone, and the showroom itself partially demolished by the removal of the concrete block tower to the rear. However, the glass-walled box with its dramatic angled struts yet remains—not only as evidence of post-war commercialism in Warrnambool and/or the impact of Googie in Australia, but also of a notable (if minor) heritage battle that saw consultants wading through uncharted waters.

Happily, the foregoing exercise has proven more of an Amalthea’s Horn than a Pandora’s Box. Several of the local manifestations of Googie discussed during the rapid course of the assessment—as well as the Warrnambool Motors showroom itself—subsequently found their way into the lavish two-volume *Survey of Post-War Built Heritage in Victoria*, which David Wixted’s office, Heritage Alliance, completed for Heritage Victoria in 2008. That same year, Dr Hubbard furthered his own awareness of the idiom with a genuine road trip along Route 66, during which he sighted a number of suspiciously familiar forms including a concrete block tower element—at the Copper Cart Diner in Seligman, Arizona—virtually identical to that seen in a humble motor showroom in faraway Warrnambool.



Copper Cart Diner, Seligman, Arizona
Photographer Timothy Hubbard
(Heritage Matters Pty Ltd)

Remembering Walter & Auty

The names of W J T Walter and Bruce Auty, architects, would elicit shrugged shoulders from most Melbourne-based heritage consultants; yet until the former’s retirement and the latter’s tragic drowning in a boating accident, these two men represented—individually and in partnership—the most successful and known modern architects in the Western District. Writing in 2008, a local journalist went as far to note that Walter “today holds the title of being Warrnambool’s most important 20th-century architect.”

A true pioneer of the area, William John Taggart Walter (1909–1987) was born in Penhurst, near Hamilton; his family relocated to Warrnambool before World War I. “Tag” Walter, as he preferred, trained as a plumber and builder under his father (a master builder, property developer and sewerage contractor) before opening his own architectural office in 1934. By decade’s end, he had completed many significant local commissions: the Nurses’ Home at the Base Hospital, the new Tattersall’s Hotel, a parking garage, blocks of flats and his own Arts & Crafts bungalow residence at 49 Henna Street. In 1951, he was joined by Melbourne youngster Bruce Auty (1928–1973), a recent MU graduate and ARBV registree (his application endorsed, no less, by his former design tutor, the great D D Alexandra). Fellow baccalaureate Kevin Borland was also a close friend, making the occasional trek to Walter & Auty’s Warrnambool office during the 1960s and, after the latter’s sad death, rushing out west to help wind up the business.

At the height of Walter & Auty’s prestige, the firm was responsible for innumerable “American-style suburban dream homes”—large brick veneer residences in a smart Featurist style: low pitched roofs, angled fascias, slab-like chimneys, slate feature walls and decorative grilles. Fine examples remain today along the west end of Verdon Street, with the standout—Walter’s own—still catching eyes at Henna and Koroit. Along with firm’s extensive output of slick roadside architecture—American-style car showrooms, eateries (Kermond’s Burger Bar; Mack’s Snacks) and motels (the Mid-City; the Western), these remain far more evocative of the ‘50s world of Didi Conn than D D Alexandra.

Simon Reeves

Former Kodak Site, North Coburg

David Wixted

During World War Two, Kodak Australasia purchased 23 hectare of rough farming land on Melbourne's far northern fringe in the very top pocket of north-east Coburg. It was Kodak's intention to establish a new expansive factory but it would be another 13 years before earth was turned for the construction of the new plant. The new plant was to allow Kodak to move from its ad-hoc arrangement of nineteenth and twentieth century buildings in Abbotsford which Kodak purchased in the first decade of the Twentieth Century and had since expanded to the site's physical limits. In the early Twentieth Century Kodak had taken over the small photographic plate firm of Baker and Rouse which had established itself on Southhampton Crescent.

By the 1950s Kodak's land in Coburg was already being hemmed in by the expansion of the housing commission's Newland's estate being developed to the east and south of the site.

In 1955 the firm of Harry Norris and Associates were engaged to undertake both the master planning and architectural design of the substantive number of administrative and factory buildings. These were laid out to a template established by Kodak's parent company in Rochester, New York. The head office template grouped buildings to allow for efficient servicing, raw material delivery, chemical manufacture, processing, and delivery packaging. They also dictated that the factory buildings be single storey and capable of demolition to allow for expansion. The layout also allowed refrigerated air, chemicals and servicing to be delivered between buildings by large conduits set on 6 metre high pylons running around the manufacturing buildings from the Service Center and Boiler House. All manufacturing buildings were to be light proof and totally dust free through the incorporation of an electronic air filtering system and the sealing of all construction materials both inside the walls and roof and again on the inner exposed surfaces. Due to the light sensitive nature of the raw and

manufactured materials, some buildings were totally without windows and designed for a blacked out working environment.

After eight months of continuous work from his team of architects, Norris's master plan was finally completed and approved in 1956 and construction commenced promptly thereafter.

The first building to be completed was the gatehouse (1957), then the Film Testing Building (1958) followed by the important Service Centre-Power House (1959). This latter building was constructed in the north east of the site to reduce the risk of contaminant fumes being blown into the manufacturing buildings. The building program continued its roll-out with the Engineering Maintenance Workshops (1959), the Sheet Film and Roll Film Finishing buildings (both 1959), the Paper Finishing and Bulk Store (1960), the garage (1960), the Distribution Building (1960), Film Coating (1960), the Emulsion Factory (1960), then finally the staff canteen (1961).

Architecturally important buildings were the research laboratory of 1963, and the Administration building of the same year. This latter building is now the only survivor on the site although in a derelict and fire ravaged condition—a far cry from the heroic building portrayed by Wolfgang Sievers in 1962. Siever's, the master of industrial photography, was commissioned to complete a photographic essay of Kodak's new complex which had been officially opened by Prime Minister Sir Robert Menzies in 1961 though it was a little incomplete at the time.

The Administrative and Research Buildings

The architectural appearance of many of the buildings was very much engineering functionalist with little given to architectural expression. In part this was due to many buildings having no windows. Those that did gained some humanizing expression including the Film Testing Building, the Administration

building, and the Research laboratories, which were allowed a range of window shapes and sizes as well as shade devices which enlivened their façades. The factory buildings were the antithesis of good photographic subjects and Siever's naturally gave them less exposure in his commissioned essay of the site.

The Administrative Building was first planned as a low elongated north to south building at the very south-east corner of the site facing Elizabeth Street. It was subsequently redesigned and located further to the north as a six storey east to west block of offices with a seven storey stair and elevator tower on the west and a two storey flat-roofed entry lobby sited in the space between the two facing to the north. The office block was arranged with expressed piers creating bays into which a layering of metal fins were applied over a metal framed curtain wall containing vertical sash windows and spandrel bays above and below the sashes. On the north side, a further layering of metal sunshades was applied between the vertical fins.

The east and west end walls were orange brick as was the substantive cladding of the stair and elevator tower. The entry lobby was expressed as a floating box raised on concrete piers with a floating flight of stairs located on the north side. Here the walls were polished black marbled concealed on the street side by a distinctive screen of glazed breeze-blocks.

The Research Building also completed in 1963, was a two storey flat-roofed oblong box given a stylish vertical facade. The building housed a series of laboratories and a reference library which carried complete specifications of all Kodak's current and obsolete products.

The laboratories covered a range of activities including an analytical lab, an instrument lab, an emulsion lab and a development lab. Workshops within the building were constructed for electronics, photometry and optical research.

Like the Administrative building, the façade was broken into a series of bays between expressed columns. These bays were in-filled with opaque spandrel panels and vertical sliding sashes while window heads were given a box-like sunshade. The overall appearance was similar to the Administration building and it is likely that this building served as a test wall for the Administration building's final appearance.

By 1999 the site had accumulated several more buildings including the Photochemicals Department (1974 by Harry Norris), the Federal Distribution Centre (1979 with extensions in 1997 by Quanstruct Melbourne), and Paper Finishing (1990 by Fleur Daniel USA).

Some of these were constructed on the back of concessions given by the Federal government and the City of Coburg (now City of Moreland), in order that it stay on as a manufacturer in the area there-by providing local employment.

In 2005, Kodak decided to close its plant as advances in digital technology was making analogue films and chemical processing obsolete. Other international film manufacturing companies such as Agfa and Ilford were also to be affected by this technological change. With this announcement, The City of Moreland commissioned Heritage Alliance, heritage consultants of North Melbourne, to carry out a site survey and make recommendations on the retention of any relevant structures. The report was duly completed but the City failed to apply any heritage overlay and as a consequence most of the site was obliterated apart from the Administration building which has since been vandalized and partly burnt out. Despite plans for redevelopment in 2005–06 the site has lain barren since with no sign of a site development plan being implemented.

David Wixted
Principal, Heritage Alliance

Biography

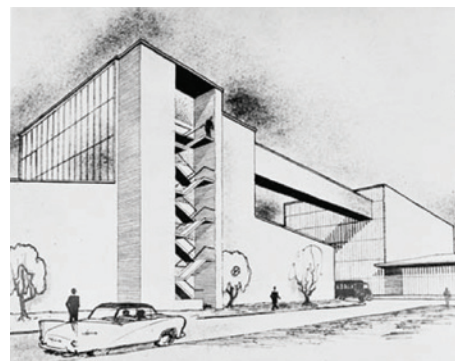
David Wixted is principal of heritage ALLIANCE, heritage consultants Melbourne. Heritage ALLIANCE has undertaken a broad range of studies covering 19th and 20th century heritage including World War Two infrastructure and post-war suburban and factory developments.



The nearly completed Administrative Building in 1962
Photograph by Wolfgang Sievers
Courtesy of the National Library of Australia



The now demolished Research Laboratories designed by Harry Norris and Associates constructed in 1962–63
Photograph by Wolfgang Sievers
Courtesy of the National Library of Australia



The Film Coating Building with the Emulsion Making Plant to the right
Source: National Archives of Australia



Surveying the 'greenfields' Kodak site viewed across an unmade Elizabeth St, circa 1954.
Source: Kodak Australasia



Perspective drawing of 1956–57 masterplan
Source: Kodak Australasia

Stalemates of Significance

Simon Reeves

26 CONTRIBUTOR

Post - War Heritage Places Without Protection



8 Bronte Court, Hampton

In 1954, Neil Clerehan, then director of the *Age* Small Homes Service, designed a demonstration house at Surrey Hills to showcase current trends in residential design, construction and furnishing. Known as the *Dream House*, it opened to the public in 1955 and garnered huge publicity before finally being given away as first prize in a radio competition. The lucky winner, however, insisted that her new home should be unique and urged Clerehan to remove the plan for the Small Homes Service range. Although he obliged, an exact replica of the house was erected in Hampton during 1956. With the demolition of the original Surrey Hills house in recent years, its Hampton *doppelgänger* is now the only surviving evidence of what was the most celebrated project house of the 1950s.



13 Banksia Avenue, Beaumaris

This striking flat-roofed elevated glass box was designed in 1957 by a Polish *émigré* architect for his own residence. A hitherto unsung hero of local modernism, Tadeusz Karasinski (1903–68) graduated from the University of Lviv in 1931, worked as City Architect, then District Architect,

then Director of the Technical Division for the entire province of 12 million people. With a staff of 37, he designed schools, hospitals and churches, and, in 1938, was awarded the Silver Order for Distinguished Service by the Polish Government. After a stint practising and teaching in Stuttgart, he migrated to Australia in 1947, where he worked for A V Jennings, the Department of Works and the office of Godfrey Spowers before starting his own practice. Few of his independent works, however, have yet been identified here.



148 Weatherall Road, Cheltenham

This seemingly unremarkable 1950s villa belies the fascinating story of an English engineering firm, the Trusteel Corporation, which was contracted by the State Government in 1950 to supply a number of packaged steel-framed hospitals for regional centres. The ambitious project, however, was cancelled after only a few examples were built. Left with a yard full of leftover steel components, the firm's managing director, Charles Cook, incorporated them into a house that he designed and built for his own use in 1952, with a butterfly roof created by simply inverting the framework for the low-pitched hospital roof. A comparable house, built by Cook in Camberwell, has since been demolished, leaving this one as a unique marker of the early application of steel-frame technology to domestic construction in Victoria.



2 Bolton Avenue, Black Rock

Sydney architect Donald Crone (1923–1994) is lauded for many celebrated large-scale city projects, from the Chevron Hotel in Kings Cross (1960) to the Centrepoint Tower (1981). What is less well known, however, is that Crone was born in Melbourne, where he graduated in 1950 and started his career in the offices of Roy Grounds, Mussen Mackay & Potter, and Stephenson & Turner before moving north in 1959. It was in 1954, while in Grounds' employ, that Crone was approached by a long-time friend, the recently retired test cricketer Lindsay Hassett, to design his new house at Black Rock. The extraordinary timber-clad skillion-roofed house that Crone designed therefore represents this noted architect's earliest private commission, and the only known example of his work in his native Victoria.



475 McDonalds Road, South Morang

Relocated here over 20 years ago, this space-oddity once stood at 299 Plenty Valley Drive, Greensborough, where it served as an estate agent's sales office on the edge of a 1980 subdivision. While its provenance is hazy, it is clearly one of the 96 identical prefabricated fibreglass dwellings designed in 1968 by Finnish architect Matti Suuronen as a prototype for modern living. Marketed as the Futuro House, these space-oddities were distributed around the world, where they were displayed at home shows and trade fairs to much merriment. They have since been the subject of a book, a documentary and a website—the last of which aims to locate and catalogue all extant examples around the world. This is one of a mere handful to have been sighted in Australia, and the only example remaining in Victoria.



27 Lawson Parade, Highett

This quirky gingerbread cottage was not occupied by a Wicked Witch but rather by local carpenter Stanley Johnston, who built it for himself in the late 1940s. With its rough ship-lap boards, shingled roof on bowed rafters, eyebrow

dormers and barley-sugar brick chimney, this represents an exceptionally rare local appearance of what Charles Jencks (in *Daydream Houses of Los Angeles*) codified as the Witch House (aka *Hänsel & Gretel* or *Haunted Gnomonic* style). He says: "you can always spot this kind of fantasy by the pointed eaves, undulating roofs and quaint windows, because the average Witch House has been standardised and mass-produced since the '30s". In Beverley Hills, certainly, but scarcely here in Melbourne, where it may even be a unique local manifestation.



10 Hardinge Street, Beaumaris

For those studying architecture at The University of Melbourne in the early '50s, collaborative design projects were not uncommon. One memorable year, teams of students were asked to design a Case Study House in homage those then being sponsored by Californian journal *Arts & Architecture*. One scheme, prepared jointly by David Brunton, John Thomes-Lilley and a pre-fame Bernard Joyce, was not just of note for its simplicity and planning, but for the remarkable fact that the house was actually built. It won acclaim, being published in *Architecture & Arts*, the *Women's Weekly* (first prize in the annual small homes competition) and a slim booklet entitled *New Australian Homes*. Remarkable that it was ever built and even more so that it still survives today—and, no less, in a substantially intact state.



7 Roosevelt Court, Brighton East

The celebrated partnership of Neil Everist and David McGlashan began humbly in 1955, when the pair opened an office in a back room of McGlashan's parents' home on Brighton's Esplanade. Many of the fledgling firm's earliest projects were local, including two houses in Beaumaris – one since razed and the other now altered. In 1957, an old school-friend of McGlashan invited the firm to design his new home at Brighton East. A stark flat-roofed dwelling with overlapping planes of concrete brick, defining an open plan with double-sided fireplace, integrated mural and formal pond, it clearly anticipates the mature work that would win McGlashan & Everist both acclaim and awards. This tiny gem of house, retaining even its original pale blue front door, remains one of the most intact early projects of this significant firm.

Simon Reeves

Message from the Office of the Victorian Government Architect

Jill Garner

28 MESSAGE

Heritage + Legacy

The theme of this Autumn edition of *Architect Victoria*—tomorrow’s heritage today—raises a fundamental issue that underpins the work of the Office of the Victorian Government Architect—how to intertwine the idea of architectural heritage with the idea of architecture as legacy. It is our commitment to provide a strategic framework that is project enabling—a framework that encourages, promotes and allows good design to flourish. In such an environment the contribution of architects will be better appreciated, will last longer, work better, and will better represent the civic aspirations of the community for whom we build—this is architectural legacy.

Victoria has a heritage of nineteenth and early twentieth century public buildings that occupy pride of place in our cities and regional centres. The best buildings and their surrounding public realms embodied a strong sense of civic pride and set high standards for building design. Their quality of place is not seen simply as a location, but as a point where desirable culture and location intersect. Their heritage value refers to the idea of an ‘authentic architectural place’ as a valuable cultural articulation of history. Their legacy has been distilled through the changing cultural tastes of the community.

While the more recent past of the mid and late twentieth century is often criticised for producing too much ‘placeless’ built fabric, the current world, with its demand for instant consumer satisfaction, brings its own challenges with trying to re-produce the desirable characteristics of place as a commodity, raising several questions:

- can good design and place making be guaranteed - how is quality defined and quantified and how can it be implemented?

- does a good code equate to a good place—can the risk of delivering only ‘acceptable banality’ be alleviated by promoting excellence?
- does a good place result in a happy client—will it last longer, work better, and better represent the aspirations of the community?

Current thinking is at last beginning to dispel the idea that good design is a costly luxury and the idea of building as legacy has matured and broadened to encompass a range of social, economic and environmental benefits. It is now generally acknowledged that good design carries a host of benefits.

Identifying successful architectural legacy (in built works or environments that have been embraced) can be reasonably straightforward, despite being measured against shifting cultural mores. Predicting and designing a future legacy is more difficult, but providing a milieu in which this can happen is imperative.

- Our objectives in providing strategic advice to the Department of Premier and Cabinet and other areas of government includes, without being limited to:
- advocacy and strategic advice to achieve good design outcomes;
- communication to promote awareness of the benefits of good design;
- promotion of Victoria as a leader in design research, innovation and output;
- encouraging high expectations with respect to the standard of design;
- liaison with industry and education to promote a design ethos;
- participation in design procurement strategies; and
- promotion of regional interest, skill and expectation with respect to quality design all with the intention of establishing such a milieu.

Jill Garner

Committee for Melbourne

Andrew MacLeod

Melbourne is a city of some great architecture – old and new. Think Melbourne Museum and Melbourne Exhibition Centre or Rialto Tower.

Melbourne has, in its past, had some architectural horror stories, but the Gas and Fuel buildings have thankfully left the scene.

Over the last twenty years, the architecture of modern Melbourne has developed to the extent that it is a great city, staying connected to its past and looking forward to its future.

Having recently returned from many years abroad, I am now in the great position of coming home and being an expatriate at the same time. This experience has allowed me to wander the streets with the awe of a tourist and also the sense of belonging and being at home.

Now Melbourne is a handsome city. Down the road from what is without doubt one of the most beautiful major cities in the world, Melbourne has no great harbour and bridge, instead built architecture is what makes Melbourne handsome.

So what of the future?

The Committee for Melbourne is a 100 percent private sector funded organisation committed to improving the future of Melbourne. It is made up of Melbourne's leading 170 organisations and businesses, including many of the top architectural practices, who come together to do networking, activity and policy advice to government, to keep Melbourne amongst the world's most liveable cities.

The Committee for Melbourne is focussing the energies and enthusiasm of its members on Melbourne's future as the greater urban area grows in population and perhaps size. The input of the member architectural firms in this thinking is critical.

We believe that the current debate on population size misses one critical point: Melbourne will get bigger and it can get better as it gets bigger.

Think about this: Melbourne in 2010 is twice the size of Melbourne in 1960. At four million instead of two, Melbourne is unambiguously better in 2010 with twice the population, than it was in 1960 with half.

We therefore have already proved that you can get bigger as you get better. Our parents did it.

Can this continue? If we have become better as we got bigger while doubling from 2 million to 4 million, can we also get better as we double from 4 million to 8 million sometime in the second half of the century?

The Committee for Melbourne believes we can get bigger and better, but only if we plan it. Melbourne will not accidentally get better, it has to be thought out.

From late May, the Committee for Melbourne will release a series of four reports looking at Melbourne. These reports will include:

1. The Melbourne proposition (we can get better and bigger at the same time), and the need for Planning: we need a visionary planning and implementation focal point within government.
2. Density: we need innovative design solutions for density and we need to recognise the positive aspects of density.
3. Infrastructure: we need long range infrastructure planning and prioritisation for major spending looking forward 50 years.
4. Community, Connectivity and Economy: what are our future jobs, how do we maintain the village feel of suburbs and how do we continue to avoid ghettos and slums.

The aim of these reports is to inspire the debate and planning around how we can get bigger and better as a city at the same time. The continuing improvement to our built environment will be critical to Melbourne's ongoing enhancements and the role of architects in this foundation debate is critical.

Companies and architectural practices, not yet members of the Committee for Melbourne, who would like to be involved should contact the Committee for Melbourne via www.melbourne.org.au or telephone on 9650-8800.

Andrew MacLeod

President's Message

Robert Puksand

30 MESSAGE

The Australian Institute of Architects maintains a strong presence, promoting the importance of architecture in the broader community.

Sometimes results of the Institute's advocacy are clearly evident. For example the growing increase in the number of State Government Architects in Australia, the South Australian State Government's commitment being the latest, are welcome tangible examples of where the objective of good design outcomes is becoming an integral part of public construction spending.

Sometimes the results of Institute advocacy is not so immediate and direct, but nonetheless is an important contribution to dialogue about our profession and industry.

At the National level, the Institute has assisted in the preparation of the ASBEC (Australian Sustainable Built Environment Council) 'Cities of the Future' report. This report identifies how the transportation and land use of our cities affects greenhouse gas emissions, and the ongoing work of the report seeks to identify how the building sector can significantly contribute to the national mitigation and abatement effort through energy efficient designed buildings. Through events such as BEMP (Build Environment Meets Parliament) held in Canberra in June 2010, this dialogue can be continued with national decision makers.

More directly, profession focussed submissions by the Institute includes our representation to Safework Australia where the Institute does not support an extension of design OH&S responsibilities to include the demolition and construction stages of projects. The recent report of the Commonwealth Consumer Affairs Commission, which does not support the continued exemption of Architects and Engineers from the Fit-for-Purpose implied warranty in the Trade Practices Act, is another example where the Institute will need to

advocate against further increasing the liability exposure of architects in practice.

At the State level, the Victorian Chapter has provided a response paper to the Department of Planning and Community Development, as part of the Modernising the Planning Act process, and been working with the Department of Innovation, Industry and Regional Development in its project to reduce regulatory burden.

All these actions highlight the continuing need for the Institute to remain a strong peak representative body, able to effectively respond and advocate social responsibility, architecture and practice, on both a national and local level.

On occasions, rather than responding to new policy, it is important for the Institute to create its own agendas. A case in point being how the Institute engages with the dialogue on Melbourne's future development which is part of the nation's population growth debate. It is interesting to observe the current up-swell of interest, and differing suggested approaches. The Victorian Government Melbourne 2030 and Melbourne @ 5 Million strategies promote the development of the city via a transport orientated Activity Centre approach. In the 'Transforming Australian Cities' report the City of Melbourne and the Victorian Department of Transport are advocating densification of the city using urban corridors. Recently VicUrban commenced its own discourse through the Melbourne Place Making Series.

It is important that the Architect's profession does not become side-lined as part of this debate about the development of Melbourne. Much of current discussion is concerned about solving problems, maintaining and connecting services, while less attention is being given to the design of these revitalised built environments. The profession needs to make design a 'front and centre' issue for the development of Melbourne's precincts. We need considered urban design visions which detail

our architectural and urban design objectives for each precinct. Our failure to rally behind these notions will condemn us to more of the 'working it out as we go along' approach that is at the core of urban design mistakes.

This issue accords even great gravitas when we recognise that 2010 marks the 50th anniversary of Robin Boyd's 'The Australian Ugliness'. Considering our limited progress since the book's first publication, it is essential that the profession revisits our suburbs, observes and understands its ugliness, and reworks the mistakes with sensitivity and creativity to begin to establish precincts which talk to community rather than consumption. Let us band together and work collectively for this cause of Robin Boyd.



Robert Puksand



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**TEN UNDER FORTY:
THE NEWEST PLACES ON THE VICTORIAN HERITAGE REGISTER**

1. Untiled Mural, former Collingwood Technical School site (Keith Haring, 1984)
2. Bangerang Cultural Centre, Shepparton (Frederick Romberg, 1974–82)
3. Victorian Arts Centre, St Kilda Road (Sir Roy Grounds, 1973–84)
4. Solar House, Templestowe (Cocks & Carmichael, 1978–79)
5. History of Transport mural, Southern Cross Railway Station (Harold Freedman, 1973–78)
6. Clyde Cameron College, Wodonga (Kevin Borland/Architects Group, 1976–77)
7. Winter Park cluster housing, Doncaster (Graham Gunn/Merchant Builders, 1970–74)
8. Underground carpark, University of Melbourne (Loder & Bayly, 1971–72)
9. BHP House, Bourke and Williams Streets (Yuncken Freeman, 1969–72)
10. Eagle House, 473 Bourke Street (Yuncken Freeman, 1970–71)

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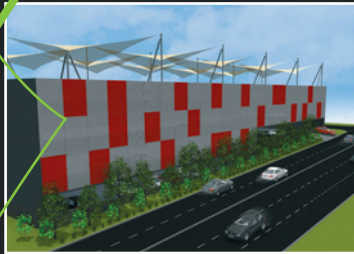
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