

MELBOURNE: SETTLEMENT TO GOLD

21,221 words, 23 May 2012

Week 26

Terms

Sod, wattle and daub, slab, adobe, cob, Pattern Book.

Background

Journey to Australia.
Trauma of settlement in the wilderness.
No building skills.
Buildings first influenced by English rural vernacular.

Historic development

Settlement at Sorrento, 1803. Failed, due to a source of sufficient fresh water.

Settlement at Corinella, Western Port Bay, 1826. Only some bricks survive.

Melbourne was settled in 1835, illegally, by land-hungry pastoralists from Launceston. The District of Port Phillip, in the Colony of New South Wales was imposed on the settlers. Although not generally acknowledged as such, it was the only settlement in Australia unsanctioned by any government.

Gold was discovered in 1851, at Warrandyte and Clunes: instant wealth.

Gold towns

Clunes. Building types: cottages, post office, banks, rail link (in 1862 to Ballarat and 1864 to Castlemaine), hotels, store, town hall, and schools particularly following the *Education Act, 1873*.

Primitive buildings: material types

Thatch, eg: haystacks and barns using reeds, near Hopetoun.

Sod, eg: at Parwan. This was the main material for early Melbourne, particularly for labourers houses. The was turf selected, mown, ploughed, and cut with a hatchet. Walls were 1,300 mm thick.

Bark, eg: at the Seven Creeks Station, near Longford.

Roofing and cladding. Poles frame and holding down. Axe cut, singed. Wood pegs fixing. They lasted 10-12 years. Two men could strip 40 - 60 trees/day.

Wattle and Daub, eg: near Alberton, French Island and at Bacchus Marsh.

More sophisticated, generally not in Melbourne. Twigs, wicker interwoven between posts, daubed with kneaded clay, puddled, baked in oven, whitewashed.

Log, lockups, eg: Avenel.

Logs were notched.

Slab, eg: McCrae Homestead, McCrae, 1844. Georgiana McCrae.

Sawn not split.

Drop log.

Planks 200-300 x 50 mm. The top and bottom plates were better grooved. If split, itv was plastered to weatherproof. It was a local method.

Adobe, eg: Bulban Road, Werribee.

460 x 230 mm clay lumps, sundried, laid on ground. It was used due to a lime shortage.

Cob, eg: Bear's Castle, Yan Yean.

Lumps of clay were mixed with straw and water in clear courses. It was very unusual here.

Pise de terre, eg: 791 David Street, Albury.

Probably not normal building practice here. Loam was rammed between formwork in situ, similar to (Roman) mass concrete. The formwork was pegged and lifted, with it closed off at the corners and openings. Six months drying, then plastered.

Half timber, Porcupine Flat, Maldon.

Pise was but not structural, so between a post frame. Split saplings were interweavedwith horizontal lathes.

Sage's College, formerly Euratta, Baxter, 1853.

Slab. U-shaped plan around yard.

Gulf Station, Yarra Glen, 1860s.

A farm complex, with split slab and drop log.

Prefabricated

Jolimont, C J La Trobe's Cottage, Jolimont, now at the Domain, 1839.

It was built by John Manning, London carpenter and builder. Its modular panels are: 2100 x 900 mm (7 x 3 feet). Its dining room includes the earliest known carpentry surviving in Melbourne.

Patterson portable house, 399 Coventry Street, South Melbourne, the front house of three, 1853.

The Patterson house is on its original site, but the other two have been relocated here, including one from North Melbourne. Patterson Place at its rear was formerly Tin Pot Alley. In one dense subdivision in South Melbourne there were 100 portable houses. Many were still occupied in the 1930s, and many survived until the 1960s. The Presbyterian Church imported three prefabricated iron **chapels**. One church survived in The Strand, Williamstown. **Schools** were imported and later others prefabricated locally. In 1855 George Coppin erected his vaulted prefabricated iron **Olympic Theatre**. In 1857, John Carter commenced manufacturing corrugated **iron water tanks** in Little Bourke Street.



South Melbourne.

Corio Villa, Eastern View, Geelong, 1854, erected 1856. Robertson & Lister, Glasgow.

£370,000 of imported buildings were brought to Victoria in 1853 alone: in timber, iron, zinc, and papier mache.

Imported designs

Charles Hansom: rural churches.

William Butterfield, St Pauls, Flinders Street, cnr Swanston Street.

Pattern book designs

Cottage Orne style.

ARCH 5124 ARCHITECTURAL HISTORY 2**WALKING TOUR OF MELBOURNE ARCHITECTURE****Week 27****START:** Riverbank at Turning Basin (opposite William Street).Queens Wharf

At the foot of William Street is a broad river basin where John Batman anchored in 1835 in the Rebecca and John Pascoe Faulkner's boat, The Enterprize, landed:

The velvet-like grass decked with flowers of the most lively hues.....the fresh water, fine lowlands and lovely knolls. (Batman)

This is the limit of sea-going navigation. The falls near Queen Street were blocked by a bar of basalt and divided salt water from fresh (the only water source for the Colony).

The 1837 plan of Melbourne was designed by Robert Hoddle (Surveyor General) and drawn by Robert Russell his draftsman assistant, with 30m and 10m width streets.

Captain Cole's Wharf and warehouse in Flinders Street (King/Spencer Streets) developed trade with Sydney.

By 1840 almost all of the CBD was subdivided and sold by auction. The Customs House and ferry opened. Queens Wharf was completed in 1842 and operated until the opening of Victoria Dock when shipping moved downstream. The viaduct (1890) connected the Melbourne and Hobsons Bay Railway Co's system with Victorian Railways suburban system (the Victorian Railways had purchased the M & NBRC in 1878).

Customs House. A half block was allocated for the Customs House and Market on the plan. The first Customs House: (Robert Russell, 1838-41) faced Market Street in a delightful Regency design. It was the largest government building. Second Customs House: Knight Kemp and Kerr (1856) in which some of the earlier building was included. Third Customs House: J.J. Clarke (PWD) (1873-6), designer of the Mint (1871) and Treasury (1857).

William Street - (was named for the King, like Williamstown). It climbs steeply up the hill, towards the Flagstaff.

Grain Store Tavern, 46-52 King Street (1859) Leonard Terry. A warehouse for wholesale ironmongers, then free and bonded stores, steam bark millers, iron and steel merchants, grain and timber wholesalers

Inflation (1939) Marcus Barlow. Victorian Butter Factories Co-operative. Previously an 1854 bluestone warehouse was on the site - occupied by grain merchants, tea merchants, butter exporters. It has a simplified Ionic portico. Greek Revival.

Melbourne Underground (1876), Leonard Terry. Warehouse.

York Butter Factories (1854-5), A bluestone warehouse and offices, formerly two buildings. It has an integral rendered facade (1898).

Collins Street

So many individual, fine, interesting and humanely scaled buildings in Collins Street have been demolished that the unique and renowned character which somehow seemed to express in visible form, the soul of the city of Melbourne, is no more. But although the enormity of this criminal loss is often bemoaned, the lesson has not been driven home, because some demolitions do continue.

546-66 former McPhersons Building (1936).

Designed by Reid and Pearson in association with Stewart P. Calder, before its purchase by Melbourne Water, this magnificently stylish example of 1930's streamlined Moderne, was virtually unspoiled, every detail of its interior fittings intact. Now conversion to flats.

497-503 Rialto Building (1890)

The Venetian Gothic style centrepiece of the Rialto Group designed by William Pitt. It is notable as an integral component of the group, but also for its open metal galleries on its eastern face and for its early fireproof construction using the innovation of metal lathe for wall and ceiling linings. The stucco-faced brick facade is painted to represent stonework with string-courses and spandrels, or ornamental tiles. Pink Gabo Island, Victoria granite. The spire and roof were clad in zinc. Now Meridian Hotel.

487-495 Winfield Building (1893 & 1903)

The architect was Richard Speight Jnr. Constructed in deep red brick with rendered cornices, pediments, windowheads and gables, it has a rounded entrance across the (former Winfield Lane) corner, extending upwards into a fanciful tower, which has regrettably lost its dome. At the third storey level, cantilevered cast-iron access balconies extend half of the length of the west side and to a lesser length on upper stories. The architect suicided during the construction. It later became the Melbourne Wool Exchange. Particularly interesting was the Exchange Room. Now demolished, except the front rooms. Same granite as the Rialto.

483-5 South Australian Insurance Building. (1887)

Another Rialto group member, this immensely grand Venetian Gothic facade is by G M Addison of Oakden, Addison and Kemp. Grey Harcourt granite. Pink granite from Peterhead, Scotland.

479-81 Record Chambers (1884).

The earliest of the Rialto Group. The architect for this marvellously mannered facade was John Koch. An interesting stylistic variation to enrich the streetscape texture of this group. Hawksbury River, NSW sandstone. It has one of the only two **canephorae** in Melbourne, both by Koch.

?? Accident Insurance Office (1941)

Percy Everett, Architect.

471-7 Olderfleet Building (1890)

Part of the Rialto group. The architect for this delightful reinterpretation of George Dance's Gothic facade for the Guildhall in London (1789) was William Pitt. Restored with major additions 1982 Robert Peck YFHK Architects. Now offices of the Department of Infrastructure. Grey Harcourt granite and pink Gabo Island granite (both Victoria).

Former Royal Insurance Building, 440 Collins Street (c1962-63).

Yuncken, Freeman Brothers, Griffiths and Simpson, Architects. A refined Miesian black reconstructed stone pre-cast panel grid façade, with illuminated ceilings, on flush podium, and set back from its forecourt. Compare it with the same architects: State Government Offices, Treasury Place, East Melbourne, in (1970), BHP House(1973), Eagle House and their neighbouring building, corner Bourke and William Streets.

419-425 former AMP Building (1929-1931). Designed by W O (Sir Osborne) McCutcheon, of Bates, Smart & McCutcheon, with a very fine chamber lined in freestone. Hawksbury sandstone, Bondi, NSW and Orange Dergholm, Victoria granite.

460, cnr Elizabeth Street, National Australia Bank (Western Branch) (1938-9)

This building, always owned by the National Australia Bank, is a steel frame structure with reinforced concrete slab floors. The south and east elevations are stone-faced on brick panels whilst the concrete north and west walls are terra-cotta faced. The architects were Meldrum & Noad. Open to the public during banking hours. Hawksbury sandstone, with base of blue-green Dromana, Victoria granite

412 Collins Hill House

394-9 (1875-76)

The architects were Reed and Barnes. The top three stories which are set back and faced with Oamaru limestone from New Zealand, were added in 1929-31 and the external walls of the two storey original building remain. Ankatell Henderson, the chief draftsman, of Reed & Barnes, later became the bank's architect, and his son Kingsley designed the additions.

395 Goode House (1892). A competition-winning design by Wright, Reed & Beaver of Adelaide, for the head office of the National Mutual Life Association, with well designed neo-Gothic facade. Isodore Beaver came to Melbourne to supervise the work and remained to found the practice of Beaver and Purnel, responsible for pioneering Modern buildings like Michael's Pharmacy on the corner of Elizabeth and Lonsdale Streets. Restored 1981-2.

382 & 384-390 (1891 & 1883) ANZ Bank No's 384-390 (1883-7) were designed by William Wardell for the E.S. & A. Bank and include a large apartment for Sir George Verdon, the Australian manager of the bank. The walls are of Pyrmont (NSW) sandstone, the roof of Welsh slate, and the style a 'richly ornamented Venetian Gothic, contrasting with areas of plain wall, finely worked masonry and meticulous detail'. (EMA). Overlooking Queen Street is a deep loggia, which protects the interior from the west sun.

The banking chamber interior is breathtakingly splendid, rich with gold leaf and hand painted and stencilled ornamentation and the colour scheme is original. Cast-iron columns with capitals of copper flowers and foliage support the ceiling. The floor beneath the present carpet is the original Minton English tiles, as in Queens Hall, Parliament House.

No. 382 was earlier the vestibule of the previous Stock Exchange of Melbourne, and was acquired as an extension for the bank in 1915. The ceiling is carved in neo-Gothic vaulting from Tasmanian limestone. The banking chamber was enlarged in 1923-4 and the spire and front parapet removed. Open to the public during banking hours. Architect: William Pitt (1888/91).

Redeveloped as the ANZ Headquarters by Peddle Thorpe Learmonth.

345-349, RESI Chambers (1888). Architects: William Salway, Gerard Wight and William Lucas, Boom Baroque, its complex composition incorporating two end bays held in Mannerist tension, a diverse vocabulary of elements, with a witty attic storey giant oculus inscribing a Georgian window.

333, Former Commercial Bank of Australia, Banking Chamber (1891) The architect was Lloyd Tayler with Alfred Dunn. The magnificent chamber was retained within, when the building around it was reconstructed in 1939. It escaped demolition only by a hairsbreadth in 1973. The 1939 building is demolished. The banking chamber became the foyer of the redevelopment No. 333 (331-339) Collins Street, by Becton with American architects Nelson Architects International in association with Robert Peck, von Hartel, Trethowan Pty Ltd in 1993. It is Late Post-modern Classicism.

ANZ Bank (former ES & A Royal Branch) 287-301 Collins Street, cnr. Elizabeth Street. First Modernist bank in Melbourne.

280-4 Block Arcade (1890-3) The Block Arcade, fronting Collins Street, was designed by Twentyman and Askew and built in 1890-91. The extension which runs at right angles and fronts Elizabeth Street was designed by D C Askew alone, and built in 1891-3. The complex is a thoroughly characteristic, yet gloriously excellent product of the supreme confidence of the Boom period, its first owners being the City Property Co (eg: B J Fink and J McA Hawden). The stained-glass on the stair landings and the decorated ceiling remaining in fine condition in the east corner shop are worth seeking out. It is the finest remaining sequence of arcades and alleys in Melbourne.

271, Former National Bank of Australia. Anketell & Kingsley Henderson, replacing an earlier bank by Lloyd Tayler.

Centreway Arcade (1988 redevelopment). Cocks & Carmichael architects.

234, Australia on Collins (1989 redevelopment) by American architects, with Meldrum Burrows.

252, former Kodak House (1934-35) Architects: Oakley & Parkes.

250, Howey House, former Lyric House (1930-31) Designed by Architects A & K Henderson (designer John Freeman) - later an author of *Early Melbourne Architecture* and awarded the RVIA 1931 Street Architecture Medal. A particularly well-mannered and human, almost domestic, scale facade of the period, yet uncompromisingly Modern.

Sportsgirl Centre. Redevelopment of large site by American architects.

247 Newspaper House (1932). Mural. 'I'll put a girdle round the earth.' The work of the artist M Napier Waller (1893-1972). Other of his murals in Collins Street include those at the T & G Building (foyer) Temple Court and the Melbourne Town Hall. The building was designed by Stephenson & Meldrum.

241-245 (1905) Robert Haddon designed the whimsical front to this 1880s bluestone warehouse, for the Fourth Victorian Building Society.

220-226 Manchester Unity Building. (1932) Melbourne's own Gothic miniature skyscraper, designed by Marcus Barlow with one of Melbourne's finest glazed terracotta facades. Note the applied decoration of the arcade ceiling and frieze, the lift cars and the board room and Melbourne's first escalator. It was Melbourne's tallest building until the ICI (1960). Designed and built in one year.

City Square (1977-8). Denton Corker Marshall, competition winners. Now demolished and now half built-over by a ghastly visually intrusive hotel. The John Mockridge Fountain was turned off and for a time covered by and art work by Ash Keating.



Melbourne Town Hall (1867-70) Reed and Barnes. Initiates the French Second Empire pavilion type to Melbourne with mansards, dormers, vents, roof belvederes. (The Princess' Theatre is the finest). Alterations 1880s. Recent renovation and restoration.

St. Paul's Cathedral (1880-91) & Chapter House Designed William Butterfield in London. Supervised by Leonard Terry, then Joseph Reed after 1888. Spires, 1920's. Previously not visible from Collins Street.

Regent & Plaza Theatres. Designed by Cedric Ballantyne and opened in 1929 it seated 3500 people and the Plaza Theatre below, seated another 1200. The luxuriant 'Hollywood Baroque' interior has excellent acoustics. Damaged by fire in 1945 it was renovated in 1947 by Cowper, Murphy and Appleford and an extended controversy raged over its proposed demolition to be replaced by a 50 storey tower block curiously named the 'City Square'. Eventually the retentionists prevailed and it was purchased by the Melbourne City Council for use as a theatre in 1969. All fittings, furnishings and equipment had been removed from the interior. Reopened after restoration in 1996.

167-173. Shop of Shops (1912-13) Designed by Nahum Barnet, it was built for the theatre management of J & N.Tait. It was known as the Auditorium. In 1933-4 the interior was converted to Metro Collins Street then the Mayfair cinema by the architect C N Hollinshead. Wrought iron balconies. Briefly in the lap of luxury as Mr Figgins in 1986-7.

184-192 Athenaeum Theatre (Rebuilt 1885-6) There have been Mechanics' Institute buildings on this site since 1842. The present building was built in 1885-6 by Smith and Johnson (architects for the Law Courts in William Street). In the 1890s the present facade was added, although it was not until 1921-4 that the present theatre was built and the verandah was added, to the design of Sydney Architect H.E. White. In 1929 it became the first cinema in Australia to present 'the talkies' and in 1932, also the first cinema in the world to present an 'All British' programme. After many years as a cinema, returned to use as a theatre.

182 Clyde House (1915) The architect of this perky little neo-Tudor facade was Nahum Barnet also. In 1926 another storey was added, and in 1969 the shopfront replaced.

No's 176-180 Sussan House (1888-89) The architects were F M White & Son for the first owners, Martin & Pleasance, homeopathic chemists. White had been practising in Melbourne since 1850. This is one of the few surviving examples of the architect's city buildings, designed as a stack of aedicules, and the wall surface was covered in yellow tiles, still visible, but now painted out.

170-174 Baptist Church (1861-62). The church designed by John Gill in 1846 was entirely demolished and the present church built in 1862, designed by Reed and Barnes. It has a fine Roman Revival giant order Corinthian portico, comparable to Reed's two other porticos: at the State Library and the Trades Hall. The church is the earliest in Collins Street.

162-168 Georges (1883-4) In 1888 the George and George Federal Emporium moved from the site of the Block Arcade, to this site, which was the Equitable Co-Op Society Warehouse. In 1889 the building was altered by Albert Purchas, and extended through to Little Collins Street. The land is still leased from Scots' Church. Renovated by Darryl Jackson with Terence Conran of London, 1998.

156-160 Assembly Hall (1914/15) Designed by H H Kemp to blend stylistically with the adjoining church. The fourth storey was added in 1935, with remarkable stylistic aptness. The building is owned by Scots Church.

156 (1981-2) George's Fountain. This lovely little gem was designed with his customary care and grace by Peter Staughton.

150-4 Scots Church (1874) Also designed by the firm of Reed and Barnes (in 1870) and built by David Mitchell, father of Nellie Melba, who had already built Menzies Hotel (1857), and later the Royal Exhibition Building. Restoration work on the Barrabool Hills limestone facing was supervised by architect Peter Staughton.

122 Independent Church (1866-67) Designed by Joseph Reed on the site of the first permanent church built in Victoria (1839) partly due to the support of John Pascoe Fawkner. Stylistically, the church trustees have given Reed his head. It is influenced by the very latest fashions from London. G E Street's St James the Less, in Pimlico, had been completed just five years earlier, and Reed had travelled in Northern Italy in 1864 and returned to use his

newly discovered Lombardic Romanesque for this building. Another early example of Reed's use of the style as Rippon Lea at Elsternwick, for the same client, Frederick Sargood, which was the forerunner of countless polychrome brick houses in Melbourne.

120 Professional Chambers (1908) Designed by Beverley Ussher of Ussher & Kemp.

T & G Building (1928) 141 A & K Henderson architects. Awarded *Herald Most Beautiful Building - 1928*. Napier Waller mural in foyer. Produced landmark progeny through Australia. The No 141-165 redevelopment is within the 40 metre height limit area. It gives new floors to the T & G, an atrium and retains the foyer and insurance chamber. Architects were Metier 3.

133-139 Former Alexandra Club (1886-87) The architect of this well mannered Victorian urban pile was William Salway. Its owner Dr J G Beaney used the ground floor as a surgery, consulting rooms, as well as residence, although by 1897 it had become a private hospital. The ladies of the Alexandra Club had been here since 1916. Now offices and a bank, from 1987.

121-131 Grand Hyatt Hotel 34 levels, Peddle Thorpe and Learmonth, Architects 1986.

115-119. Austral Buildings (1890) Designed by Nahum Barnet, architect of the Shop of Shops building further down the hill. Its extravagantly fruity Edwardian facade could have been happily inserted into London's Victoria district. It seems to prove what wanton virtuosity Collins Street can take, providing that human scale is respected.

118

120 Collins Street Daryl Jackson Pty Ltd with Hassell Architects Pty Ltd. 39 storey permit, increased later to 51 stories. In 1982 the site sold for \$5 million. In 1986 it sold for \$32 million (with a permit). Note: the garden plaza and Jackson's signature diagonal slash plan.

107, Francis House (1926-27) Designed by the architect Blackett Forster, it received the 1928 Medal for Street Architecture from the Royal Victorian Institute of Architects. Henry Francis, Chemists were the occupiers for many years. The facade and shopfront are intact.

101, Denton Corker Marshall Pty Ltd, Architects (1986-9). 60 levels and bulked out by a greedy owner. DCM's design for the entry and foyer was rejected and the present Neo-classical entry and foyer are by Johnson Burgee Architects of New York (1990). The garden plaza and entry columns are in Tuscan granite.

This was the site of Melbourne Mansions, Walter Butler, 1904-6, Art Nouveau-influenced, the earliest flats in Melbourne, though not self-contained but rather like a private hotel, or serviced apartments on the English or American models, it was occupied by many pastoral families. The earliest building in Victoria consisting only of self-contained two flats is the Canterbury, 236 Canterbury Road, East St Kilda, built in mid-1914. It was demolished and replaced by the plain CRA Building, Bernard Evans & Partners, the highest tower in Melbourne, demolished in 1985.

100, Gilbert Court (1954-55). John La Gerche. The first Australian commercial building to express International Modernism and the first glass curtain wall in Australia.

90-98. A Lustig and Moar development of 20 stories.

96-98 (1879). A pair of houses. Little is known of their history.

86, 88 & 88a (1872-3). A pair of houses, surviving fragment from a terrace of three designed by James Gall, the first owner being another doctor, overlander Robert Martin. Ground level is an imaginary reconstruction.

No 82. Demolished by the then owners of the site, the Nauru Phosphate Royalties Trust. The splendid Victorian, Oggs Chemists (formerly No 76) interior decorations and fittings, unaltered for over a hundred years is said to be held in storage. The elaborate arched cast-iron street canopy was rescued from demolition by the late Robin Boyd and now adorns the entrance to University House at the University of Melbourne.

72-74 Le Louvre (1855) From Dr Berigny in 1855 onwards, this couth little building has been occupied by a series of doctors. Its neo-Classical stucco facade is of the kind, not as rare in Melbourne as one might suppose, which has been transposed from the London of the same period almost without alteration. In 1927 the delicate copper-faced shopfront was inserted. How much the less would the character of Melbourne be without this modest jewel? It is owned by the present occupier.

70 Until 1910 the building, whose designer is unknown, was occupied by doctors as both residence and consulting rooms. Since 1959 it contained a banking chamber.

60 Nauru House. Perrott, Timlock Lyon & Kesa were architects for this poorly designed and supervised, intrusive building. A major renovation including the atrium and podium, which would fill the tooth-gaps to Collins Street.

50, 52 and 54 Melville House (1880-81). Its first owner was Dr W R Ray of the Melbourne Homoeopathic Hospital.

Collins Place (twin towers), 45 Collins Street. Harry Cobb of I.M. Pei & Associates, New York and Bates Smart & McCutcheon (1970-80). The space frame and the atrium are both the first in Melbourne.

36 The Melbourne Club. (1858-59). A design by Leonard Terry, obviously influenced by Sir Charles Barry's Travellers' Club (1829) and Reform Club in Pall Mall, London (1837), themselves derived from the Palazzo Farnese in Rome.

The flat Italian Renaissance facade carried out in stucco, is an example of superb fenestration and shows Regency influence in the perfection and proportion of the mouldings. The building is set back from the street above an area, bridged by the entrance, which is emphasised by a handsome pair of cast-iron standards with square tapered glass lanterns.¹

It incorporated Melbourne's most advanced systems of ventilation, sewerage, water gas and kitchen facilities, and in April 1859, the *Australian Builders Railway Chronicle* described it as 'one of the largest and most ornate buildings at present in Melbourne.

¹ (*Early Melbourne Architecture*). (*Early Melbourne Architecture*).

In 1883 it was enlarged by the purchase of adjoining land to accommodate the present dining room (42 x 13 m), and to the rear, a secluded, indeed unique, garden with two magnificent plane trees, enclosed by high brick walls. Whilst in perfect duplication of the previous style, the extension with its bay window, so uncharacteristic of Melbourne, alters the proportions of the facade to diminish their resemblance to Barry, and his Renaissance forbears. There can hardly be a building in Melbourne more secure from demolition.

20, Former Coates Building (1957-). Another glass curtain-wall by John la Gerche.

18, Collins Place (1973-1981) Designed in detail by I M Pei of New York, architect selected by the major owners AMP Insurance. Local drafting by Bates Smart and McCutcheon. Melbourne's first 50 storey monster. It required the demolition of several old Collins Street buildings including the Ress-Oriental Hotel.

With one stroke, all that we knew as Collins Street was no more; the human scale, special charm, elegance and fine detail of this subtle and precious precinct of Melbourne was shattered. Introduced are the bleakness, blustery high winds, gigantic population densities, overwhelming scale and visually brash bombast, inevitable with a high rise monster of these proportions. It was not the last.

16 Collins Street, Chanonry, (1914).

10-12 Collins Street, Victor Horsley Chambers (1922-23). The architect was W A M Blackett. It has long comprised medical and dental surgeries.

8 Collins Street, Portland House (1872-73) The third floor is a later addition. Although the architect is not known, this must be one of the most enchanting and human scale facades in the city.

4-6 Collins Street, Anzac House (1938-39) Built as professional rooms, it was designed by architect S T Parkes of Oakley and Parkes, and is owned by the R.S.L. Its carefully detailed facade is of Hawksbury River (NSW) sandstone, although modern, still recalls a Renaissance palazzo influence.

2 Collins Street, Alcaston House (1928-29). Designed by A & K Henderson, designers of the T & G, former National Australia Bank Head Office, and Lyric House. It was actually built as flats, whose occupants have been physicians, dentists, merchants, graziers and in 1939, Sir Daryl Lindsay director of the National Gallery of Victoria and his wife, the writer Joan Lindsay, author of *Picnic at Hanging Rock*.

9 Collins Street, Grosvenor Chambers (1887). Designed by Oakden, Addison and Kemp, its first owner was C S Paterson, founder of the firm of decorators responsible for important interiors such as Parliament House Library and Melba Hall. During the 1890s it was let as artists' studios, its best known tenant being Tom Roberts. Its florid, slightly mannered Boom period facade wittily echoes the deep arcading of the Treasury, in what had become an inimitably Melbourne manner.

5-7 Collins Street (1884). Designed by Lloyd Tayler, who in 1886 added stables at the rear, it has long been occupied by the medical profession.

61 Spring Street (1877). Originally a private house. The resplendent two-storied facade breaks into bays on the Spring Street front with a two-storied pedimented entrance porch between.²

1 Collins Street, (1991-92) Denton Corker Marshall with Robert Peck-YFHK, architects. Well-designed in relation to the existing architectural context. Unfortunately only the front room of the purpose-built artists' studios at 3, 5, 7 and 9 Collins Street were retained.

New Treasury Building, Spring Street (185 - 1862)

This handsome building designed by J.J. Clark (a draftsman, aged 19) was completed in 1862 and the terraces and steps a few years later. Influenced by Italian Renaissance it is superb in mass, in fenestration, and its material of Bacchus Marsh freestone, which has become more beautiful with the mellowing of age. The main facade, deeply arcaded in the central portion, rises from the top of Collins Street flaunting groups of high-branched cast-iron lamp standards from its terraced approaches. (*Early Melbourne Architecture*).

It is faced in Bacchus Marsh freestone. Clarke's design derives from the Ashmolean Museum at Oxford by C R Cockerell (1841-45) and (through that) from Sansovini's Villa Garzoni and the Biblioteca San Marco, Venice (1537-). Arguably the finest nineteenth century piece of architecture in Australia, even this building would no longer exist but for pressure from the National Trust and others to prevent demolition during the sixties. It magnificently encloses the eastern vista upwards from Swanston Street, giving to Collins Street the effect of a long and great square, not unlike that of St Wenceslas in Prague.

Views to:

Parliament House, Spring Street, East Melbourne Peter Kerr and John G Knight. Architects. (1856-62, partially completed 1930). Derived from Leeds Town Hall.

St Patrick's Roman Catholic Cathedral, 5 Gisborne Street, East Melbourne (1858-99) William Wardell. Spires and altar west portal (1936-39). W P Conolley & F. W. Vanheems.

State Government Offices, Treasury Place, East Melbourne. Yuncken, Freeman Architects Pty Ltd. (1970)

² *Early Melbourne Architecture*

MELBOURNE: SETTLEMENT TO GOLD: PART 2

Week 28

Terms: Colonial Architect, Italianate, Picturesque Gothic, Public Works Department, Melbourne Building Act and Coffee Palace.

Pre-Gold Rush

Woodbine, Port Fairy (1846). Tasmanian influence: Regency. Rare in Melbourne)

Robert Russell

***St James Anglican Old Cathedral**, 419-435 King Street, cnr Batman Street, originally corner Bourke & William Streets (1839 - 51), with later changes by **Charles Laing**. It is in Frances Greenway's Regency style, but with an unsatisfactory cupola, not his spire. It was relocated 1913.

Plan of Melbourne (1837) for Robert Hoddle. Governor Richard Bourke inspected it on 4 March 1837.

Picturesque Gothic

Not Gothic Revival (1840s, 50s)

Henry Ginn

Undergardener's Cottage, H Gate, Royal Botanic Gardens, Alexander Avenue (1850). Clerk of Works, Port Phillip 1846-51, Colonial Architect, Victoria 1851-3. Rare surviving Ginn design in Melbourne. Occupied Von Mueller, etc. until 1854.

* **Samuel Jackson**

St. Francis' Church, Lonsdale Street, cnr. Elizabeth Street. (1841-5). Oldest building in city. Oldest Catholic church in Victoria.

* **Charles Laing**

St. Peters Church of England (now Anglican), Eastern Hill_(1846).

John Gill

The Hawthorns and stables, Hawthorn (1852), (?).

* Banyule, Buckingham Drive, Banyule (1846,etc) (Gill?)

Glenfern, Caulfield, 1857.

Row Cottages, South Melbourne.

Melbourne Building Act, 1850

Extent of the Act: the CBD and Newtown (Fitzroy). It prohibited projections, and required parapets on boundaries.

Italianate, 1848-80

Usually asymmetrical, picturesque composition, Renaissance (or Italian vernacular) decorative elements, eg: particularly bracketed eaves, canted bay windows, tower, render, astylar, hip roof at low pitch.

Toorak House, 1848-51, Samuel Jackson.

The earliest, and influential, since it was used as Government House.

* **Bishopscourt**, Clarendon Street, East Melbourne. (1849-53) Robert Russell with Newsome & Blackburn.

Bontharambo, Wangaratta, 1858.

Ivanhoe House (now Sherwood House, Ivanhoe Grammar School), The Ridgeway, Ivanhoe, Blackburn, 1864.

Lathamstowe and the **Ozone Hotel**, Queenscliff.

Italianate villas, and **terraces**.

Sometimes very simple, when picturesque composition was not possible, so then symmetrical.

Renaissance Revival, 1850-80

John Gill

Baptist Church, 170-4 Collins Street, 1845.

Now entirely demolished and replaced by the present Reed and Barnes building.

Former **Goldsborough Mort Wool Store**, 514-8 Bourke Street, cnr William Street, 1862.

The largest wool store in Melbourne, headquarters of the Goldsborough Mort empire.

* **Royal Terrace**, Nicholson Street, cnr Gertrude Street, 1854-6.

English provincial influence, but no large estates, so short terraces were typical here, built in stages, even over 20 years, with a unified parquet.

Terraced Houses

An uniquely Melbourne type, with façade parapet, party walls, and set back.

Glass Terrace, Gertrude Street, Fitzroy (c1852)

Hotels

Former Devonshire Arms, Fitzroy Street, Fitzroy (1843)

Former Oddfellows Hotel, 35-39 Little Lonsdale Street (1849-50, 1853)

Former **Black Eagle Hotel**, 42-44 Lonsdale Street, 1850 & 1853.

It is said that **Redmond Barry** wrote a weekly article on architecture for the *Argus* newspaper, but I can find no evidence of this.

Public Buildings

The Public Works Department. Founded 1856.

Peter Kerr & John Knight

* **Parliament House, Spring Street** (1856-62).

Completed 1930. Derived from Leeds Town Hall (1853-9).

Immigration Museum (former Customs House), Flinders Street (1856-8). Completed.

Later: Knight, Kemp & Kerr, then, John James Clarke (1873-6).

John James Clarke

Numerous public buildings in Victoria: courthouses, police stations, mental asylums, prisons. In 1878, survived the Black Wednesday dismissals. In 1881 moved to Sydney, then became Queensland Colonial Architect. Never qualified as an architect.

* **Treasury Building, Spring Street** (1857-62). Designed whilst a draftsman, aged 19. Derived from Ashmolean Museum, Oxford (1841-5), C R Cockerell. Built of Bacchus Marsh freestone.

(**Royal Mint, William Street** (1871-2). Derived from Palazzo Vidoni-Caffarelli, Rome (c1515-20), Raphael).

(**Titles Office, Queen Street** (1874-39))

(**Government Offices, 2 Treasury Place**, 1859-1873)

Leonard Terry

Arrived Melbourne 1853. Anglican Diocesan architect until his death in 1887. Practised alone 1853-74.

(Lazar, 234 - 44 King Street, cnr Lonsdale Street (1854). A Roman palazzo, in Melbourne bluestone, as a warehouse).

(Seabrooke House, 573-7 Lonsdale Street, 1858).

* **Melbourne Club, 36 Collins Street (1858-9).** Derived from Sir Charles Barry's Travellers Club (1829) and Reform Club (1837), Pall Mall, London.

* **Former Grain Store Tavern, 46-52 King Street (1859).**

Former Commercial Bank, 171 Smith Street, cnr Moor Street, Fitzroy (1872-3).

Melbourne Underground nightclub (former Zanders No 3 warehouse, then Doyles Freestore), 22-24 King Street (1854 & 1872-73).

Terry & Oakden (1874-87).

Percy Oakden: Methodist, polychromatic brick churches. Terry and Oakden, *What to Build and How to Built it.* 1885.

Charcoal Lane Restaurant (former Aboriginal Health Service), 136 Gertrude Street, former bank, 1879. Renaissance.

Former E S & A Bank, 403-405, Mt Alexander Road, Ascot Vale, 1884. Gothic.

Lloyd Tayler

Portland House, 8-10 Collins Street (1872-3). Baroque. Doctor's residence and surgery.

Australian Club, 100-110 William Street (1879, 84 & 93). The grandest and most intact gentlemen's club in Australia, with splendid interiors and later additions.

* **Former Commercial Bank, 333 Collins Street (1891-3).** Its lobby interior and façade portal survives, altered in: 1939, 1973 and 1988 - 90. It is derived from San Lorenzo, Turin (1668-87), by Guarino Guarini, with the spatial complexity of an 8-cornered star dome.

New Church Temple, 2 Morrison Place, East Melbourne (1872-3). Early English Gothic.

St Mary's Anglican Church, North Melbourne

St Mary Star of the Sea, West Melbourne, Roman Catholic. Largest parish church in Australia. English Decorated Gothic. **Edgar Henderson** 1891. In 1896, with the walls still incomplete, Henderson left Victoria and was replaced by **Phillip Kennedy** who made a number of alterations to Henderson's design, designed the roof and interior. It is random

coursed sandstone on a bluestone plinth over brick, with limestone dressings, colonnetes at openings are red Aberdeen granite, length 54 m and height 23 m.

Charles Webb

- * Mac's Hotel, 34-36 Franklin Street (1853), with brother James. Melbourne city's oldest continuously licensed hotel, built by James MacMillan, and with its original name. Its subtle baroque façade in Melbourne basalt, with a firemark, both concealed by the C20 verandah. A stagecoach terminus for Cobb & Co, founded that year by 23-year-old Freeman Cobb.
- * Melbourne Grammar School, Domain Road, cnr St Kilda Road, South Yarra. (1856 & 1886), with Lloyd Tayler. Basalt Collegiate Gothic, with straight lintels.

Church of Christ, 327 Swanston Street (1863) Built as the John Knox Free and Protestant Church of Australia (Presbyterian). From 1881, Church of Christ.

- * Royal Arcade, Bourke Street. (1869). Additions 1901, Hyndman & Bates. Melbourne's earliest surviving arcade.
- Loretto Mandeville Hall, 10 Mandeville Crescent, Toorak (1878). Former house. Baroque. Earliest complete decorative interior design scheme in Melbourne. Imported from Waring & Gillow, London.
- * Former South Melbourne (Emerald Hill) Town Hall, Bank Street, South Melbourne (1879-80). Mannerist. Michelangelo influence.
- * Tasma Terrace (former Parliament Place), Parliament Place (1878 & 1887). Includes reconstructed drawing room interior.
- * Windsor (former Grand) Hotel, 115 Spring Street (1883-4, & 1888) Temperance Hotel (Coffee Palace) 1886 - 1920. Altered 1922-3. Bourke Street corner addition, Norris & Partners (1961). Restored.

Coffee Palaces & Boom Hotels

George Hotel, Lydiard Street, Ballarat

Former Aberdeen, St Georges Road, North Fitzroy (1888)

Victoria Hotel, Beaconsfield Parade, cnr. Kerford Road, Albert Park

arch 5124 ARCHITECTURAL HISTORY 2 MELBOURNE GOLD TO BOOM

Week 29

Terms: Boom, Polychrome.

Joseph Reed (1822-90)

Arrived Melbourne, 1852. Appointed architect to University of Melbourne, 1854. Practised alone until 1861. In 2002, Bates Smart Architects which has evolved through various name-changes from the firm Reed founded in 1852, celebrated its 150th anniversary. It is the oldest firm of architects in Australia and one of the oldest in the world.

- * State Library (former Melbourne Public Library), 302-304 Swanston Street. 1854. Competition winning design. Museum incorporated 1862. Domed reading room added 1913: Bates, Peebles & Smart. Malmsbury basalt. Central pavilion (1854-56). Malmsbury basalt base, Kangaroo Point, Tasmania sandstone. Portico (1870). Spring Bay, Tasmanian sandstone, south corner (1899): Footscray basalt, Stawell sandstone. Northwest corner (1939-40) similar.

(Sacred Heart Church, St. Kilda)

(Geelong Town Hall, 1855)

- * Wesley Church, (former Methodist, now Uniting), Manse and Sunday School, 124-148 Lonsdale Street. (1857-8). Gothic controversial for a Protestant church. Footscray basalt Tasmanian sandstone.

Royal Society, 9 Victoria Street (1859). Additions by Reed & Barnes (1867-9 and 1880). Possibly derived from

- * Bank of New South Wales head office, formerly Collins Street, relocated to front Old Commerce, University of Melbourne (1858-9). Oldest bank head office in Victoria. (Influenced by Sansovino's Library of St Mark, Venice, 1537-54).

House, 157 Hotham Street, East Melbourne (1861). Gothic. For Clement Hodgkinson, Land Surveyor.

Reed & Barnes (1862-83)

Baptist Church, 170-174 Collins Street (1861-62). Portico added, enlarged.

Reed travels in Europe, influenced by G.E. Street (1824-81), also J.P. Seddon, W. Butterfield and Northern Italian Medieval.

- * Melbourne Town Hall, Swanston Street, cnr. Collins Street (1867-70 and 1880s portico). Prototype for other town halls. Late Renaissance, French Second Empire roof: mansard, dormers, vents, cast-iron balustrade. (Same year (demolished): Menzies Hotel, Eastern Market and Bijou Theatre). 1927: Stephenson and Meldrum, remodelling of interior after 1925 fire.

- * Trades Hall, Lygon Street, cnr. Victoria Street, Carlton (1873. Additions: 1882, 1888, 1890, 1922). Temple of labour, comparable to Melbourne Public Library, but rendered brick.

St. Jude's Anglican Church, Lygon Street, Carlton (1866-7). First Polychrome Gothic building, influence of Italy and Street.

* St Michael's (former Independent) Church (1867). Competition winner. Client: Sir Frederick Sargood, lay leader of church. Polychrome Romanesque brick. Said to be 'Lombardic'.

* Rippon Lea, Hotham Street, Elsternwick (1863 and additions). House for Sargood. Also polychromatic Romanesque. Very influential. Initiated polychrome brick domestic style.

* **Polychrome brick houses**

From 1870s

eg. Immaculate Conception Manse, Burwood Road, Hawthorn. (not Reed & Barnes) Scots Church, 140-154 Collins Street, cnr. 77-79 Russell Street (1873-74) Barrabool sandstone and Oamaru New Zealand limestone dressings. Melbourne basalt base. Transitional EE/Dec.

(Faraday Street Primary School, Carlton North, No. 112 (1876) David Mitchell Builder. Competition winner).

Ormond College, University of Melbourne (1879). Barabol Hills sandstone. Also Wilson Hall (1878, demolished).

(Toorak Presbyterian (Uniting) Church, 1875).

Former Bank of Australasia, 394 Collins Street (1875-76) Oamaru limestone from New Zealand, over Malmsbury basalt. Upper three stories were added 1929-31, **A & K Henderson**. Also several other branches 1874 – 78.

* **Royal Exhibition Building, Victoria Parade, 1879-80.**

Competition winner for the Melbourne International Exhibition 1880, then 1888, which covered Carlton Gardens. The Western Annexe was the State Parliament from 1901-27. David Mitchell was the builder.



Ted Bailleau awards an honorary doctorate to Hugh O'Neill, seated behind the mace, at the Royal Exhibition Building.

St. Paul's Anglican Cathedral (1880-91). Honorary completion.

Reed, Henderson & Smart (1883 - 90)

Francis Smart and Anketel Henderson. Barnes retired 1887

Convent of Mercy Chapel, Nicholson Street, Carlton. (1887-90)

University of Melbourne buildings (1884 – 1904)

Reed, Smart & Tappin (1890-1907)

William Tappin

Sacred Heart, St Kilda, 1891.

Metropolitan Gas Company, Flinders Street (1892 - 93) Designed to relate to St. Paul's (1883 – 90), Chapter House and Diocesan Offices, adjacent.

(?) Council of Adult Education (former Mutual Store) 256 Flinders Street (1891)

* (?) K.C. Parksafe carpark (former Ball and Welch Department Store), 170 Flinders Street (1899). Additional floors added, gutted.

Sacred Heart Roman Catholic Church, 192 Rathdowne Street, Carlton (1897)

Reed, Smart and Tappin became Bates, Peebles & Smart, which became Bates Smart & McCutcheon (qv). As BatesSmart Architects, it is the reputedly the oldest firm of architects in Australia.

William Wardell (1823-99).³

Born London. Friend of Pugin, Gothic Revivalist. Designed 6 London churches. Austere, scholarly, conservative. Catholic convert, he brought **Gothic Revival** direct to Melbourne.

He emigrated to Melbourne in 1858 with **J B Denny**, a former Pugin employee. He was appointed Inspecting Clerk of Public Works, and became Chief Architect, Public Works Department of Victoria. He was allowed private practice, but this became very extensive, and therefore often anonymous. From 1859-78, he was responsible for many public buildings: courthouses, police stations, residences, gaols, mental asylums. Usually Renaissance Revival, or Italianate.

* **St Patrick's Roman Catholic Cathedral, 5 Gisborne Street, East Melbourne, 1858-97.**

The spires are 27 m higher than Wardell's design and altered west portal (1937-9) are by W P Conolly and E W Vanheems and a new pink marble high altar, designed by Arthur Andronas, of Falkinger & Andronas is located under the crossing. Otherwise, every detail is designed by Wardell. It is one of the greatest Gothic Revival churches in the world. It is Footscray basalt, dressings of Kangaroo Point, Tasmania sandstone, and the spires and entrance of Hawksbury sandstone, from Woodbyne, NSW.

³ Peg Stone, who commissioned a house from Robin Boyd in 1953, is his great granddaughter.

St John's Anglican Church Toorak, 510 Toorak Road, cnr Orrong Road, Toorak, 1860-62 & 1865.

His only Anglican church. It has a massive tower and spire (1875) to Wardell's design, and very low nave, as an unusual space and light effect., with a cloister.

St Mary's Roman Catholic Cathedral, Sydney, 1865-.

St John's First Church, Hoddle Street, cnr Victoria Parade, East Melbourne, 1865.

Rare Wardell in polychromatic brick.

St Ignatius Roman Catholic Church, 290 Church Street, Richmond, 1867-94 and spire 1927.

St Mary's Roman Catholic Church, East St. Kilda, c1897, with a decorated chancel.

Former **Cliveden**, Wellington Parade, cnr Clarendon Street, 1880s, demolished.

The Hilton Hotel site, some elements located in the Hilton Dining Room.

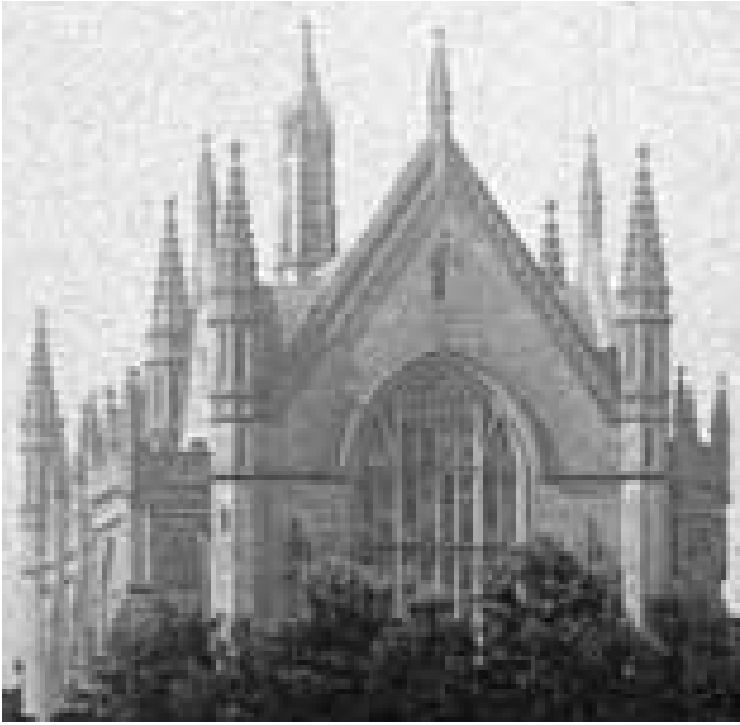
- * **ANZ Gothic Bank**, former English Scottish and Australian Bank Head Office and General Manager's Residence on the first and second floors, 384-90 Collins Street, cnr Queen Street. 1883-87.

One of the finest secular Gothic Revival interiors in the world. Lyn & Cottier supplied the residence interiors. Bank chamber has stencilling, gilding, cast iron columns with bronze vegetable capitals, with multi-cusped brackets and fine Minton tiled floor. Venetian Gothic elements to facade. Malmsbury basalt. Pymount Hawksbury sandstone.

Other E.S. & A. Banks followed: Box Hill, Brighton, Cheltenham, Camberwell, Richmond Swan Street, Richmond Bridge Road, South Melbourne, Williamstown. Including others by Terry & Oakden, there were a total of ten Gothic banks in Melbourne.

- * Government House, St Kilda Road (1872-6) With J.J. Clarke and Peter Kerr of the PWD. Italianate villa, derived from Queen Victoria's residence Osborne House, Isle of Wight, England. (1845-51) designed by Thomas Cubitt under the direction of Prince Albert. Very influential. Extremely lavish, yet plain. Rendered brick, later painted.

- * Werribee Park, Werribee (1874-6) Possibly designed by Wardell. Sandstone, Baroque symmetrical composition for Chirnside family.



Wilson Hall, University of Melbourne



Wilson Hall, University of Melbourne



Wilson Hall, University of Melbourne

**Davidson & Henderson.
Other Western District Homesteads.**

Barwon Park, Winchelsea (1869).

Narrapumelap, Wycliffe (1873-8)

Smith & Johnson (Arthur Ebdon Johnson). Public Buildings.

* Former General Post Office, Elizabeth Street, cnr. Bourke Street (1859-67). Influenced by Library of St. Mark, Venice, with French Second Empire top storey later. Level 3 and tower (1885-90) Quarry Bay, Tasmania sandstone. Footscray basalt. North bay (1906-08) Stawall sandstone.

* Supreme Court, William Street, cnr Lonsdale Street (1874-84). Designed with J.J. Clarke and Peter Kerr of PWD. Influenced for political reasons by the Four Courts, Dublin (1743-1802), James Gandon; rather than G.E. Street's Royal Courts of Justice in London (1874-82), contemporary. Level 1: Okehampton, Tasmania sandstone; level 2: Spring Bay, Tasmania sandstone.

Melbourne Athenaeum, 184-191 Collins Street (1885-6). Founded here 1841, earliest public institution of any kind in Victoria. Name changed from Mechanics' Institute in 1871. One of numerous across the state, to educate working people over school leaving age.

Eastern Hill Fire Station, Victoria Parade cnr. Gisborne Street. (1892-3) Earliest MFB station. Formerly independent brigades owned by insurance companies. Later fire stations: 1899-1929 Oakden & Ballantyne, from 1930 Seabrooke and Fildes.

George R Johnson. Municipal Buildings.

(Old Colonialists' Homes, Rushall Crescent, North Fitzroy, 1870)

Victorian Crafts Centre, former Metropolitan Meat Market, Blackwood Street, cnr. Courtney Street, North Melbourne (1874).

* Arts House (former North Melbourne Town Hall and Former Hotham Town Hall), Errol Street, cnr. Queensbury Street, North Melbourne (1875-6)

Former Collingwood Town Hall, Hoddle Street (1885-90)

Former Fitzroy Town Hall, Napier Street, cnr. Moor Street (1887-90)

Former Northcote Town Hall, High Street, cnr Westbourne Grove (1888)

Crouch & Wilson

Methodist churches. Polychromatic brick.

Chinese Mission Church, 196 Little Lonsdale Street (1872).

Henry Robert Bastow (1839–1920)

Born Dorchester, studied architecture with Thomas Hardy under John Hicks in Dorchester, Dorset. A leading Plymouth Brethren member, he continued a correspondence with Thomas Hardy on personal and religious matters.⁴

William Butterfield, London (1814-1900)

St Paul's Cathedral, Chapter House & Diocesan Offices, 1880.

Supervised by Oakden & Terry (1880-88) and Joseph Reed (1888-91). Spires (1931). Barrabool Hills and Waurn Ponds sandstone, on bluestone base; Blackwood furniture designed by Butterfield; Clayton & Bell glass, complete. Earlier Butterfield: All Saints Margaret Street, London (1849-59) and Keeble College, Oxford (1868-82). Stone: refer Joseph Reed.

John Augustus Bernard Koch (1845-1928).

A rare Prussian, rather than Italian or French Renaissance, architectural language. Compare: buildings by **Vahland and Getzschmann** in Bendigo.

⁴ *Wikipedia*, accessed 9 October 2010, Ray Martin, *Thomas Hardy Remembered*, and Private Archive of Edwin Cross, London SE18; **Tom Roberts** (1856-1931), artist and my great uncle, five years older than Bastow, was also born in Dorchester, where his parents were newspaper editors. After the sudden death of his father, Roberts immigrated with his mother to Australia in 1869, to Collingwood. Also refer: **Peterson Chronology, 1856**.

Freisia (Oxford), 21 Isabella Grove, Hawthorn, (1881)

Record Chambers, 479-481 Collins Street (1874), Hawksbury sandstone, over Melbourne basalt.

Comme Kitchen Restaurant (former Mietta's, former Annabelles, former German Club, Alfred Place (1886).

German Lutheran Vicarage, Parliament Place, (1890)

* Labassa, Manor Grove, Caulfield, (1889-91)

Prince Alfred Hotel, Church Street, cnr. Prince Patrick Street, Richmond, (1899).

Other shops and houses in Hawthorn and Richmond.

John Beswicke (1847-1925). Municipal Buildings and mansions.

Derriweit Heights, Macedon, 1873 & 1893, destroyed 1983.

Houses: 1, 5, Lexington 7, 9, 11, 13, 15, 16, 28 (now 10 Laurel Court), Rotha 29 (his own house), 31, 35 & 61 Harcourt Street, Hawthorn, 1873-1900.

Talania, Harcourt Street, cnr Auburn Road, Hawthorn, 1900.

Wesleyan Church, Burwood Road, Hawthorn, 1880.

Bendigonia, 25 Queens Road, Melbourne, 1883.

Presbyterian Church, Alma Road, cnr Barkly Street, St Kilda, 1883.

Brighton Town Hall, Savings Bank & Courthouse, Wilson Street, cnr Carpenter Street, 1884.

Essendon Town Hall, Courthouse & Library, 1885.

Malvern Town Hall, Offices, Courthouse & Library, Malvern, 1885.

Wesleyan Church, Camberwell Road, Camberwell, 1885.

Hawthorn Town Hall, Post Office & Police Residence, Burwood Road, Hawthorn, 1887.

Rose Hotel and shop, Napier Street, cnr Leicester Street, Fitzroy, 1885.

Houses: 1 (cnr Davey Street), La Verna, 39, Faybrook (cnr Brougham Place), Sackville Street, Kew, 1886-1906.

Australian Building, Elizabeth Street, cnr Flinders Lane, Melbourne, 1888, with Oakden, Addison & Kemp (demolished).

12-stories, load-bearing construction.

2-storey shops, 111-121 Auburn Road, Hawthorn, 1888-89.

3-storey shops, 144-148 Auburn Road, Hawthorn, 1889.

Cullymont, 4 Selwyn Street, Canterbury, 1889.

Eyrecourt, 2 Molesworth Street, Canterbury, 1889.

Dandenong Town Hall, Lonsdale Street, Dandenong, 1889-90

Houses: 5, 7, and Glucksberg, 9 Yarra Steet, Hawthorn, 1890.

3-storey shops, 132-142 Auburn Road, Hawthorn, 1891.

Tour Mont (now Fintona Girls School), 79 Balwyn Road, Balwyn, 1891.

Colonial Bank, cnr Queens Parade & Brunswick Street, North Fitzroy, 1901.

236-252 Brunswick Street, Fitzroy, 1906.

Glen Picture Theatre, Glenferrie Road, Glenferrie, 1915.

Many other houses in Hawthorn, Kew, Camberwell, Carlton, Fitzroy, Parkville, St Kilda, St Kilda and Queens Roads; and shops in Hawthorn, Richmond and St Kilda.

William Pitt

* **Princess' Theatre, 163-181 Spring Street, 1887.**

French Second Empire pavilion sequence with picturesque roofscape: dormers, vents, corona with trumpeting angels. Interiors: stair, ceilings, leadlight, opening roof.

Federal Hotel, Collins Street, cnr King Street, 1888. Demolished.

St Kilda Town Hall, Brighton Road, cnr Carlisle Street, St Kilda.

Former Stock Exchange, 380 Collins Street, 1888-91.

Its vaulted ceiling is entirely of stone, which is very rare in Australia. Its façade is: Hawksbury sandstone, Pyrmont, NSW; columns: red marble Languedoc France: Exchange Hall (Cathedral Room): Mount Summers and Oamaru, with a New Zealand limestone vaulted ceiling.

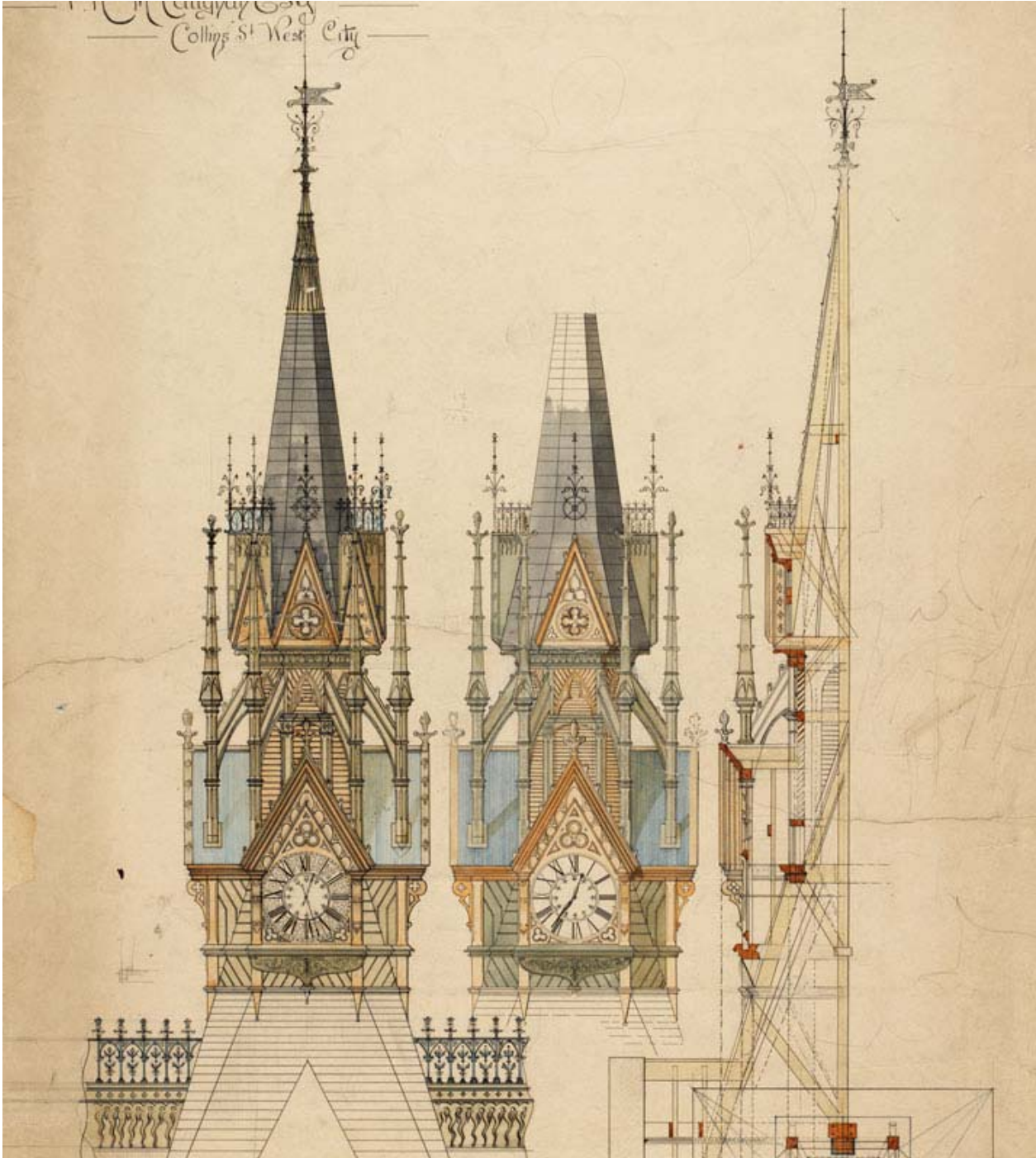
Safe Deposit Building, 88-92 Queen Street, 1890, next to the Gothic Bank.

* **The Rialto, 497-503 Collins Street, 1890-99.**

Early evidence of new Queen Anne style, with a Norman Shaw () influence. Pink Gabo Island, Victorian granite columns and Melbourne basalt.

The Olderfleet, 471-477 Collins Street, 1890-99.

Derived City of London Guildhall.



Olderfleet Building, William Pitt, detail drawing of fleche, 1890.

Twentyman & Askew. David Askew

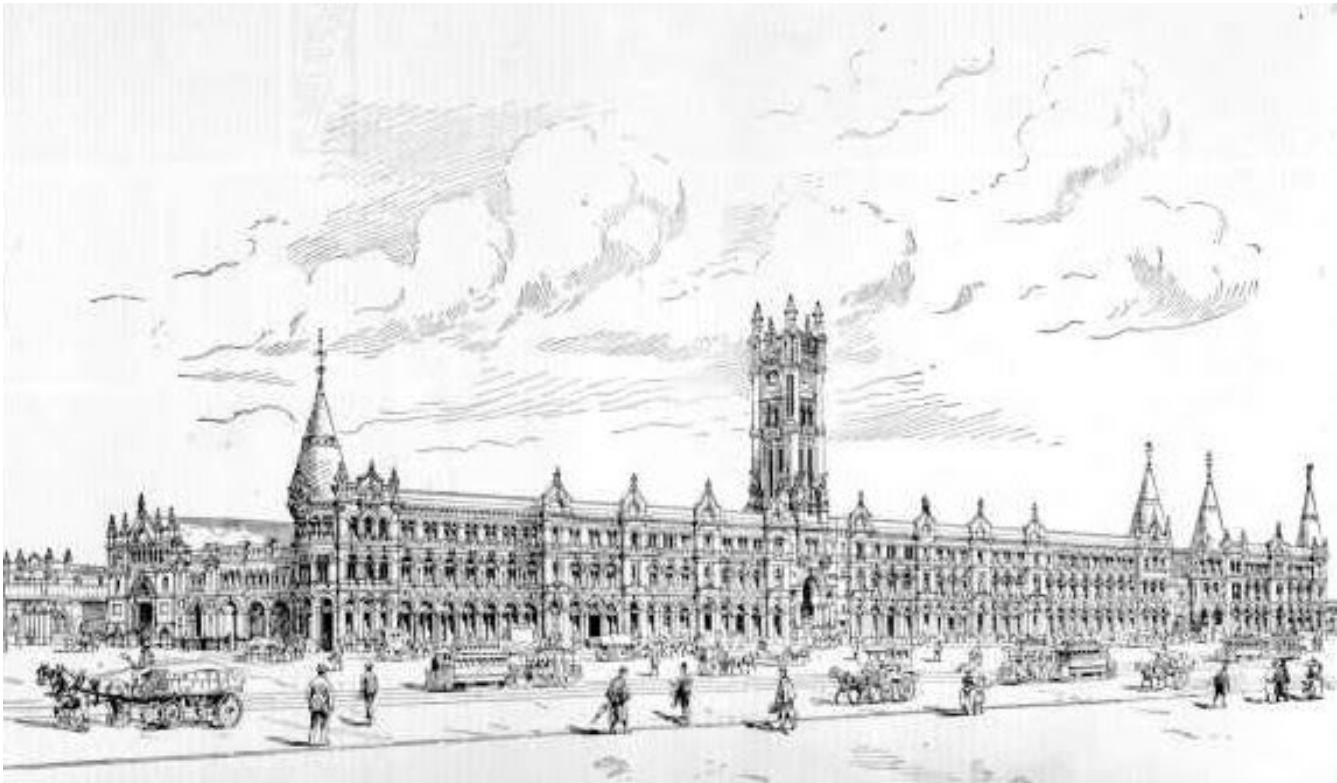
* **The Block Arcade, 280-286 Collins Street, 1891-93 and Elizabeth Street, 1891- 93.**

Grey Harcourt granite base.

Melbourne Fish Market, 1890, demolished 1956. Now Northbank Place. Architect?









Melbourne Fish Market during demolition, Mark Strizic..

A & K Henderson (c1875-1940)

Former Bank of Australasia, 394 Collins Street (1875-76)

Alcaston House, 2 Collins Street (1928-29).

Howey House (former Lyric House), 250 Collins Street (1930-31)

T & G Building.

Former National Australia Bank Head Office, 231 Collins Street.

Kingsley Henderson died in 1942. Robin Boyd (qv, for Alexandra Parade building) worked for them about then.

Henderson & Lodge Pty Ltd, 1970-, with Keith Lodge.

John Harry Grainger (30.11.1854-1917), architect and civil engineer.

Swing Bridge, Sale, 1879-83.

Princes Bridge, Melbourne, 1879-88.

Grainger & d'Ebro

The Princes bridge contract led to the partnership of **Grainger & d'Ebro**. **John Monash**, aged 20, worked on the bridge for the contractor.

Georges Building (George & George Ltd), former Equitable Cooperative Society, Collins Street, 1883.

Robur Tea Building, 1887-88, 28 Clarendon Street, South Melbourne.

With Nahum Barnett.

Masonic Hall, Collins Street (1886-87, demolished).

Grainger, Kennedy & Little

City of Melbourne Administration Offices, Swanston Street, c1906.

An early use of reinforced concrete frame, in association with John Monash's Reinforced Concrete Company.

St Michael's Roman Catholic Church, 456 Dryburgh Street, cnr Arden Street, North Melbourne.

And several buildings in Perth, Fremantle, Auckland, and others demolished in Melbourne.

* **Boom Style**

Late Renaissance, Baroque elements: parapets, often balustraded; stilted segmental, or round-headed windows, elaborate heavy decoration, and Mannerist devices, including: vermiculated quoins, cement castings: masks, urns, scrolls, finials. The segmental head had been developed in London by C R Cockerell in the 1850s.



Melbourne Town Hall Chambers, cnr Swanston and Little Collins Streets, demolished 1968. Photo: K.J. Halla, SLV.

Cast-iron decoration

Deluge, after the slump in quartz-mining machinery, in 1859. Local pattern-makers, patented. Victorian designs (not Regency, as Sydney), continuous patterns not panels, 3-dimensional modelling, not flat.

Angus McLean, the most prolific manufacturer developed a new column: iron pipe, concrete filled with cast zinc capital and base as collar.

**arch 4043 ARCHITECTURAL HISTORY 2
MELBOURNE: FEDERATION**

Week 30

Terms: Marseilles terracotta tiles, candle-snuffer roof, turned. Queen Anne, Federation, Edwardian.

The term 'Marvellous Melbourne,' was coined by visiting UK academic and journalist, George Augustus Sala.

Oakden, Addison & Kemp (1888-98), formerly Terry & Oakden, qv.

Percy Oakden, 1845-1917.
Cedric H Ballantyne, 1875-.
Oakden & Fox, 1873-74.
Terry & Oakden, 1874-.
M Terry, Terry's son joined, 1880.
GMH Addison, Brisbane branch, 1880.
Leonard Terry, d1884.
Terry, Oakden & Addison.
Henry Kemp (b1859, England).
Oakden, Addison & Kemp, 1887.
[Beverly] Ussher & Kemp, 1895-.
Oakden & Ballantyne, 1900-1921.
Oakden, d 1917.
Ballantyne & Hare, 1921-.
Cedric H Ballantyne, c1926-31.⁵

Henry Hardie Kemp (b.1859) Trained in England, arrived in Melbourne in 1886, aged 27.

ANZ Bank (former London Chartered Bank), 370-374 Queens Parade, Clifton Hill (1884-).
Queen Anne Revival, three-storied red brick, steep roof and dormers.

Queen's College, University of Melbourne, College Crescent, Parkville, 1887. His first work here. Collegiate Gothic, in freestone.

Grosvenor Chambers, 9 Collins Street, 1887-8. Purpose-built artists' studios. Stawell freestone, Gothic.

RMIT Building 1 (the Former Workingman's College), 124 Latrobe Street, 1888. Freestone, Gothic.

APA, or Australian Building, Elizabeth Street, cnr Flinders Lane, 1888.
12-stories of load-bearing brick. Was tallest building in Southern Hemisphere, **Oakden, Addison & Kemp**. Demolished in the 1990s.

South Australian Insurance Company, 483-5 Collins Street, (1888).
G M H Addison. Commercial Gothic.

⁵ **Oakden and Ballantyne** Architects. [Photostat copy of undated, no author typescript, with an illustrated chronology of their works & partnerships]. Held: archive boxes, 183, Black open box 4/4. Other Melbourne Architects.

Former ANZ Bank, 370 Queens Parade, Clifton Hill (1889). Red brick. Early commercial Queen Anne style, c/f the Austral Building, 1890.

Robin Dods (1868, active from 1896 -1920), Brisbane & Sydney.

Lady Lamington Nurses Home, Royal Brisbane Hospital, Herston (1896-97 & 1913).

Lyndhurst, London Road, Clayfield, Brisbane (1896).

Wairuna, Hampstead Road, Highgate Hill, Brisbane (1896-98).

Dod's Own House, Abbott Street, New Farm, Brisbane (1899, demolished; 2-storied addition: 1905).

St John's Cathedral Precinct, including: **St John's Schools** (1904), Ann Street, Brisbane (1904-12). The cathedral is by J L Pearson.

Dr Espie Dods House & Surgery, 97 Wickham Terrace, Brisbane (1906).

Mater Misericordiae Hospital, Raymond Terrace, South Brisbane (1908-10).

Bank of New South Wales, country branches in Queensland & NSW (1905-20), including: Cooma (c1914) and Dulwich Hill, Sydney (c1920).

Archbishop's Chapel at Bishopsbourne, Milton Road, Milton, Brisbane (1911).

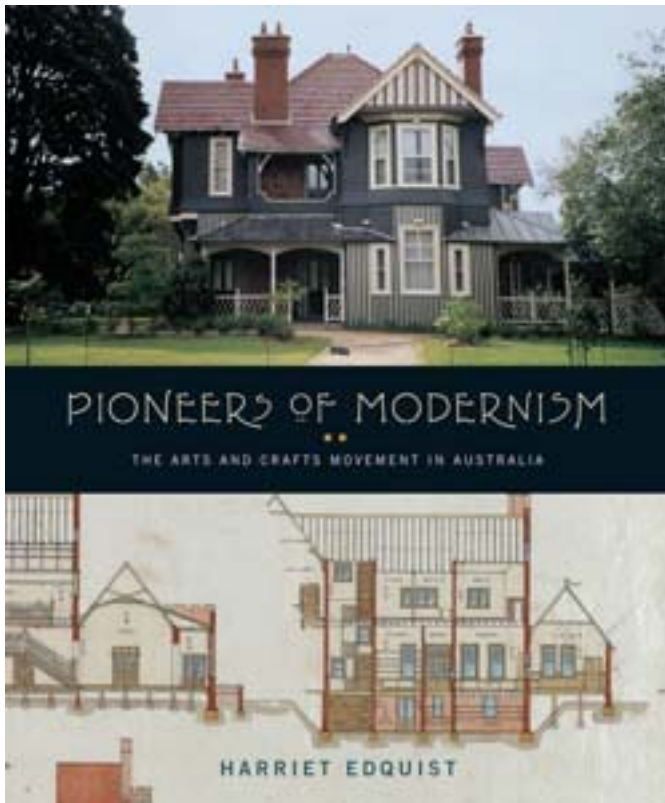
St Brigid's Church, Musgrave Road, Red Hill, Brisbane (1913-14).

Brunoy, Beecroft Road, Beecroft, Sydney (1915).

Fenton, Dod's Own House, Albert Street, Edgecliff, Sydney (1918-19).

Newcastle Club, Newcomen Street, Newcastle (1919).

Domestic Arts and Crafts



* **Domestic Federation**

Formerly known as Queen Anne. The influence of Norman Shaw, English Queen Anne and Arts and Crafts. Developed by, and best examples by, Beverley Ussher.

Characteristics: Houses smaller than Victorian (less resources); roof as dominant element (hips, steep pitch, complex forms, minor gables, dormers, attic balconies, red Marseilles pattern terracotta tiles, replaces slate), finials, cresting, corner candle- snuffer roofs and generally steeper pitch; diagonal axis; verandah fretted timber valance (replaces iron), turned posts, returns around corner; Medieval; influences: gables; Nationalist decoration: flora and fauna.

Ussher & Kemp (1899-)

St Columb's Catholic Mission (former Woodlands), 69 Woodlands Street, Strathmore (1888-9). **Beverley Ussher.** First domestic example of new Federation (Queen Anne) style, virtually invented here by Ussher.

The Gables, 15 Finch Street, East Malvern, 1902.

Merridale, 21 Finch Street, East Malvern, designed 1902, built 1904.

5 Willsmere Road, cnr Princess Street, Kew, 1905.

Characteristic domestic Federation.

Xavier Preparatory College, former Dalswaith, Studley Park Road, cnr Nolan Avenue, Kew, 1906.

House for William Gibson, founder of Foy and Gibson, department store and manufacturing drapers, with extensive internal fine craftsmanship.

Commercial Federation

Professional Chambers, 110-114 Collins Street, 1903.

Red brick offices.

202 Little Lonsdale Street, Edmund J Burke, 1889 & 1905.

Art Nouveau decoration, canted oriel window, red brick.

Oakden & Ballantyne (1899-)

Café Barrio, former Ivanhoe Fire Station, Upper Heidelberg Road, Ivanhoe (1909)

Former Hawthorn Fire Station.

Inskip & Robertson (-1900)

Former Union Bank of Australia, 165-167 Smith Street, cnr Webb Street, Fitzroy, 1889-90.



Union Bank of Australia.

Inskip & Butler (1901-18)

Church of the Holy Annunciation, Greek Orthodox Church, 186-196 Victoria Parade, cnr Lansdowne Street, East Melbourne, 1901.

The first purpose-built Greek Orthodox church in Victoria, sadly lacks domes on oriels in angles. Sadly lacks the central tower with an octagonal drum and a large onion dome, smaller onion domes to each of the four angles and the simplified entrance porch added in 1936, all changes from the original design. Note the angle **tourelles** - corbelled circular turrets.



Holy Annunciation.

Melbourne Mansions, 91-101 Collins Street, 1906, demolished.

Very early flats. Walter Butler, designer.

Studley Flats, 392-400 Toorak Road, Toorak, 1918.

Early flats, Walter Butler, designer.

Walter Butler

Amesbury House, 237-9 Domain Road, South Yarra (1921).

Georgian front, with Arts and Crafts, and tall Lutyens chimneys at rear. The porte cochere is by Harold Desbrowe Anear, 1925. Early self-contained flats.

Mission to Seamen, Spencer Street.

Queensland House, William Street.

Inskip & Kemp (1912-14?)

Coora, 3 Kingston Street, East Malvern, 1912.

A house.

Assembly Hall, Collins Street, 1914-15.

Retrogressive Gothic to relate to Church. Henry Hardie Kemp. Additions in 1935.

American Romanesque

Broad giant entrance, round arches, Romanesque capitals and bold massing. More popular in NSW.

Speight and Tomkins

Victorian Artists' Society, 430 Albert Street, East Melbourne (1891), Richard Speight, designer and Harry Tomkins. American Romanesque

Nahum Barnett

Served articles with Terry & Oakden. Began practice 1880.

Friendly Societies House (former Melbourne Sports Depot), 55 Elizabeth Street, 1901.

The Auditorium Building, Collins Street (1913).

* Austral Building, 115-119 Collins Street (1890). Red brick, steep roof.

Paton Buildings (Athlete's Foot), 115-117 Elizabeth Street (1905) Art Nouveau decorative elements.

* Shop of Shops (formerly the Auditorium Building, Metro cinema, Mayfair cinema, Mr Figgins Diorama) 167-173 Collins Street (1913). American Romanesque influence.

* South Yarra Synagogue, Toorak Road, cnr. St. Kilda Road, South Yarra (1938). Neo-classical, Beaux Arts influence.

A.J. McDonald (1864-1951)

In the 1890s, various nationalistic Australian architectural manifestos. Use of native animal, bird and plant motifs.

McDonald active at PWD 1889-92. Ran Griffin's Melbourne office 1913 -15.

(Surrey Hills Primary School, Beatrice Avenue. Extension, 890)

(Bruce Henderson Architects Pty Ltd., Former South Yarra Post Office, 162 Toorak Road, South Yarra, 1890-2)

* Euroa Courthouse, 1892

(Omeo Courthouse, 1892)

Bairnsdale Courthouse, Nicholson Street, Bairnsdale (1892)

Robert Haddon (1866-1929).⁶

Arrived here from England, via Perth, Adelaide, Hobart, 1900. Direct Art Nouveau influence from Europe.

Milton House, 21-5 Flinders Lane, Melbourne, 1901.

A former private hospital.

* **Eastbourne House**, 62 Wellington Parade, cnr Simpson Street, East Melbourne, 1901.

Another former private hospital. Fragmented differing components, red brick, with Art Nouveau decorative elements. Tenders were called by Sydney Smith & Ogg.

Anselm, 4 Glenferrie Street, Caulfield, 1906.

Haddon's own house, medievalising bungalow with a round tower, arched gateway and garage.

State Savings Bank of Victoria, banks: Moonee Ponds (1905), Camberwell, Elsternwick (1907), Armadale and Yarraville (1909).

Robert Haddon, *Australian Architecture*, 1908, was published.

(Former **Fourth Victorian Building Society**, 241-5 Collins Street, 1911.

A whimsical reconstruction of an 1885 bluestone warehouse, with eclectic decoration, with both Mission and Art Nouveau influences.

St Stephen's Presbyterian Church, Balaclava Road, Caulfield, 1926.

Malvern Presbyterian Church, Wattletree Road, Malvern.

Vermont green slates, symmetrical.

Swinburne Technical College Art School, John Street, Hawthorn, 1926.

Hotels

New Licensing Act, 1908, many small hotels closed, larger hotels were needed.

Tavistock House (former Ship Inn), 383-387 Flinders Lane, 1850, Leonard Flanagan, but attributed to Haddon, 1906, with Carlton Brewery architects Sydney Smith & Ogg.

Haddon may have been the designer only and styled the facades, including the graphics.

Bendigo Hotel, 125 Johnson Street, Abbotsford, 1911.

Perseverance Hotel, 196 Brunswick Street, Fitzroy.

⁶ Jarrett Drake, 'Robert Joseph Haddon, 1866-1929,' 1998. [Photostat copy of Essay, held: Archive Box 183, Black open box 4/4: Other Melbourne Architects]; Robert Joseph Haddon, *The Australian Calender Book*, 1927; David Wee Koon Peng, 'Robert Joseph Haddon,' Melbourne University. History Essay, 1966; and Rosyn F Hunter, Robert Joseph Haddon, Melbourne University. History Essay, 1981.

Dan O'Connell Hotel, Canning Street, cnr Princes Street, Carlton.

These are the same design, on very different sites.

* **Kilkenny Inn**, King Street, cnr Lonsdale Street, 1913.

Napier Hotel, Moor Street, cnr Napier Street, Fitzroy.

(**St Andrew's Church**, Oakleigh, 1928).

Haddon & Henderson, Architects

Walter Butler

Guyon Purchas

Rodney Alsop

W A M Blakett,

Both of whom Professor Harriet Edquist has described as the 'up-and-coming 1880s generation,' that is, younger than Harold Desbrowe-Annear, Edward Bates, Walter Butler, Guyon Purchas, and Robert Haddon.

Alexander North. Louis Williams

Trinity College Chapel, University of Melbourne, Royal Parade, Parkville, 1913.

Former St Stephen's Church, Ivanhoe, 1922.

Harold Desbrowe Annear (1866-1933).

A great nationalist: "ideas from other countries cannot help us; they must be our own, born of our own necessities, our own climate, and our own ways of pursuing health and happiness".
Used Medieval, Georgian elements and "functional gadgetry". Later influenced by Voysey, English Arts and Crafts.

Springthorpe Memorial, Boorondara Cemetery, Kew, 1897.

Exquisite, and one of the most ambitious funerary works in Australia: a neo-Greek temple set in a garden, incorporating sculpture and decorative arts components. It embodies the fundamental principles of the English Arts-and-Crafts movement.

Houses in Toorak, South Yarra, Malvern and Portsea.

Annear's 'hybrid craftsman bungalows.'

32-34 The Eyrie, Eaglemont, 1902-3, for himself.

36-38 The Eyrie , Eaglemont (1902-3).

***55 Outlook Drive (1903), adjacent.**

The Macgeorge House (formerly Ballangeich), 25 Riverside Road, Ivanhoe

For artist Norman McGeorge, 1911. Refurbished by Peter Crone, 2010.⁷

Broceliande, 1916.

Church Street bridge, over Yarra, 1911.

Walter Burley Griffin and Mahoney Griffin

Won international competition for design of Canberra, came to Melbourne, 1913. Chicago school, associated with Wright.

“Decorative, visual, not often functional, but more genius than any one else who ever practised in Australia”. Dr. Miles Lewis.

(Café Australia, Collins Street, 1915. Demolished)

* Newman College, University of Melbourne, 887 Swanston Street, Carlton (1915-17)

(Mt Eagle and Glenard estates, Eaglemont, 1916)

Lippincott House, 21 Glenard Drive, Heidelberg (1918) and Pholiota adjacent for selves (1919). Uses patent Knitlock systems they designed, concrete blocks in 5 different components, and roofing tiles.

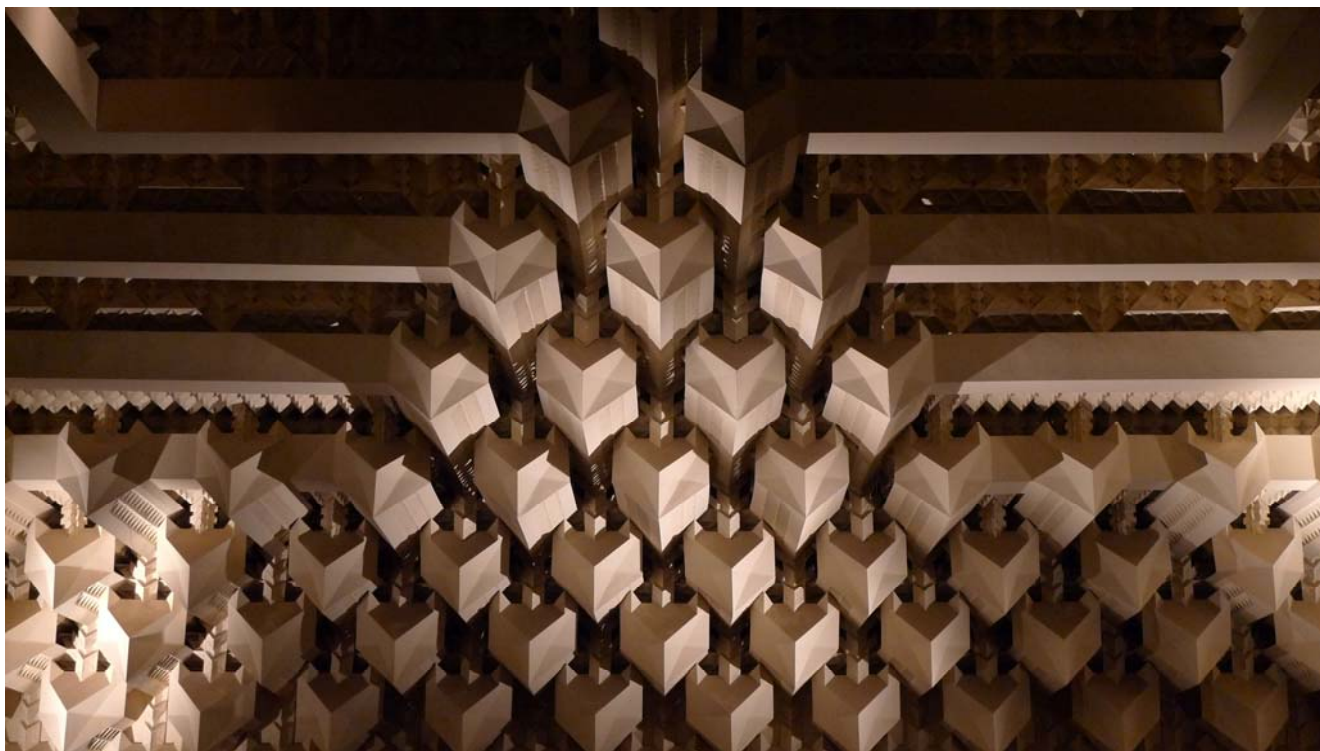
Mervyn Skipper House, 45 Outlook Drive, Eaglemont

7 Warwick Avenue, Surrey Hills. Uses Knitlock, deceptively extended beyond the square into a rectangle.

* Capitol House and Cinema, RMIT University , Building 113, 109-117 Swanston Street (1921-4). With Peck & Kemtor. Earliest Modernist office building and cinema in Australia.

Extraordinary plaster crystalane interior, with complex serial lighting programme. Office building, intended top floor recessed balcony.

⁷ Harriet Edquist, AR, No 123, Summer 2011-12, pp 130-134



Capitol Cinema ceiling detail, but without is polychromatic illumination. ⁸

⁸ Archie Bourtsos, photograph, 28 July 2013.



National Library of Australia

nla.pic-vn3698616-s1-v

Marion Mahoney Griffin, Architect, Café Australia, Collins Street.



National Library of Australia

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Marion Mahoney Griffin, Architect, Café Australia, Collins Street.

Municipal garbage incinerators:
Former Essendon Incinerator, now Incinerator Theatre, Moonee Ponds, Holmes Street, (1929-30).

Brunswick Incinerator, 1934, demolished.

Former Willoughby incinerator, Sydney, now a restaurant.

Pyrmont incinerator, Sydney, demolished.

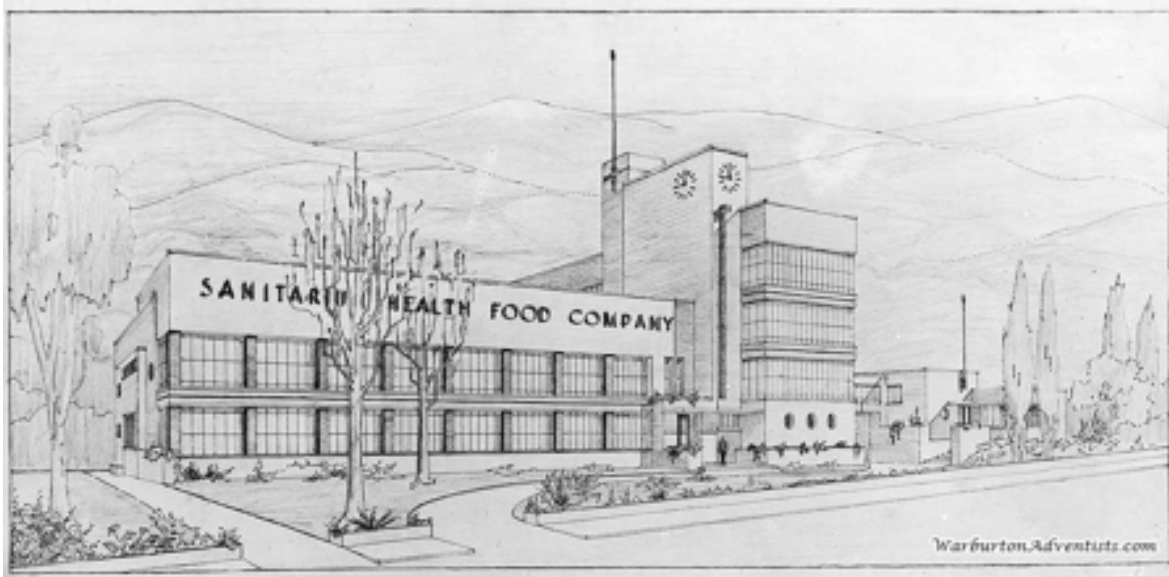
This had a complex history, from the debate for the location, to the elaborate design, the controversial demolition and, finally, only fragments including tiles in the Powerhouse Museum, Sydney. Its decorative design contrasted with its location in inner Sydney. Before being demolished, its resemblance to a Mayan ruin was uncanny: overgrown with shrubs and trees, crumbling and covered in its own soot. Its ornamental relief was in fact inspired by pre-Columbian architecture of Mesoamerica, particularly the Mayan Palace of the Governor of Uxmal in Yucatan, Mexico.

(Castlecrag estate, Sydney, 1924-)
To India (1936)

Followers: **Edward Fielder Billson**, **Roy Lippincott**, **Eric Nicholls**, and **J F W Ballantyne**

Former Sanitarium Health Foods Factory (1936-39) and Signs Publishing Company (1936-39), Warburton Highway, Warburton, both Edward Fielder Billson.

Dudokian, cream brick interlocking geometric forms, steel-framed fenestration and porthole windows, 1940 RVIA Street Architecture Medal. The Seventh-day Adventist church commissioned them from Edward Fielder Billson, in **Dudokian** (qv), cream brick with interlocking geometric forms, steel-framed fenestration and **porthole** windows, which in 1940 won the **RVIA Street Architecture Medal**. A **hydroelectric plant** powered it until the 1970s, when Sanitarium moved out, claiming restriction by the **National Trust**. After being unused for many years, the Crockett Group refurbished the building as a **reception and conference centre** by 2006.⁹



⁹ www.warburtonadventists.com including the 3 images.



Sanitarium Health Foods Factory, Warburton.



Cinemas

Regent, and Plaza (Ballroom), 191-7 Collins Street. (1929 & 1947) Originally 3,500 seats. F.T. Thring's Hoyts Theatres chain type. Regent: Neo-classical, Baroque. Plaza: Tudor. C.H. Ballantyne, architect. The interior was rebuilt after a fire in 1945, though fortunately Picton Hopkins retained the plaster cast moulds.

State (Forum), 150-162 Flinders Street (cnr. Russell Street) (1929) John Eberson (USA) and Bohringer, Taylor & Johnson (Melbourne). Originally 4,000 seats, largest, southern hemisphere and one of largest in world. Atmospheric. Opened same time as Regent. Islamic/Florentine style. It has seven wyverns on its Flinders Street façade and four facing Russell Street.

Sun, 8 Ballarat Street, Yarraville (1938). Cowper, Murphy & Appleford. Moderne and Art Deco.

MELBOURNE: BETWEEN WARS & MODERNISM**TERMS**

Inter-war, Modern, Modernist, Art Deco, Streamlined Moderne, Jazz Moderne, Californian Bungalow, Craftsman Bungalow, Chalet Bungalow, Spanish Mission, English Tudor Cottage, Old English, State Savings Bank house, maisonette, pylon, rough-cast, Cordoba tile, porthole window, abstracted, stripped, clinker brick, manganese brick, curtain wall, New Brutalist and bressumer.

FLATS AND MAISONNETTES**STATE SAVINGS BANK OF VICTORIA HOUSING**

7,500 houses, 800 per year, all except 300 in Melbourne (1921-30), then less until 1939, in: Coburg, Brunswick, Preston, Hawthorn, Kew, Ivanhoe, Camberwell, Box Hill, Heidelberg, Malvern, Oakleigh and Brighton.

A version of the Bungalow style. G Burridge Leith was their architect, brother of the Leith in Leith & Bartlett, Architects. Generally, with six-paned upper sashes and posts and post-pairs over dwarf pylons.

Garden City, Port Melbourne, 1926.

A whole planned State Savings Bank of Victoria suburb, influenced by similar, but larger suburbs in London, eg: **Grove Park**.

VERNACULAR HOUSES

House plans were published for the general public first in *The Real Property Annual* (1913-21) and *The Salon* (1913-37), then: *The Home* (1920-42), *Australian Home Builder* (1922-25), *The Australian Home Beautiful* (1926-) most important, *Australian Homes* (1927 -). For professionals: *RVA Journal and Proceedings* and *Architecture in Australia*.

CALIFORNIAN BUNGALOW

A lower-pitch roof, usually with nested gables, a verandah with a bressumer supported by masonry pylons, the verandah often under a gabled roof, pylon chimneys, natural materials, eg: wall-hung timber shingles, random rubble masonry, river pebbles, unpainted rough-cast cement render, stained timber finishes and a minimum of decoration. The influence of USA after 1918 and elements influenced by Asian architecture.

Also: **Craftsman Bungalows**, and steeper-pitch roofed **Chalet Bungalows**, with attic balconies.

The Pebbles, 57A Droop Street, cnr Geelong Road, Footscray, Scheiber & Jorgensen, 1920.



The Pebbles.

SPANISH MISSION

Another style from USA post-war influence. Rendered, white-painted, parapet walls, hipped roofs usually, wrought iron grilles and decoration, Romanesque barley sugar columns, arcades, Cordoba roof tiles. Also **Mediterranean**.

MODERNE

Smooth rendered, white painted, manganese glazed (dark brown) bricks, parapets, flat roofs, curved corners, corner windows, steel frame windows, nautical influence: porthole windows (oculi), cantilevered slabs (porches) and skyscraper chimney (eg: Bairnsdale, Fairy Hills and 7 Wilfred Road, Ivanhoe East). **Streamlined Moderne**: horizontal emphasis. **Jazz Moderne**: vertical emphasis, mainly commercial.

15 Levien Street, Essendon, B H and M H King, 1935.

ART DECO

Not strictly a building style, but a type of decoration, that is geometric, prismatic, abstracted, and with a rising sun motif.

MODERNIST

From 1933, architects such as Mewton & Grounds (Geoffrey Mewton and Roy Grounds), and Calder & Hopkins were designing flat-roofed cubic houses with corner, or strip windows without the decorative romantic eclecticism of Moderne.

OLD ENGLISH, ENGLISH COTTAGE & TUDOR

A reaction to Moderne, with steep roof pitch, canted bays, diamond leadlight, half timbering, clinker brick, 4-centred Tudor arches, in a cottage garden.

In UK, 1920-40, was a less sophisticated revival, especially for houses and pubs. In Australia, this appeared in 1920-40.

TUDOR

Le Chateau flats, Arthur Plaisted, 1925.

Keith Court, 27 Brighton Road, R C Richards, 1941.

This is plain, severe and despite its flat roofs, with beautiful Tudor details both in St Kilda (c/f: **Old English**).¹⁰

OLD ENGLISH

A picturesque medieval revival and generally domestic architectural style, characterised by some Tudor elements such as four-centred arches.

It is characterised by picturesque rooflines, decorative wrought-iron including weather vanes, jerkin-head gables, tall red brick chimneys, jettying first floors, terra-cotta tile-hung wall cladding, stone quoins and entries, half-timbering and other diverse finishes, wide carved and fretted barges, hooded, mullioned and oriel windows, with diamond leaded lights and lych-gate.

Westford, 2 Ash Grove, Malvern, A H Fisher, 1890.

One of the earliest Old English buildings in Australia.¹¹

Old English was itself revived in the C20, as follows. Another influence then was the '**Half-timbered English**' style of the homes of the stars, in Hollywood.

Toorak Road, Toorak, series of shops, initially by Robert Bell Hamilton, 1892-1948.

Ford & Woodhouse, Chemists, 476-478 Toorak Road, 1929, then 541 at the cnr Grange Road and coarser designs at 527-533A cnr Wallace Avenue, 451-7, 475-9, and including the Village Cinema, demolished (where Village Roadshow Cinemas began by Roc Kirby expanding in 1954 to own and manage one of the first drive-in cinemas in Australia, at Croydon).

Whitehorse Road, Balwyn (addresses, dates?).

The Riverside Inn Hotel, Punt Road, Richmond, R H McIntyre (demolished, date?).

Hamden, Arthur Plaisted, 1919-20.

Croydon Maternal and Child Care Centre (former Baby Health Centre), 12 Civic Square, Croydon, Marcus Barlow, 1933.

Nine blocks of flats in St Kilda (1919-41), including:

Surrey Court, 71 Ormond Road, Elwood, J H Esmond Dorney, 1933.

Park Manor, Williams Road, Robert Hamilton 1930s.

¹⁰ James Stevens Curl, *A Dictionary of Architecture*, Oxford University Press, Oxford 1999, p 686 and Richard Peterson, *A Place of Sensuous Resort. Buildings of St Kilda and their People*, St Kilda Historical Series Number Six, St Kilda Historical Society, Balaclava (2004), Edition 2, 2008, at www.skhs.org.au/~SKHSbuildings/index.htm and Edition 3, current 2010. Not in Pevsner.

¹¹ This point from Edquist, Harriet, *Pioneers of Modernism. The Arts and Crafts Movement in Australia*, The Miegunyah Press, Carlton 2008, p xi.

Burnham, Grange Road, Toorak, Robert Hamilton 1933.

Moore Abbey, Marne Street, South Yarra, Robert Hamilton 1934.

Denby Dale, 424 Glenferrie Road, Malvern, Marcus Martin and Robert Hamilton, 1938.

PROJECT VOLUME HOUSING

A V Jennings

Australia's first complete estate developer. American influence. Edgar Gurney, architect. Innovations: low brick front walls, nature strips, cul-de-sacs, display homes, community benefits.

Hillcrest Avenue, Caulfield South, 1932.

His first estate, Mediterranean/Spanish. All double brick. All sold before completion in mid-Depression.

Beauville Estate, Beauville Avenue, Murrumbeena, 1934-5.

64 houses. There was not even a brochure, only one display home, but Jennings provided a social club, tennis court, and the Murrumbeena Road shops.

Beaumont Estate, Melcombe Road, Ivanhoe (1935 -).

English cottage, after failure of Modernist display home/site office and other Modernist corner buildings. The first Cul de sacs, no through traffic, no overhead wires, nature strips and low brick front fences (Jennings innovations) but no community or commercial buildings. This is the finest Jennings estate.

Beauview Estate, Burton Crescent, East Ivanhoe, 1939.

English cottage, with some Modern. This included A V Jennings first new public building: the Methodist Church, King Street, and the Lower Heidelberg Road shops.

INTER-WAR COMMERCIAL BUILDINGS

Anketell & Kingsley Henderson

The father Ankatell was a partner in Reed & Barnes, 1883, and his son Kingsley.

National Bank, 271-9 Collins Street (1926-7).

The *Herald* Most Beautiful Building, 1930, equal winner.

Alcaston House, 2 Collins Street, 1928.

A miniature New York influenced apartment block, with penthouse, light courts and elevated terraces on Spring Street, facing Parliament, over a commercial plinth.

Former T & G Building (Temperance and General Life Assurance), 1928-29, 1939 & 1959.

The influence of the Chicago Romanesque, stripped Renaissance Palazzo vertically extended, punctuated by tower. *Herald* Most Beautiful Building, 1930 equal. Melbourne landmark tower. First high-speed lift in Australia.

Other T & G Buildings in country towns in Victoria and NSW, eg: **Horsham** and **Mildura**.

Bank of Australasia, 394 Collins Street, Reed & Barnes, 1876.

The upper floors a sympathetic addition, by Anketell and Kingsley Henderson, 1929.

Shell House, William Street near Bourke Street, 1932-5.

Demolished, developed the popular commercial Jazz Moderne vocabulary.

National Bank Western Branch, 460 Collins Street, 1938-9.

This reverts to Classicism.

Harry A Norris (1888-1966).¹²

Norris Architects (formerly the Norris Partnership) still exists, 87 Snell Grove, Oak Park, 3046.

Nicholas Building, with **Cathedral Arcade**, 27-41 Swanston Street, 1925-6.

Stolid USA Beaux Arts Commercial, with late Classical language, and a strongly modelled facade. Nicholas family, pharmaceutical manufacturers. Top lit, glass roof arcade, only early c20.

SPANISH

From 1928-33, following his trip to California.

Majorca House, 258-260 Little Collins Street, Melbourne, 1928-29.

Faience façade, and the shallow barrel-vaulted foyer is rich with terrazzo, and inlaid stone. Built as offices and street level retail, now apartments.

Royce Hotel (former Kellow-Faukner Motors luxury showroom), 379 St Kilda Road, South Yarra, 1928.

Also has a faience façade.

Ilyuka, Point King Road, Portsea, 1929.

'Andalusian' style,¹³ now partly demolished.

STREAMLINED MODERNE

From 1933.

¹² Check: extensive [Wikipedia page](#).

¹³ Phillip Goad, *Melbourne Architecture*, The Watermark Press, Boorowa, NSW (1999) 2009, p126, which is particularly effusive and occasionally inaccurate.

David Jones (former G J Coles, Store 12 and headquarters), 299-307 Bourke Street (1929-30).

In 1929 Coles sent Norris to Europe and USA to study department stores, strong influence. Same year Empire State and Chrysler buildings opened, New York. Wunderlich pink modelled faience faced. Very durable here. Cafeteria first floor is only Melbourne room through whole block. Intact under shop fittings. Australian Tesselated Tile Co. Tiles. Art Deco decoration and lighting.

Coles variety stores, in Victoria and NSW, eg:

Ivanhoe (now Video), 117 Upper Heidelberg Road, 1939-40.

Block Court, 284 Collins and 290 Little Collins Street.

Plaster ceiling and bronze Wunderlich shopfront in Art Deco zig-zag design.

Burnham Beeches, Sherbrooke Road Sherbrooke, 1933.

The first entirely reinforced concrete house in Australia? Moderne/Modernist.

Centre Plaza (former Foy and Gibson Department Store), cnr Bourke and Swanston Street (1935).

Upper floors added 1970s. Curved corner, Streamlined Moderne.

Flats, 129 Hoddle Street, Richmond (former Davis Laundry Services, former Relova Laundry, 1936).

Water tank integrated as vertical element to emphasise entry. Streamlined Moderne.

Mitchell House, cnr. Lonsdale & Elizabeth Streets, 1936-7.

Melbourne City Toyota (former Melford Motors), 621 Elizabeth Street, 1936-7.

A Streamlined Modern classic. The first round corner in Melbourne, with curved plate glass display windows, around rotating turntable to display vehicle.

Fun Factory (former Capitol Bakeries) Chapel Street, cnr Toorak Road, South Yarra, 1937,

Now demolished, built over a former cable tram depot.

(Mission to Seamen, Beach Road, cnr. Swallow Street, Port Melbourne, 1937). Demolished.

Influence of Willem Dudok, Netherlands: brick cubic masonry, subtle blue waves in leadlight.

Ivanhoe Grammar School, The Ridgeway, Ivanhoe, 1954

H W & F B Tomkins

Henry William Tomkins and his brother Frank Beauchamp Tomkins founded H W & F B Tomkins, in 1890. Since then, the firm has been aware of the latest architectural developments in America, from the early influence of H H Richardson and the Chicago School, well before Walter Burley Griffin arrived in Melbourne from Chicago.

H W Tomkins and Richard Speight

Victorian Artists' Society, 430 Albert Street, East Melbourne, 1893.

H W & F B Tomkins

Flinders Lane warehouses, often Arts-and-Crafts style, in red brick:

Metcalf & Barnard, 145-149 Flinders Lane, 1901-02.

Tomasetti Building, 277-279 Flinders Lane, 1905-07.

Higson Building, 125-127 Flinders Lane, 1913.

The Canterbury, built mid-1914.

The earliest block of entirely self-contained flats in Victoria.



The Canterbury.

The former Hooper Store, 463-474 Sydney Road, Brunswick 1908

House, **259 Ascot Vale Road**, Ascot Vale, 1910.

Former **St Johns Presbyterian Church**, 853 Mt Alexander Road, Essendon, 1927.

Other retail and offices in Beaux Arts style:

Centreway [Arcade] Building, 259-263 Collins Street, 1911-12.

Commerce House (the former Commercial Travellers' Association), 318-336 Flinders Street, 1912-13.

Melbourne Steamship Company, 27-31 King Street, 1913.

268 Flinders Street, offices and retail, 1914.

The Coliseum, 233-243 Chapel Street, Prahran, offices and retail, 1915.

Herald-Sun (former Herald & Weekly Times), 32-74 Flinders Street, 1921-23, with additions 1928-29.

Steel-framed newspaper offices, presses and loading bays.

Former **London Stores**, 349-357 Bourke Street, corner Elizabeth Street 1924-25;

The **Myer Emporium**, 283-321 Lonsdale Street, 1925-7

420 Spencer Street, West Melbourne.

The **Myer Emporium**, 314-336 Bourke Street, 1931-33.

Harry Tompkins persuaded Sidney Myer to build perhaps the Tompkins brothers' most famous work, steel-framed, Jazz Moderne.

Former Diamond House, 313-317 Bourke Street, offices and retail facade, 1936

Australian Glass Manufacturing Co Ltd, 428-430 Spencer Street, former offices and warehouse, 1937.

Herald Gravure Printing Works Factory, 230-238 Burwood Road, Hawthorn, 1953 (demolished).

Myer curtain-wall bridge, over 290-316 Little Bourke Street, 1963.

Exquisite International Modernism.

Tomkins, Shaw & Evans

Myer Southland Shopping Centre, Nepean Highway, Cheltenham 1968,

Northland, Southland and Eastland.

And other regional shopping centres for Myer.

The Olympic Stand, MCG, 1955-56, demolished.

Tomkins, Shaw and Evans, with Daryl Jackson Pty Ltd

The Great Southern Stand, MCG, for the Melbourne Cricket Club, 1991-92.

The Northern Stand, MCG, 2005-6.

Marcus Barlow

Maintained a large staff through the Depression, c1930.

Manchester Unity, Swanston Street, cnr Collins Street, 1932.

The first major building after the Depression. Designed and built in 11 months, one floor completed each week. Melbourne's tallest building. Tower breaks 120 foot height limit (still a 40 metre limit in this area). Jazz Moderne/Gothic mini- skyscraper style. Direct influence of Chicago, also Woolworth Building, New York. Melbourne's first escalator, still used, and said to be Australia's first airconditioning. Roof garden. Wunderlich faience cladding, decorative lifts, board room, fittings, lighting, arcade Deco scenic bas relief plaster ceiling and frieze.

Howey House and Howey Court, Howey Place, Little Collins Street, 1932.

The influence of Griffins' Capitol. Streamlined Moderne. Demolished

Presgrave Building & Arcade, Little Collins Street, 1936.

STREAMLINED MODERNE

Century Building, Swanston Street, cnr Little Collins Street, 1938.

Faience cladding. Mini-skyscraper/Jazz Moderne. No decoration.

Former Jenson House (former Oddfellows Building), Swanston Street, 1939.

A Modern office, now altered and extra floors added and converted to student housing.

Percy Everett

PWD Chief Architect (1934-53). Numerous public buildings: schools, courthouses, and police stations, in a rigorous individual style from Moderne, Dudok, to Modernist.

RMIT Buildings, 5,7 & 9 Bowen Street, 1937-47.

Streamlined Modern/Modernist.

Former Russell Street Police Headquarters, 1940-43.

A Jazz Moderne mini-skyscraper.

Old Chemistry Building, University of Melbourne, 1938.

Gothic, for the dignity of a university

Public Offices, Ballarat.

William Anglis College, 559 Latrobe Street, Melbourne.

Camberwell Courthouse and Police Station, 1939.

Norman Seabrook, and Seabrook & Fildes

McRobertson Girls High School, 350 Kingsway, cnr. Albert Road Drive, Albert Park (1933-34).

The first Modernist school and probably building, in Australia. Influenced by Willem Dudok's, Town Hall, Hilversum, Netherlands (1928-32), itself influenced by Wright's Unity Temple (1904-6). Brick, asymmetrical composition of cubic masses, steel windows.

Barnett's Building, 164/166 Bourke Street, 1936.

International Style Modernist, earliest appearance of curtain wall, though not actually.

Brighton Fire Station, Paxhall Street, 1938.

And various other suburban fire stations.

Hudson & Wardrop

Hudson & Wardrop, founded in 1919: it still exists. Philip Burgoyne Hudson (1887-1940) was architect of some 30 buildings from 1907-39, either on his own account or in partnership between 1919-30 with James Hastie Wardrop (1891-75).

Hudson taught architectural drafting with Annear and Haddon at the Working Men's College (now RMIT University). He was one of those with Rodney Alsop and W A M Blackett, who Professor Harriet Edquist has described as the 'up-and-coming 1880s generation,' that is, younger than Harold Desbrowe-Annear, Edward Bates, Walter Butler, Guyon Purchas, and Robert Haddon. Through the T-Square Club of Victoria (1900-03) they met everyone interested in the Arts-and-Crafts movement in Victoria, including painters, sculptors, metalworkers, glass artists and set designers.

Hudson designed **Wyreena**, Hull Road, Croydon, c1923, he received a second RVIA Silver medal in 1920 and was President of RVIA from 1924-26. He designed straightforward Arts-and-Crafts houses, with broad-tiled high-gabled roofs that descended over single-storied wings, inglenooks, verandahs, or porches and roughcast rendered walls on a brick base. His most interesting design, with its flat roofs, canted rectangular angle bays, open sleep-out balconies and pergolas was never built, but it was published in colour on the cover of *Home & Garden Beautiful* in 1915.

Wardrop won a RVIA Silver Medal for his design of a bank in 1911 and a Bronze for measured drawings and designed a few buildings alone in 1911-22. He enlisted in the AIF in 1915 and served in Europe.

Hudson & Wardrop entered the architectural competition for the **St Kilda Army and Navy Club** and won. They completed the club in November 1924, in time for Remembrance Day. Whilst it was being built in 1923, Hudson & Wardrop also won the international competition for a design of Melbourne's Shrine of Remembrance.

Shrine of Remembrance (1927-34, forecourt, 1950-54, Ernest E Milston, and additions 2003, Ashton Raggatt McDougall).

Hudson & Wardrop's masterpiece, the **Shrine of Remembrance** is Melbourne's most important public monument, the focus of cultural identity, sentiment, even fervour; it seems to become more so with each new generation. Professor Philip Goad, saw in their design for the Shrine, '...the beginning of Modernism in Melbourne, breaking with the historical past, and the establishment of national identity.'

Its dedication to a sacred memory is architecturally expressed by combining two ancient building types: the temple and the tomb, a brilliant amalgam of classical Greek elements and detail. This had been broadly achieved previously in John H Duncan's design for **Grant's Tomb**, Riverside Drive and 122nd Street, New York, 1897, itself inspired by the placing of **Napoleon's tomb in Les Invalides, Paris** (Jules Hardouin-Mansart, 1679-1708, the dome and Louis Visconti, 1840, the tomb). It also said to derive from the Jefferson Memorial, Washington, the neoclassical building designed by John Russell Pope, but that is much later: 1939-43.

In modelling the Shrine's design loosely on the **Parthenon** temple in Athens (447-436 BC) and the Asian tradition of massive tomb building, particularly the ziggurat of the **Tomb of Mausolos at Halicarnassus** (353- BC, destroyed), the Shrine symbolises both the democratic tradition for which the soldiers died, and the eternity of the afterlife. Its great pyramidal form depicts the world temple of the great Arts and Crafts master William Lethaby's (1857-31) mysticism, brought to eternal life by the rays of the sun, as described in his *Hypernerotomachia Poliphili* a well-thumbed fifteenth century architectural text.

The Shrine is a massive design-leap from the Memorial Hall, yet the design process of both and of the Arts-and-Crafts Wyreena must have overlapped in Hudson & Wardrop's office. In 1929-32 Kingsley Ussher, architect and engineer was brought in as a partner, particularly to check calculations for the 'eye of light' at the Shrine.

Just as they had moved on from the Arts and Crafts to Classicism, Hudson & Wardrop then left Classicism behind and embraced **Jazz Moderne** as an architectural style. These buildings include **Alkira House**, 17 Queen Street (1936-37), the former **United Kingdom Hotel** (now McDonalds'), corner of Queens Parade and Heidelberg Road, Clifton Hill (1937-38), whose stacked cubic forms in its different style are surprisingly not unlike the massing of the Shrine, whilst retaining Arts-and Crafts characteristics for the attached residence and in 1938, **Trumold Tyre Workshop** (now Mosquitos' Bar), next to the United Kingdom in Queens Parade, Clifton Hill.

In 1946, Robert Howden joined as junior partner and in 1947, Roy Stevenson joined to form Hudson Stevenson and partners, in 1950 the sudden death of Hudson and illness of Stevenson left Howden to run the practice, Hugh McLean joined and the firm became Hudson Stevenson Howden & McLean. In 1951, Stevenson died, Howden became senior partner and the firm became both architects and engineers. It was named Howden & McLean, when I found early employment there in early 1965, and today it still exists as Howden & Wardrop Pty Ltd, Architects & Engineers, 24 Albert Road South Melbourne, almost 90 years old.

The Shrine is a brick building clads in Tynong granite. Internally: Lauriston, Victoria, sandstone lining; Black Buchan dark grey marble columns; cream marble paving, Caleula, NSW; and Hawksbury, NSW sandstone friezes.



The Shrine. Photograph: John Gollings, 2014.¹⁴

NEO-GEORGIAN

Geoffrey N Summers

House, 1 Towers Road, Toorak, c1940.

House, 35-39 Albany Road, Toorak.

For Mrs S O Wood (1940), opposite:

Muriel Stott with Stephenson & Meldrum

Little Milton, 26 Albany Road, 1925-27.

¹⁴

<file:///Users/richardpeterson/Desktop/War%20stories:%20Shrine%20of%20Remembrance%207C%20ArchitectureAU.html>

Arts-and-Crafts, with an Edna Walling garden.

Yuncken & Freeman Brothers

Marcus Martin

Caroline Street & Domain Road, South Yarra, 1925.

Spanish Mission.

Broome, 6 Glynbourne Avenue, Toorak, 1925.

Spanish Mission.

Banchory, 8 Glynbourne Avenue, Toorak, 1925.

Neo-Georgian.

Rippon Lea, Ballroom and Pool, Hotham Street, East St Kilda, 1930s.

Spanish Mission.

Mooramong, Skipton, Extensions and Pool, 1930s.

Spanish Mission.

Harold Desbrowe-Annear

Cranlana, 62-62a Clendon Road, Toorak, 1929-30, alterations 1933-, Yuncken & Freeman Brothers, Griffiths & Simpson.

Hardy Wilson

Peck & Kemtor and A C Leith & Associates

The Centre, Ivanhoe (former Heidelberg Civic Centre and Heidelberg Town Hall), Upper Heidelberg Road, Ivanhoe (1936-37).

Dudokian. Renovated 1982, Charles Steinic, Architect, for John McInerney, Director of Planning & Building, City of Heidelberg.¹⁵

Leith & Bartlett

¹⁵ 'Civic Centrepieces,' *Belle*, September-October 1982, pp 88-93, on Newcastle, NSW and **Heidelberg**, Victoria.

Ivanhoe Library

Amongst municipal libraries, some were certainly a little more sophisticated in their expression, such as the slick modernist box at Sandringham (Bates Smart & McCutcheon, 1959) and the atypical three-storey library at Ivanhoe (Leith & Bartlett, 1964-65), with its double-height glazed walls and open-planned reading room with mezzanine balcony.

Stephenson & Meldrum, and Sir Arthur Stephenson

Newspaper House, 247 Collins Street, 1932.

Streamlined Moderne. Mosaic mural by Napier Waller.

Irwin & Stephenson

Royal College of Surgeons, cnr Victoria Street, Nicholson and Spring Streets, 1934-35.

The later portico is clumsy.

Stephenson & Meldrum

Jessie McPherson Maternity Hospital, William Street, 1928, demolished.

St Vincent's Hospital, Victoria Parade, Fitzroy, 1933.

* **Mercy Hospital, Grey Street, cnr Clarendon Street, East Melbourne**, 1935-36.

Reinforced concrete. Streamlined Moderne/Modernist. Influenced by Alvar Aalto's Paimio Tuberculosis Sanatorium, Finland (1928-32), as were presumably Bethesda and Freemasons. Stephenson also travelled regularly to the USA.



Paimio Sanatorium

Bethesda Hospital, Highett Street, East Melbourne, 1936.

Freemasons' Hospital, 136 Clarendon Street, East Melbourne, 1936.

The first use of glass bricks in Melbourne.

Stephenson & Turner, from 1939.

Royal Melbourne Hospital and Nurses' Home, Gratton Street, Parkville, 1936-41.

Uncompromisingly Modernist, with cream brick. Now sadly absorbed by Darryl Jackson's later work.

ANZ Bank (former E S & A Royal Branch, former Royal Banking Chambers), **287-301 Collins Street**, cnr Elizabeth Street, 1939-41.

The first quasi-Modernist (actually stripped Classicism/Moderne) bank in Melbourne, with Stawell freestone over Dromana granite base. The exquisite interior, the first bank serving over counters, rather than behind grilles, has been removed. The all-glass rooftop restaurant is attributed to **Frederick Romberg**, working at Stephenson & Turner at the time.

Leighton Irwin

Former Prince Henry’s Hospital, St Kilda Road, 1939, demolished.

Melbourne’s first Modernist hospital, replaced by Bates Smart’s The Melbournian flats and townhouses.

Bates, Smart & McCutcheon. Sir Osborn McCutcheon

Former AMP Building, 419-25 Collins Street, cnr Market Street, 1929-31.

A stripped Renaissance palazzo, but with fine conservative details. The first of the 18 40 m (132 ft) height limit buildings in Melbourne. Sydney freestone and Casterton granite clad a steel frame, with a very fine chamber lined in freestone. Hawksbury sandstone, Bondi, NSW and Orange Dergholm, Victoria granite.



AMP Building.

The **forty-metre height limit** was a restriction of building height by **planning ordinance** (or **local bylaw**) by City of Melbourne's 132 foot (40.3 metres) maximum height limit, introduced in 1916, which also first permitted steel frames.

Some 18 buildings were built to this height over 1921-40, including: the **Nicholas Building** (1925-26), **Manchester Unity** (1929-32), **Capitol House** (1921-24) and the **Century Building** (1938-40), all in Swanston Street; the **T & G Building** (1926-28), **Hotel Australia**, 262-268 Collins Street (1938-39, demolished), the **former AMP**, 419-29 Collins Street, cnr Market Street, 1929; **Temple Court**, 422-428 Collins Street (1923-24), all in Collins Street; **Myer** (1933) and **David Jones** (former G J Coles, 299-307 Bourke Street, 1929-30) in Bourke Street, and Leslie M Perrot's earlier **Savoy Plaza Hotel**, 122-132 Spencer Street (1929).

It was first exceeded by a permit issued for the **ICI Building** (now Orica House, 1955-58), 1 Nicholson Street, cnr Albert Street, East Melbourne, to Bates Smart & McCutcheon, for 24 stories (some say mistakenly, by clerical error) due to their provision of an open **garden plaza**. In Paris and New York, additional height is allowed by provision of **set-backs**.

A City of Melbourne By-Law required that new buildings in **little streets** be **set back** 4'6" (1.4 metres) to assist the council to eventually widen the city's little streets. This policy was shown to be impractical and later, undesirable, when it was realised how beneficial the narrow streets were to the street-life of Melbourne and was abandoned by the Council (c/f: **height control**, **height limit** and **height zoning**). Another significant City of Melbourne Local Law is to maintain the **Shrine Vista**.

David Jones Department Store (former Buckley & Nunn Men's Store), 294-312 Bourke Street, 1933.

Jazz Moderne, Deco details, with a black Wunderlich faience cladding and lifts.

2nd Church of Christ Scientist, Camberwell, 41 Cookson Street, Camberwell, 1937.

1st Church, 9 Dorcas Street, cnr St. Kilda Road, South Melbourne, 1920, Bates, Peebles & Smart.

Wilson Hall, University of Melbourne, Parkville, 1956.

After fire destroyed Joseph Reed's (the same firm) Gothic building.

Orica Building (former ICI House), 1 Nicholson Street, (cnr Albert Street) Fitzroy, 1960.

The first Melbourne freestanding curtain wall. It was influenced by Lever House, New York, Skidmore, Owings & Merrill, 1952.

Mussen, McKay and Potter

AMCOR (former APM Paper Mills), 626 Heidelberg Road, facing Chandler Highway, Fairfield, 1954.

The first Australian glazed curtain wall, semi-transparent and with its symbolic industrial contents and function. It was preceded by Brinkman and Van der Vlugt's **Van Nelle Tobacco Factory, Rotterdam** (1929) and Mies van der Rohe's **Boiler House, Illinois Institute of Technology, Chicago**, 1940.

Hosies Hotel, 286 Flinders Street, cnr Elizabeth Street, 1955.

With **Best Overend's Graham Hotel** (the former Town Hall Hotel), 67-73 Swanston Street, 1955, the only two CBD hotels constructed for the 1956 Olympiad.

It was described by Goad as 'Constructivist' style, with additive masses, four stories and roof garden and here storied ceramic mural by **Richard Beck**.

Beck was designer of the Melbourne Olympic Games poster printed by Containers Limited, in 1956 and Wynvale's wine labels, 1954, including a striking woodcut of the winery, and one of Australia's earliest back labels, a map of the then obscure Coonawarra region, still the most easily identified and memorable image of Coonawarra, and one of Australia's longest-lasting wine labels. Tate Adams designed a series of advertisements for magazines such as *Art & Australia* and *Meanjin*, theatre and concert programs.

Best Overend (1909-77).

Idefatiguable publicist for Modernism. Chief draftsman for Wells Coates, London, documenting all of the interiors for **BBC's Broadcasting House**, Portland Place, London 1931.

Armytage House, Mont Albert Road, Balwyn, 1933. **Extant?**

May 1933, partnership with H Vivian Taylor & G A Soilleux as H Vivian Taylor, Soilleux & Overend, on

Windsor Theatre, Albert Street, Windsor, 1936, demolished.

Padua Theatre, Brunswick, 1937, demolished.

Fabulous!

Cairo Flats, Nicholson Street, Fitzroy, 1935-36.

Red Hen Café, Collins Street, 1939, demolished.

5 Flats, 8 Cole Street, Elwood, 1939.

Member, Architects' Panel, HCV, 1938-55.

Possibly influenced the design of the high-rise and walk-up panelised flats.

Koornung School, Warrandyte, from 1939-40.

Presumably no longer extant. An experimental school for J C Neild, documented by Fritz Janeba who signed the drawings in the Overend Collection, in Robin Boyd, *Victorian Modern*, 1939.

Moran House, Arthur's Seat, c1941. Extant?

With a dramatic curving bay, like Serge Chermayeff's De La Warr Pavillion.

Graham Hotel (the former Town Hall Hotel), 67-73 Swanston Street, 1955.

John La Gerche

Gilbert Court, 100-104 Collins Street, cnr Alfred Place, erected 1954-5,

'One of the first Australian commercial buildings to express International Modernism. One of the first CBD aluminium and glass curtain walls in Australia as a glass box, an effect emphasised by its returning over the second escape stair in Alfred Place.

Former Coates building, 18-20 Collins Street, 1957-59.

International Modern 40 m height limit building.

SYDNEY CURTAIN WALL INTERNATIONAL MODERN

MLC Building, Bates Smart & McCutcheon, 105 Miller Street, North Sydney, 1956.

QANTAS House, Chifley Square and Hunter Streets, Sydney, Rudder Littlemore and Rudder, 1955-56.

With a curved height-limit double-glazed curtain wall.

Eggleston McDonald & Seccomb, later **DesignInc**.

Beaurepaire Centre, Tin Alley. University of Melbourne, Parkville, 1953-56.

Leonard French designed an internal mural and external mosaics. It was built as the university's sports complex, used as training pool for the 1956 Olympiad, and for later social functions, including early gay dances. Its vigorous design articulates structure, form and art 'more than any other Melbourne building... as a new form of monumental public architecture.' It was refurbished by **Lovell Chen**, 2003-4.¹⁶

John William Rivett

Caringal Flats, 3 Tahara Road, Toorak, 1948.

A long curved block of 12 apartments and a 6-storied tower block, with 6 flats and city views, set in gardens. An early use of off-form concrete in a residential building and of 'using the steel reinforcing rods as heating and cooling coils.'

Frederick Romberg (1913-92).

Romberg was a Swiss-trained architect who migrated to Australia in 1938, and taught architecture at Melbourne Technical College. He was born in Hamburg and studied in Zurich. He knew Gropius and the Bauhaus. He won a travelling scholarship, selected Australia (1938), and was stranded here. He and Roy Grounds designed first European Modern buildings in Australia, in Melbourne.

¹⁶Phillip Goad, *Melbourne Architecture*, The Watermark Press, Sydney 1999 and Phillip Goad, *Melbourne Architecture*, The Watermark Press, Boorowa, NSW (1999) 2009, p 168.



Romberg in 1937 on his BMW motorcycle, which he had transported to Melbourne in 1938.

Thesis project, ETH-Z, Goldere Grand Hotel, Zurich, 1938, unbuilt.

New Zealand Centennial Exhibition, Rongotai, 1939, demolished.

Frederick Romberg, working at Stephenson & Turner.

ANZ Bank (former E S & A Royal Branch, former Royal Banking Chambers), **287-301 Collins Street**, cnr Elizabeth Street, 1939-41.

The all-glass rooftop restaurant is attributed to **Frederick Romberg**, working at Stephenson & Turner.

Hilstan Flats, Brighton, 1939, demolished.

Newburn Flats, 30 Queens Road, 1939-41.

Uses corrugated steel as formwork for the balconies.

Romberg & Shaw

Glenunga Flats, 2 Horsburgh Grove, Armadale, 1940-41.

Skillion roofs, window walls, sawtooth angled bay windows, coarsed rubble stone chimney.



Romberg and Shaw, Glenunga Flats Armadale, 1940.

Frederick Romberg

Romberg House, 30 Mount Eagle Road, East Ivanhoe, 1941-42.

Frederick Romberg (1913-92), the Munich architect who had come to Australia in 1938, and with a freshness [that was] new to Knox. Both architects were Knox's age.

In 1941 Romberg purchased land which Mernda and Knox had sought, but could not afford, at what is now 30 Mount Eagle Road, East Ivanhoe. It is part of the Hartlands Estate, adjoining the Glenard Estate, and still 'just a paddock dotted with red gums and a few sparse houses.' They had financial backing from Verina (Romberg's Swiss wife) and her family. It was nearly impossible to obtain tenders during the war, so Romberg also acted as builder.¹⁷ The family moved in on completion in 1942, and lived there for fifteen years until he and Verena separated,¹⁸ though the house remained in the family.

He managed to complete his first major project, Newburn, in Queens Road, Albert Park, before war closed all such opportunities - a feat for which Knox admired him. Although he and Knox were the same age, Knox felt Romberg had done so much whereas he had done so little. He had a comprehensive mind, which had partly been developed by the study of law. He thought constructively, as a leader who knew where he was and how to go about getting things done.¹⁹

¹⁷ Knox says: 'two interesting houses' but only one is known, with a frontage to Keam Street and an access drive to what is now Mount Eagle Road, above Lower Heidelberg Road.

¹⁸ <http://mams.rmit.edu.au/xogyky8ihgwo.pdf> Romberg Home, 1941, rmit design archives journal | vol 3 | no 1 | 2013.

¹⁹ Knox, Alistair, *A Middle Class Man: An Autobiography*, chapter 17 [Unpublished].



Romberg House.

Stanhill Flats, 34 Queens Road, designed 1942-3, constructed 1945-50.

Romberg's masterpiece. It refuses to play up to the street corner, as Harry Norris would have.

Hillston Flats, Brighton, 1947, demolished.

ETA Factory, Ballarat Road, Sunshine, 195?

Roy Grounds

Travelled to Europe and USA, 1929-32. Worked as a set designer for MGM and RKO Pictures. He had no interest in ship, or aeroplane forms, or streamlining. Grounds was a lecturer in the Architecture course atelier at University of Melbourne, with **Romberg** and **Robin Boyd** as tutors.

Mewton & Grounds (1932-6), with **Geoffrey Mewton**.

House, Mt. Eliza. 1937.

In Europe again, 1937-9.

Clendon Flats, 1939-41 and **Clendon Corner**, 1940-1, 15 Clendon Road, cnr Malvern Road, Malvern.

The draftsman for these was **Robin Boyd**.

Quamby Flats, Glover Court, Toorak, 1940-1.

These radiate around cul-de-sac and step down the hill towards Alexander Avenue.

Own house and flats, 24 Hill Street, Toorak, 1952-3.

It received a RVIA Street Architecture Award.

Robin Boyd (1945-71).**Partnership with Kevin Petherbridge, 1945-7.²⁰**

Mainly domestic architect, author, publicist for architecture, and public intellectual.

Wrote *Victorian Modern* (1947), while still a student.

Founder-director of the **Age Small Homes Service**. Author of many books and articles including: *Australia's Home* (1952).

290 Walsh Street, South Yarra, 1958.

²⁰ He was the uncle of a former student of mine who did a project on him. He later did a very few good houses on his own, including one next to Don Charlwood's house in Doncaster, that I looked at.



Nationally Significant 20th-Century Architecture

Revised 9/01/2012

Robin Boyd House II

Address 290 Walsh Street, South Yarra 3141

Practice Grounds, Romberg and Boyd (Robin Boyd)

Designed 1957 Completed 1958

History & Description In 1958, architect and architectural writer and critic, Robin Boyd, designed a house for his family on a narrow, sloping block of land. The house divided adults and children into two zones, separated by an open courtyard. This tripartite design was tied together by a single cable-hung roof which flowed from the two storey section at the front to the single storey section at the rear, with an opening over the central courtyard.

The two-level, front section of the house contains a floating platform, visually suspended in the space, allowing it to be read as one volume. This platform, at entry level, contains the combined formal living area, master bedroom and Boyd's study, and is set in from the side walls with the strategic and permanent positioning of furniture used as balustrading. This platform projects as a cantilevered balcony into the courtyard space. Stairs lead down to the less formal family, dining and kitchen space, from which access is provided to the central courtyard. The side walls of the court are glazed, obscure on the north for privacy, and covered walkways either side lead to the rear children's section of the house. The latter is also glazed to the courtyard, with a bedroom and study directly accessed from the court, and two more private bedrooms and a bathroom accessed from the study. (Extracts from VHR#H2105)

The house was extensively described and illustrated in Boyd's 1970 book *Living in Australia*. In 2006 it won the RIAA Victoria's 25 year award.

Statement of Significance It is significant as an outstanding example of the domestic designs of prominent architect and critic Robin Boyd, particularly as a precursor of his later designs for larger houses.

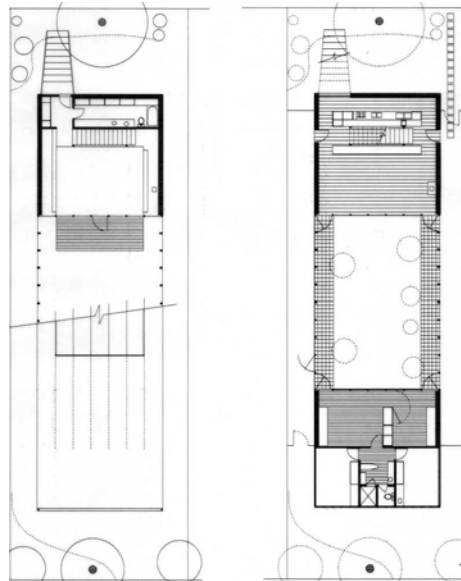
It is significant as a material expression of Boyd's architectural ideas and writings, which were known internationally at the time.

It is significant as an outstanding example of the buildings with designs based on strong structural-functional ideas which were an outstanding feature of architecture of the 1950s.

Criteria Applicable N1 - Significant Heritage value in demonstrating the principal characteristics of a particular class or period of design.
N3 - Significant heritage value in establishing a high degree of creative achievement
N5 - Having a special association with the life or works of an architect of significant importance in our history.



Platform over living room. Photo by Mark Strizic



First & ground floor plans. Sale brochure 2007



Platform level & stair down to living room. Photo by MidCenArc



View of model to NE corner. Photo by Museum Victoria

As an architectural student in Melbourne during the 1960s, Robin Boyd (1919-71) was the principal hero for my peers and me. Late at night, driving slowly up Walsh Street, South Yarra and passing 290, one could look up to glimpse the famous skylight illuminated and imagine great man working over his desk.

Boyd was the greatest advocate for architecture, for Australia and for Modernism in twentieth century Australia: in his designs, his prolific writing, his frequent appearances on television, in public statements, as an historian, in his teaching, and in his untiring work for the Royal Australian Institute of Architects. He was the only Australian Post-war public intellectual in the visual arts and the most famous architect of his generation.

The awful void from his cruel and sudden death, remains unfilled, thirty-three years later.

He was a member of Australia's greatest family of artists and writers, the Boyd-a-Becketts. His own marriage to Patricia was a one of several that linked the two families. He wrote thousands of articles and seven books between 1939 and his death. He wrote thousands of articles, seven books that were very influential and edited the RAIAs' *Architect* journal at its provocative peak. At least four of Boyd's earlier books were very influential and in some ways, not yet superseded: *Victorian Modern* (1947), *Australia's Home* (1952), *The Australian Ugliness* (1960) and *The Walls Around Us* (1962). He wrote in clear, memorable, persuasive, jargon-free prose.

In 1947, he founded the RAIAs-*The Age Small Homes Service*, which offered architect-designed houses at affordable budgets. His architectural endeavour was recognised by the RAIAs in awarding him its Gold Medal in 1970, its youngest-ever recipient.

Initial awareness of the significance of architects such as Harold Desbrowe-Anneer and Robert Haddon is due to Boyd's trailblazing research. It is surprising how much of our view of past Australian architecture has been influenced, even determined by his ideas and observations.

He was also a founder of the National Trust. 'It was Robin Boyd ... who did much to pave the way for a National Trust in Victoria. *Australia's Home* was a major stimulus to research in architectural history at the University of Melbourne and for all concerned in heritage matters'.²¹ It preceded publication of *Early Melbourne Architecture* in 1953 and Morton Herman's *Early Australian Architects and their Work* in 1954. Approaches to the Armytage's regarding Como were initiated in 1955 when Boyd asked his relative Joan Lindsay for her and Darryl to talk to them. Boyd was a member of the first Trust Council in 1956.

After an early partnership with Kevin Pethebridge and Frank Bell, he developed a partnership with (Sir) Roy Grounds and Frederick Romberg as Grounds, Romberg & Boyd (known as Gromberg: 1953-62) and with Romberg alone, until his death. They designed numerous domestic and some larger buildings in Melbourne, Victoria, Merimbula and Canberra.

Of his buildings, this and the related Featherston house are arguably his best and most innovative houses.

Boyd's significance

Boyd was the greatest **advocate for architecture**, for the environment and for Modernism, in twentieth century Australia: in his prolific writing and charismatic public statements. He was also:

- The **most famous architect** of his generation.
- The only Australian Post-war **public intellectual** in the visual arts.
- He **wrote** thousands of articles, seven books that were very influential and edited the RAIAs' *Architect* journal at its provocative peak.
- As an **historian**, in some ways he has not yet been superseded.
- He founded the RAIAs-*The Age Small Homes Service* and was its first director, bringing well-designed houses to a public who could not afford an architect.
- He was a founder of the **National Trust**.
- He produced numerous **domestic designs**, each with at least one original **idea**.
- Had an **international presence**: in articles in overseas journals, judging international competitions and friendship with world architectural leaders.

²¹ Mary Ryllis Clark, *In Trust. The first forty years of the National Trust in Victoria 1956-1996*, pp 11-12, quoting Geoffrey Serle's biography of Boyd.

-He was **teaching** at University of Melbourne.

-He was part of the **Boyd-a'Beckett** families. It is a direct connection to **Glenfern**, another Boyd house. In its early years, the Trust had connections also to the a'Beckett side.

Commemorating Robin Boyd

By the public, he is the **least remembered** Boyd. His cousin Arthur and his uncle Martin are now better known and Arthur is remembered through the Bundanon Foundation and the public exhibition of his works.

Robin deserves promotion. He has **no memorial** (other than his own work): no named building, park, scholarship or foundation.

Boyd and the National Trust

Australia's greatest domestic designers have been Desbrowe-Annear, the Griffins (most of whose Melbourne houses are now in sympathetic hands) and Boyd.

Purchase of this house by the Trust or by a body known to be associated with the Trust, would crown our unique achievements of this year towards the work of Robin Boyd. It would **demonstrate the Trust's commitment** to the owners of Boyd and other Modernist house owners and aficionados in supporting them in their links with each other and the documenters of their houses from the Boyd office.

It brings the Trust to a new more **youthful** and more **professional**, more **academic** public and **potential membership**, who would not otherwise be interested in us. The extraordinary success of the Robin Boyd Open Heritage days demonstrated this.

It would be our equivalent of the Historic Houses Trust's Rose Seidler House in **membership focus shift**. Yet it is a much more innovative and influential design than that simple late version of California modernism

Yet it also links to one of **our founders** and the Trust's earliest years.

It brings a potential link with **Glenfern** through the Boyd family.

Purchase of this house by the Trust would preserve this unique document. Any private purchaser would **have to alter the design** at least to introduce balustrades, but also to **capitalise** on such a valuable site. Sites along Walsh Street, on both sides are being redeveloped to incorporate denser development. The unique **contents and collection** would be lost.

Several significant houses of this period are still in their original ownership, the owners now elderly, sometimes with remarkable collections. They will be **increasingly at risk**, vulnerable to the exigencies of the market. They are fragile, often quite primitive to present expectations, and often on valuable sites. There is a specialist community interest in them and in furniture and décor of the period. The Trust should develop a way, perhaps a legal structure, process and a revolving fund, to facilitate and secure their future in sympathetic, often private ownership.

Review by Professor Philip Goad:

'Boyd's *Victorian Modern* was the first attempt by an Australian architect to document a historical pedigree for modernism in Australian architecture. No such book existed and Boyd was keen to document pre-WWII achievements across a broad spectrum of building types. Critical was his discovery of 'Prophets' like **Harold Desbrowe-Annear, Walter Butler** and **Edward Fielder Billson**. His condensed and carefully edited architectural history from 1834 was outlined as a series of peaks and troughs of architectural progress, with the nineteenth century delineated as 'Primitives' and 'Pioneers' followed by 'The Opulents' and 'The Decadents' and then rising again with the 'Prophets' of *Victorian Modern*: Walter Burley Griffin and Marion Mahony, **Robert Haddon, Harold Desbrowe-Annear, Edward Billson** and **Leighton Irwin**.

Boyd then highlighted the importance of individuals like **Best Overend** and **Roy Grounds** (with a special focus on his apartment buildings of the early 1940s), institutions like the Gordon Institute of Technology in Geelong under the leadership of George R.King, and the work of government agencies, in particular the socialized imagination of the State Electricity Commission under the direction of **A.R. La Gerche** and then William Gower from 1937, which sponsored the construction of towns associated with the production of electricity and supply of water at **Yallourn, Eildon and the Kiewa Valley**. He also showed modernism's breadth across a range of building types including retail, factories, milk bars, office buildings, flats and kindergartens'.

'*Victorian Modern* was not just a landmark piece of selective architectural history, it was also a visual tour-de-force, revealing Boyd's skills as a graphic artist and his love affair with typography. Boyd put his interests to full effect from

the title page, contents page and throughout the slim volume to reinforce his thesis of peaks and troughs of architectural progress. His cover combines florid type for 'Victorian' and Corbusian stencil for 'Modern'. Boyd then placed a sketch of early Melbourne showing the building of Scots Church in 1841 overlaid onto a Wolfgang Sievers photograph of the rooftop restaurant of **Stephenson & Turner's** recently completed ES&A Bank in Collins Street (1939-41).

This was a calculated palimpsest of past and present and a stronger statement than a comparable book cover and book of just two years before by Sydney architect and planner **Walter Bunning** (1912-1977). Unlike Bunning's *Homes in the Sun* (1945), Boyd's *Victorian Modern* is decidedly faster and looser, more architectural and focused on a specific place – Victoria – and the book's second half presents a strong thesis for a regionalist approach to the design of the postwar modern house – in Boyd's words the 'Victorian Type'.

Douglas Gillisin House, Yarbatt Avenue (43 Kireep Road), Balwyn, 1951-2.

Own house and studio 2, 290 Walsh Street, South Yarra, 1957-8.

Of his buildings, this and the related Featherston house (to which its design has strong connections) are the **best and most innovative houses**.

Of his **other buildings**, Menzies College at La Trobe, Tower Hill and Jimmy Watson's Wine Merchants' stand out. **Significant houses** of this period by other architects include: Rice House, Eltham (Kevin Borland, 1951, still original owner); Snelleman House, East Ivanhoe (Peter McIntyre, 1953-54, still original owner); McIntyre House, Kew (Peter and Dione McIntyre, 1955, still original owner, future presumably secure).

This house is his own design for himself. So it may be his most **pure expression**, unmediated by a client.

It is his **most urban** design, for a tight constrained internalised site. It **separates the worlds of parents and children**, linked by the communal outdoor family space.

It also includes work by the structural genius of engineer **Bill Irwin**.

Being still in its original ownership, the **contents survive**, including **Boyd's own library**, working environment, furniture and a fascinating rich collection of artworks by family members, (such as Arthur and Penleigh), and friends (such as John Brack, Michael Shannon and Dorothy Braund). Any scale would sadly necessarily disperse this collection. In this and as a surviving artist's working environment, only the much simpler King house is comparable.

1 Cleveland Road, and cnr High Street Road, cnr Cleveland Road, Ashwood (former Ctesiphon Supermarket and residence, Jordanville), 1954.

The monolithic **ctesiphon system** of concrete construction, of thin concrete corrugated shell construction, parabolic vault. The concrete was poured onto an arched timber form at 1,220 mm (four-foot) centres with hessian suspended between. This system was the patent of the builders McDougall and Ireland. A building application was lodged at the City of Waverley in July 1954. By the time of construction the ctesiphon system had already been used by Kevin Borland at the Rice House, Eltham and the **Bellfield Community Centre, Heidelberg** by Borland and Peter McIntyre, that appears to have been demolished.²²

G A Richardson House ('Bridge House'), Blackfriars Close, Toorak, 1953-4. Reconstruction and additions: Crone Ross Pty Ltd, 1981.

Grounds, Romberg & Boyd, 1953-62

Each partner's work is recognisable within loose firm structure. Boyd's work included:

***Your House and Mine*, 1954, directed by Peter McIntyre, written by Robin Boyd.**

23 minute student film, published on Feb 18, 2013, Architecture Students from 1958 □ Faculty of Architecture, Building and Planning, □ University of Melbourne.

²² <http://www.onmydoorstep.com.au/heritage-listing/5210/ctesiphon-concrete-supermarket-and-residence>

Jimmy Watson's Wine Bar, 333 Lygon Street, Carlton, 1961-3.

Tower Hill Natural History Museum (former Visitor Centre), Koroit, 1961-71.

K Marks House, 58 Burke Road North, East Ivanhoe, 1957-8. Addition: Grounds, Romberg & Boyd, 1961

Former John Batman Motor Inn, Queens Road, cnr Lorne Street, St Kilda, 1962-4

President Motor Inn, 63 Queens Road, St Kilda, 1965-7, now demolished, or subsumed within Radison President Hotel

Domain Park Flats, 193 Domain Road, South Yarra, 1960-62.

Owners included the late Margeret Darling and Patricia Boyd, Robin's widow.

Alexandra Parade, 4 storied brick warehouse, A & K Henderson, drawings by Robin Boyd, who worked for them.

Offices, Church Street, Hawthorn, early curtain wall, demolished, c 2004.

Romberg & Boyd, 1962-71

Michael Baker House & Dower House, Coimadai Road, Bacchus Marsh, 1964-66

Ormond College, The University of Melbourne, Roy Grounds

McCaughley Court, 1965-8, Robin Boyd

Pickin Court, Frederick Romberg

Menzies College, LaTrobe University, 1965-70. Brutalist off-form concrete

Roy Grounds & Co, 1962-?.

Victorian Arts Centre, 1962-.

Very popular. (National Gallery of Victoria, Car Park, Concert Hall, State Theatre (Opera House), George Fairfax Studio Theatre, Playhouse, Westpac Gallery, restaurants, Performing Arts Museum, Victorian College of the Arts. Romberg & Boyd, Romberg then professorship, NSW (1965)

Brian Bannatyne Lewis, 1906-91

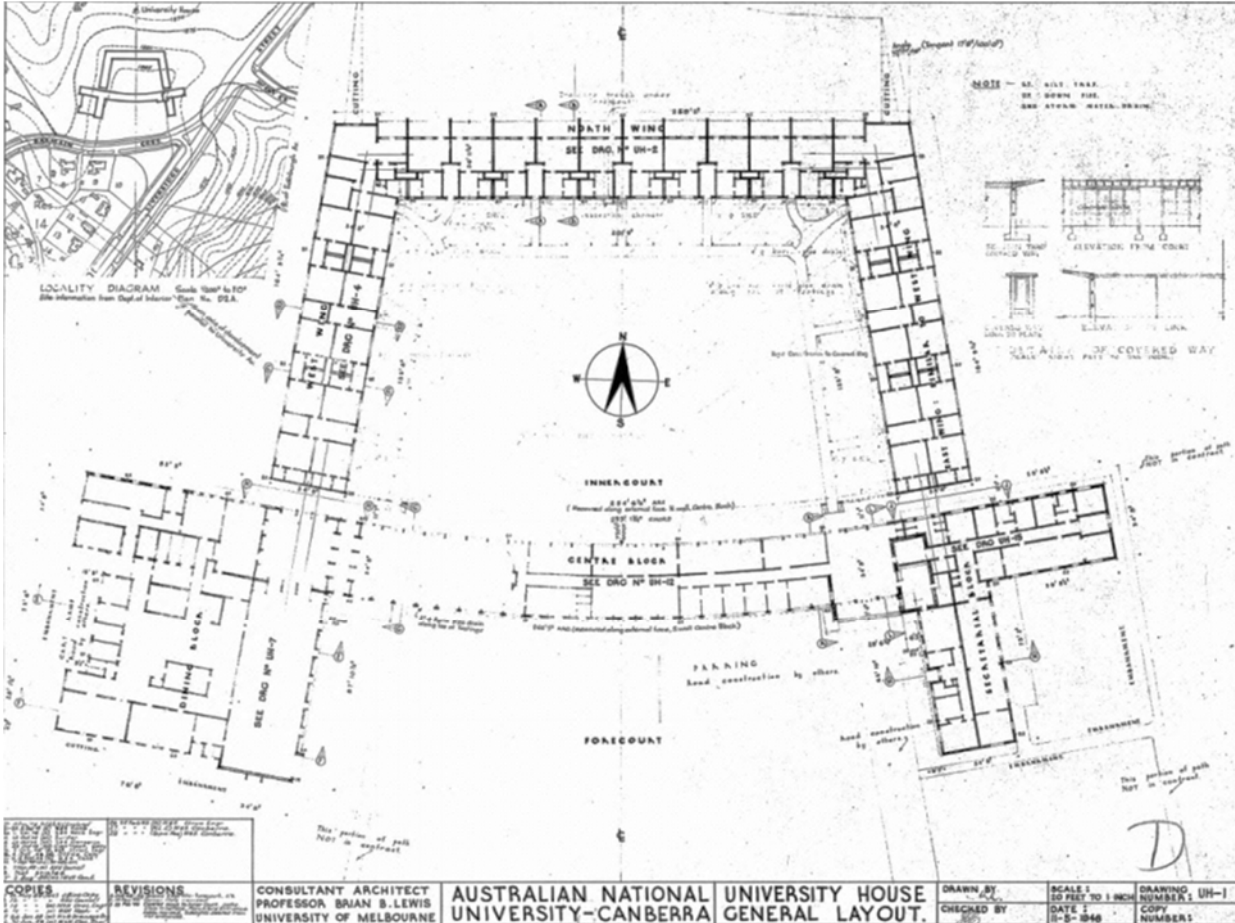
Born in Australia, he went to Wesley College and the University of Melbourne before moving to England to Liverpool School of Architecture, which was the only university school of architecture at that time ([check this](#)). He joined the Great Western Railway architectural staff in 1930, becoming assistant architect in 1938 and designing four underground stations for the Central line, as well as [several hotels \(?\)](#).

In 1947, he was appointed first Chair of Architecture at Melbourne University, and appointed consulting architect to design the Master Plan of the Australian National University, **Acton, Canberra**. relying heavily on the Water Axis of Walter Burley Griffin's original Canberra design, opening towards the future lake West Basin.

His design for **University House** (1949-54) there is an outstanding, if low-key, example of mid-C20 modern architecture in Australia, since largely unaltered, and is listed on Australia's Heritage Database. He engaged Fred Ward to design its furniture, virtually all of which remains in place. His drawings are dated May 1946.

He was the first chairman of the **National Trust of Australia (Victoria)** in 1957, and he initiated the first Notable Town status of Maldon.

He designed the first building for the **Faculty of Architecture at University of Melbourne** in 1963-65, demolished 2013.



University House, Brian Bannatyne Lewis, 1946.

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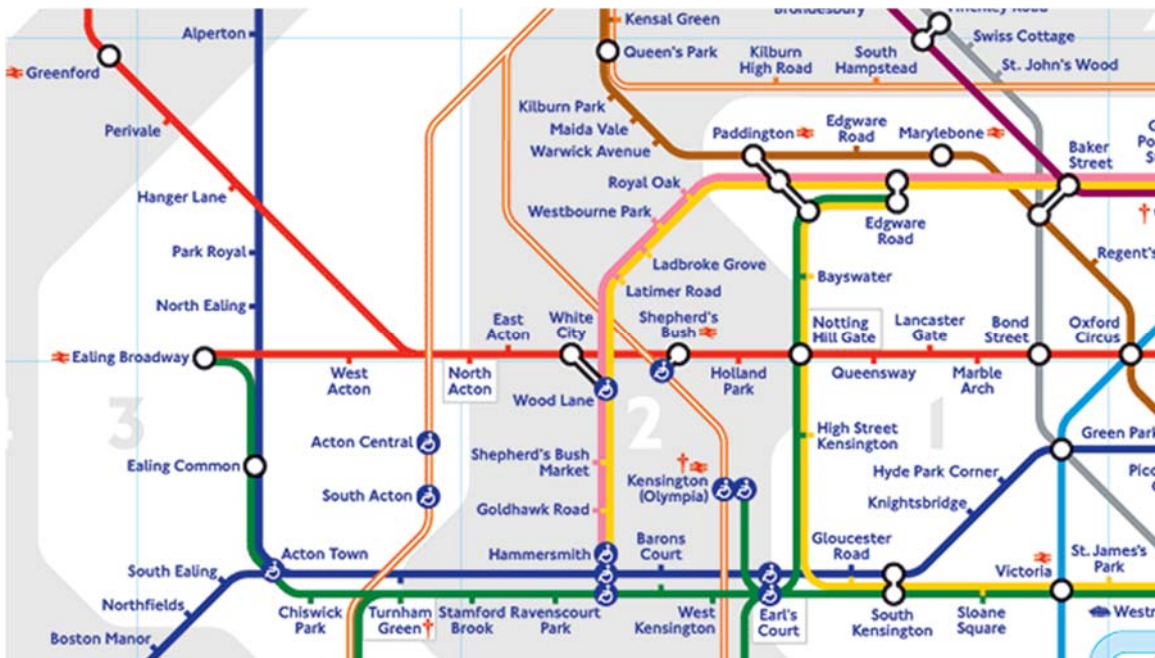
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Perivale Underground Station, Horsenden Lane South, Ealing Central, 1938-47.

Listed Grade II. In west London, a lot of Underground stations like these were built in partnership with the mainline railway companies.

Perivale Station was designed in 1938, on the Central Line, and the foundations were laid, but the building was not completed until 1947 because the Second World War halted works, in 1947 by Dr Frederick Francis Charles Curtis. The station was originally named 'Perivale Halt'. The original plans were drawn up by Brian Lewis, chief architect to the Great Western Railway, and the station was finished under the supervision of Dr Frederick Francis Charles Curtis. The station was never completed, lacking its proposed tower and an extended wing with three shops, but what was built was done to Lewis' original design. Although built by the GWR, the new station was on the West Ruislip Extension to the Central Line, part of London Underground's New Works Programme which ran from 1935-1940. □□By 1935, much of the framework of the London Underground system was established, and a focus on building of new lines gave way to the extension and integration of the existing system. The New Works Programme was published on the 5 June 1935.

Perivale Station is built around a reinforced concrete frame, evidenced by the radiating concrete beams of the ticket hall ceiling. The front elevation is clad in red brick and has a concave, curved facade. At street level there are two wide entrances either side of a central curved wall with four poster display panels.

Each side of the building has a shop unit, either side of the entrances. The western shop is the larger of the two extending out with a convex frontage. Above is a deep, projecting canopy in a serpentine 'S' shape. The metal canopy features illuminated blue-glass panels. The original panels carried separately 'Central Line' lettering, the London Underground roundel and the name 'Perivale Station'. The panels were repeated in sequence across the entire canopy, forming a 'ribbon' of blue glass.

Above, is a large clerestory window, providing illumination to the ticket hall behind. The double height window is formed of slender, tall windows between regularly-spaced concrete mullions, with a short return down each side of the building. The window has a thick concrete lintel on top, and on either side, a London Underground roundel mounted at the base of a tall pole.

Above, the frontage is topped with a deep, brick parapet. The bricks have a soldier course, unlike the stretcher bond of the rest of the frontage.

The platforms and tracks are set above the ticket hall concourse and are accessed by a curved staircase. The tracks are carried on a viaduct behind the station. The central section of both the platforms is covered with a cantilevered canopy, providing shelter to waiting passengers. The surviving buildings of the former Hoover Factory complex at Perivale can be seen from the platforms.

It has a concave red brick frontage and a narrow quadrant plan. The façade is defined by its large clerestory window, with reinforced concrete mullions and lintel, which follows the concave plane of the façade and wraps around its corners to continue on both returns. Affixed to the brickwork on each return is a pole-mounted roundel reading 'Underground', with dashed underlining. The tall parapet wall above the main window is made up of soldier courses of brick. The two entrances, located either side of a central poster display, are sheltered by a sweeping canopy that runs along the front of the deep ring beam. The canopy also takes in two low flanking wings, one curved, one straight, each containing a shop. The canopy has an illuminated fascia, with the original frame but renewed panels announcing the name of the station.

INTERIOR: The ticket hall has a ceiling of exposed concrete beams, radiating from the curved facade. There is a recess for telephones, with traces of the original three separate kiosks still visible in the flooring. The wall tiling is all of recent date. One unusual feature is a 'Festival of Britain' style display unit running along the curve of the inside façade wall. It comprises a projecting white-painted concrete picture frame pierced by slender black piloti, with a bronze display panel at each end.

PLATFORM: From the back of the ticket hall, a sweeping stair leads to the central island platform. The platform has steel canopies incorporating a brick enclosure. This has a glazed waiting room, complete with original timber benches, at its west end and its external walls have the original poster display panels with black tile surrounds. All other platform furniture is modern.²³



Perivale Underground Station.

²³http://en.wikipedia.org/wiki/List_of_listed_London_Underground_stations, <http://list.english-heritage.org.uk/resultsingle.aspx?uid=1400747> & www.modernistbritain.co.uk/post/building/Perivale+Underground+Station/



Perivale Underground Station.



Perivale Underground Station.



Perivale Underground Station.



Perivale Underground Station.



Perivale Underground Station.

West Acton Station, Noel Road, Ealing W3 0JL, late 1930s-1940. Listed Grade II.



West Acton Underground Station.



West Acton Underground Station.

On the Central Line. EXTERIOR: West Acton Station comprises a ticket hall building on a concrete bridge over the two central tracks, with open-sided staircases running down to two platforms. The ticket hall is a reinforced concrete frame 'box', clad in brick, with full-height window with concrete mullions on both the front and rear elevations. The brick side walls rise above the roofline to form two slender pylons. Below the window on the main frontage, the entrance is sheltered by a flat canopy perforated with glass blocks. The canopy has a metal fascia, with the original frame and new panels announcing the name of the station. It supports a pole-mounted Underground roundel, a modern replica. The entrance is flanked by two retail kiosks with timber shop fronts.

INTERIOR: The ticket hall has a terrazzo floor, tiled lower walls, and a painted concrete ceiling, lit by wall-mounted uplighters. The upper walls were originally fair-faced brick but are now painted. A curved varnished timber bench and two vitreous enamel destination boards dating to 1962 survive in the ticket hall. The tiles here and elsewhere in the station are pale cream, with red and black edging; all are recent replacements in the original colour scheme. The small lower windows to the rear elevation have been replaced in uPVC.

PLATFORMS: Covered tile-lined concrete staircases with original bronze handrails lead down from the ticket hall to the platforms. On each platform is a flat-roofed, open-sided concrete shelter with a distinctive and unique **bull-nosed** glazed end. Polished hardwood benches inside are crook-shaped, following the curve of the shelter. The original vitreous enamel platform signs indicating the number of each platform survive. Two wall-mounted roundels are later replicas of the originals and all other signage is modern in materials and character. It is very intact, with only minor late alterations.²⁴

Hanger Lane Station, 1949.

On the Central Line. Another station whose building was interrupted by the Second World War, construction of Hanger Lane was started in 1939 and only finished in 1949. Design was by Brian Lewis, but the construction was finished by FFC Curtis and Peter Maclver.



Hanger Lane

²⁴ www.britishlistedbuildings.co.uk/en-1400997-west-acton-underground-station-non-civi and www.independent.co.uk/travel/news-and-advice/english-heritage-awards-16-london-underground-stations-grade-ii-listed-status-2327039.html



Hanger Lane

Greenford London Underground Station, Oldfield Lane, UB6, 1947.

On the Central Line. The only Underground station, actually well above ground, whose escalator takes one up to the trains.

When the Central line was extended westwards from North Acton to West Ruislip in the 1940s Greenford was to become an intermediate station on this new line and a new station was erected. The station was built essentially to the pre-war design (1937) by GWR architect Brian Lewis, who employed a curving canopy to give shelter to the entrances whilst following the pavement line. The narrow brick and reinforced concrete tower was built considerably lower than first planned. The ticket hall was laid-out parallel to the railway line, and in order to give access to the escalator approach it was curved around 90 degrees towards the rear, in which direction the floor sloped gently upwards. Between the existing and new viaducts is the lower escalator landing, with a high ceiling rising some feet above rail level. From the landing a subway led to the British Rail steam platforms (blocked-off after the closure of the latter facility in 1963). A single 'up' escalator was installed alongside two fixed stairways - the first escalator at a London Underground station to carry passengers from ground level up to the platform, 35ft above the road. The island platform was given a central bay at its eastern end for use by British Railways trains working over the Castle Bar Park branch to West Ealing. The station opened to trains on the Central line extension on 30th June 1947.





Greenford

Park Royal Underground Station, 1947.

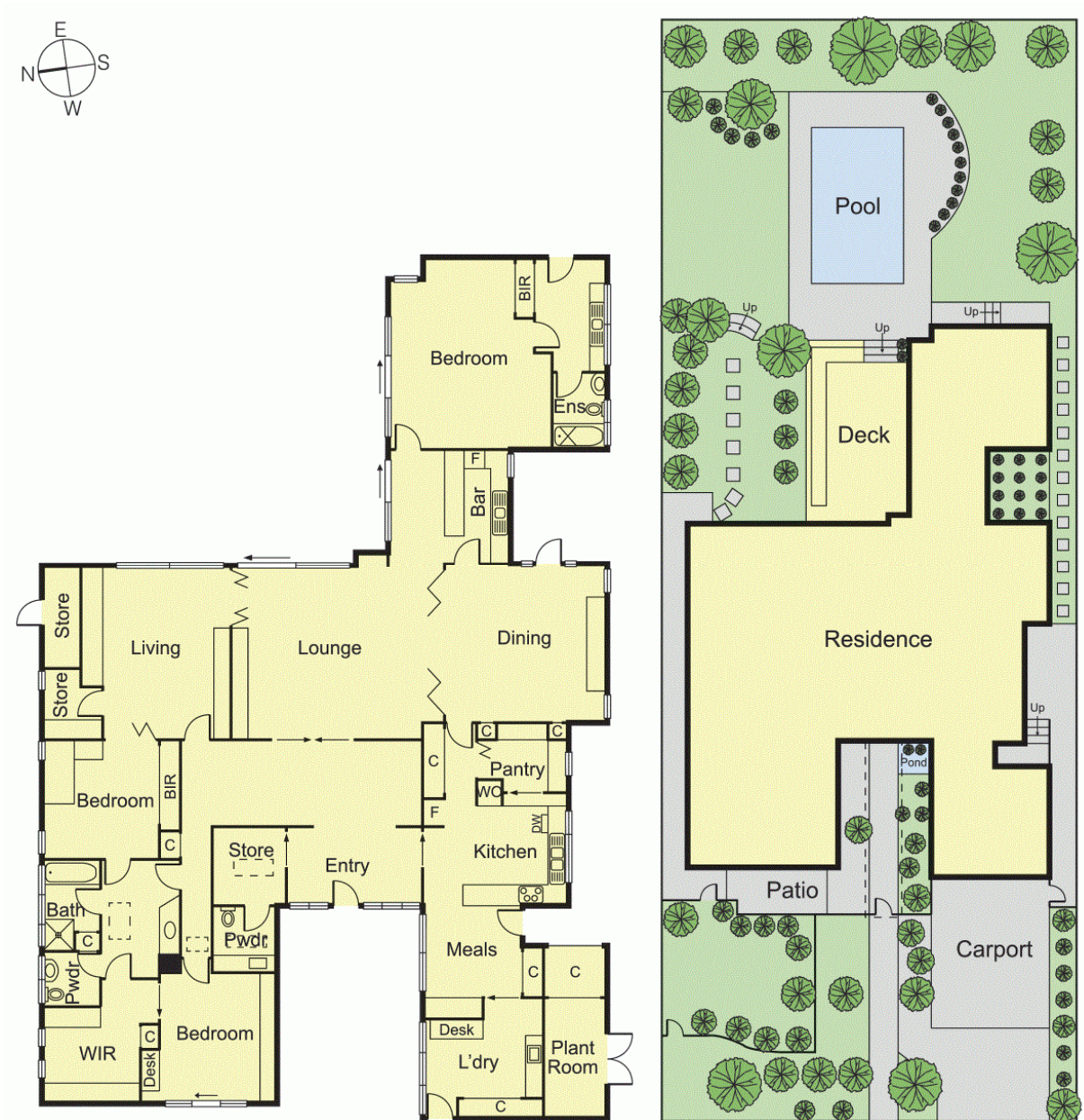
Is said to have been designed by Brian Lewis, but this is incorrect.

Alastair Knox

Ernest Fooks



Ernest & Noemi Fooks Own Home, 32 Howitt Road Caulfield North.



John & Phyllis Murphy, Kevin Borland & Peter McIntyre with Bill Irwin, Structural Engineer

***Glasshouse, Melbourne Sports and Entertainment Centre (former Olympic Pool), Batman Avenue (1955)**

Peter McIntyre was born in 1927.

Kevin Borland

Rice House, 69 Ryans Road, Eltham, 1951. Also the ctesiphon system.

Yuncken, Freeman Brothers, Griffiths & Simpson (formerly Freeman & Griffiths)

- * **Sidney Myer Music Bowl, Alexander Avenue, Domain** (c1960), Barry Patten and Angel Dimitrioff, designers, and Bill Irwin, Structural Engineer. Reconstruction: Gregory Burgess, 2001.

Chancellor & Patrick

'Butterfly house', Dromana, 1953.

Freiberg house, Yarravale Road, Kew, 1959.

Initially, two circles connected by a curved corridor, impractical, the clients decided.²⁵

12 Yarra Street, Kew.

14 Raheen Drive, Kew.

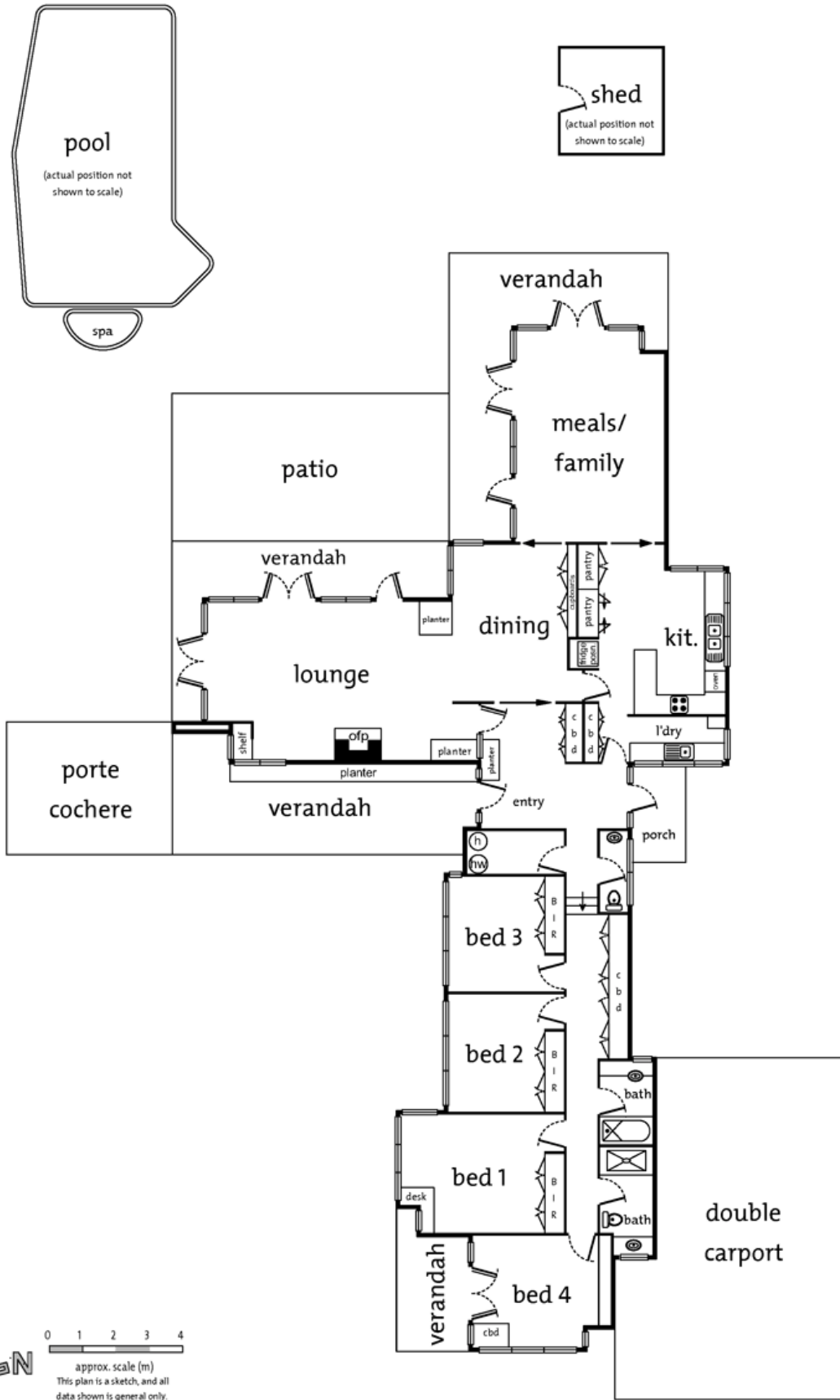
Crittenden House, 30-32 Longstaff Street, cnr Streeton Crescent, East Ivanhoe, c1964

Faces west, with broad cantilevered balconies, towards the river view away from the Longstaff Street view depicted. In perfect condition and integrity, mature appropriate garden. Possibly occupied by the family who built it. The Crittendon family had an exotic niche supermarket in Malvern Road, near Williams Road in the 1970s, became wine merchants in the 1980s, from Dromana.

²⁵ <http://home.vicnet.net.au/~studlypk/chancellor---patrick.htm>







WEG House, 1 Aringa Court, Heathmont 3135 (plan and 3 images, above).

Joyce Nankervil

Bernard Joyce (1929-1994) & William H (Bill) Nankervil (1928–2002).

Bogle, Banfield & Associates

Total Car Park, 170-190 Russell Street, 1964.

The first New Brutalist style building in Victoria, through the use of bold forms and expressed unpainted concrete structure, influenced by Japanese architecture of the late 1950-65, yet with refined details. One of a rush of carparks built 1955-66 in response to the huge rise in car use and consequent city congestion, and one of many developed by the City of Melbourne at the fringes of the shopping area, while others were developed privately. Bogle Banfield were involved in most, designing some, and owning, designing and developing others. There was a nightclub in the basement, the first in the city, opening as the Lido in 1965, providing dinner and a 'Paris -type' show, with showgirls, something Melbourne hadn't seen before. It is now Billboard, an important live music venue.



The complex ramp system

206 Domain Rd and Anderson Street, South Yarra, Bernard Joyce & Bill Nankervil.



8

Joyce Nankivell has entered local architectural history largely through Bernard Joyce, a charismatic and conspicuous person whose 'energy and infectious enthusiasm, delivered with a convoluted and loquacious fluency, was novel and compelling'¹. Yet it is clear from the archival evidence that the partnership was symbiotic.

Neither Nankivell nor Joyce had developed a strong solo practice before they teamed up in 1964 and while Joyce had certain predilections for systems building it is doubtful whether he would have had the chance to develop them had it not been for his partnership with Nankivell. Yet Nankivell's contribution to Melbourne architecture has been overlooked.

Nankivell enrolled at the Architectural Association, completing his diploma in 1952. He learnt the lessons of post-war British Modernism, particularly of Erno Goldfinger and the public housing projects of the London County Council under Sir Leslie Martin, gained professional experience with the Architects' Co-Partnership in prefabricated timber housing for the Volta River development in Ghana, and with Ove Arup³.

Nankivell decided to return to Melbourne in 1956 for the Olympic Games but just before, **an exhibition of Australian architecture opened at the RIBA Gallery** and some of the work impressed him, particularly Peter McIntyre's hospital at Beulah⁴.

He made himself known to Grounds, Romberg and Boyd, Peter and Dione McIntyre at Kew, and caught up with Jeffrey Howlett with Bates Smart and McCutcheon. After brief stints with Peter and Dione McIntyre; R S Demaine, and, Russell, Trundle, Armstrong & Orton, Nankivell joined Howlett where he designed his first private job, **the Linton house in Rosanna**. Howlett however soon returned to Perth and Nankivell teamed up with an older architect, Noel O'Connor from 1958 to 1962 as O'Connor & Nankivell, taking over the design role for a number of two and three-storey cream brick flats in Kew and Armadale.

In about 1962 he was appointed full time lecturer in design and building science with the right to private practice⁵. Harry Winbush was Head of School and colleagues included Kevin Borland, Bob Irving (until 1962) and Anne Montgomery.

He introduced computer technology into the programme, bringing together 'a number of early computer users including **Jennings Industries** who were prepared to discuss their experience and answer queries on the state of the art as it existed then'⁶. His future practice was to pioneer the application of computer technology in architecture.

Nankivell had been involved in voluntary work with the Victorian Aborigines Advancement League established in 1957, and in 1964 was commissioned to design their meeting and recreation hall in Northcote. Completed in 1966 the hall was square in plan, roofed by a hyperbolic paraboloid timber shell.⁷ The AAL considered 'this fine building' one of their major achievements to date and used it 'for meetings, social functions, and as a rest centre for Aborigine people travelling through Melbourne'⁸. Nankivell might have been inspired by McGlashan & Everist's Kofler's restaurant at Mt Buller (1959) but as Philip Goad has noted 'the number of hyperbolic paraboloids in Melbourne was actually very small'⁹ at this time so the AAL hall was rare and its innovative modernism indicated the optimism of the League.

Nankivell continued to do work with the AAL, designing the Expo-Aborigine exhibition at the Melbourne Town Hall in April 1967, a rural settlement project connected to Doug Nicholls, and the Aboriginal Hostel and Offices in Cunningham Street, Northcote (1974-1975).

One of Nankivell's colleagues at RMIT was Bernard Joyce whom he already knew. Joyce's architectural education reflected a different tradition from that of Nankivell; less AA arts/design and more building and skills. He was born in Chiswick having attended the Hammersmith School of Building, Arts and Crafts during the war went on to study architecture at the Regent Street Polytechnic (now the University of Westminster). He moved to Melbourne in 1949 when he was 20 and completed his architectural education at the University of Melbourne, becoming a registered architect in 1955.

He entered design competitions with other students and completed his first house in collaboration with David Brunton and John Lilly in Beaumaris¹⁰. He was awarded a studentship with the Public Works Department, won *The Age* Small Homes competition in 1952, another competition in conjunction with Bernard Slawik in 1954, and with Slawik, Lilly and John Miller gained a commendation for their entry in the Olympic Stadium competition which was published in both *Architecture and Arts* and the Dutch journal *Bouw*¹¹.

Between 1958-962 he gained experience as a design architect in **Bogle & Banfield**, in a number of significant projects including St James Church in Glen Iris¹², **Total House car park and offices** in Russell Street, Melbourne, and the grandstand at Sandown Park Racecourse, a steel frame reinforced concrete building 366 m long with covered seating for 15,000 people¹³. In spite of this promising start Joyce's solo practice failed to take off and for much the same reasons as Nankivell, in 1962 he found himself on the full time teaching staff at RMIT lecturing in architecture and interior design¹⁴.

In his minimalist black in dress and in architecture (the legacy of which remains with us still) he was an inspirational teacher as Peter Crone recalled:

*... [in] early 1962 when Bernard Joyce entered the 'Theory of Architecture 1-b' design studio at RMIT and began his amazing semi-abstract discourse, I was not aware that I was listening to a person who would have more influence on my future development as an architect than anyone else.*¹⁵

In 1964 Nankivell joined Joyce to enter the competition for the Perak Turf Club grandstand at Ipoh in Malaysia. Joyce's experience on the design of the Sandown grandstand determining the decision to enter the competition and their success. Joyce was interested in contemporary Japanese architecture and no doubt inspired by Robin Boyd's recently- published monograph on Kenzo Tange, travelled to Japan in 1962 to research Japanese architecture and landscape. Either to prepare for the Perak competition or to carry out site investigations he travelled through South-East Asia in 1964, as did Nankivell the following year. The Perak stadium therefore develops the idiom of the modern racing grandstand worked out at Sandown in a Brutalist form inspired by the same Japanese sources that had produced the Total House car park.

The Joyce Nankivell partnership formed for the Perak project endured, playing to the strength of each, known for flats and multi-unit housing in South Yarra, Toorak, Caulfield and Hawthorn, working directly with developers. Indeed, as Peter Carmichael has noted: 'Joyce Nankivell worked with some of the most demanding and intractable property developers, and in most cases, managed to satisfy their client's insular objectives and still deliver buildings of integrity and resolve'¹⁶. This allowed Joyce to develop his systems approach to building as in the Healy House in Ocean Grove (1967) and

W H Nankivell, Aborigines Advancement League Headquarters, Melbourne. Photograph: Val Foreman Photography. c1966.



his multiple 'villa-flats' housing typology which, Michael Markham argues, presage a new form of urbanism¹⁷. Philip Goad on the other hand has situated 'the typological and structural systems of Joyce Nankivell' within a local tradition of modernist 'typological reinvention' evidenced in 'the spatial platforms and outdoor rooms of the houses of McGlashan & Everist, the studied informality of Neil Clerehan's underplayed modern villas [and] the monumental but never neutral urbanity of Yuncken Freeman'¹⁸. If in their abstraction and formalisation of living patterns, these can be compared with the town houses of Clerehan and Guilford Bell, the systems approach has connections with Craig Ellwood and the Case Study Housing, as Michelle Hamer noted.¹⁹

In 1974 Joyce Nankivell won the competition for the Australian High Commission in Kuala Lumpur and both partners resigned from RMIT. Possibly with this competition in mind Nankivell had toured England and Europe in 1972 looking at consulates and embassies. In association with Leong Thian Dan Rakan Rakan, Joyce Nankivell designed the building in the Brutalist idiom that was emergent at Perak.²⁰ The 'L' shape plan with a lift and service tower at the junction of the wings combined high security and public access, with a large reflecting pool and existing trees. Featured in *Architectural Review* and considered 'one of the best examples of Brutalist non-commercial office space' in Kuala Lumpur, the Australian High Commission deserves to be better known. ²¹ Joyce Nankivell went on to design the diplomatic staff housing (1977) on two blocks of land in up-market Jalan U Thant, the area of embassies. Two houses occupied each site, positioned so as to ensure privacy, and while conforming with Government standards the architects gave 'the illusion of more space by utilising circulation spaces and corridors within living areas and providing adjacent internal courtyards'.²² Now experienced in design for a tropical climate, they also developed low-cost housing in Indonesia.

Joyce Nankivell's offices were at 445 Clarendon Street, South Melbourne, a suburb in the 1960-80 popular with industrial design and advertising offices. It became a lively hub for 'after work discussion [where] mordant talk and debate ebbed and flowed with increasing intensity as the consumption of red wine accelerated.'²³ Nankivell and Joyce went into partnership in the



South Melbourne Warehouse Gallery in a converted warehouse. They were both keen gallery-goers and although it was not a commercial success 'they had a lot of fun'.²⁴ The venture highlights the broad cultural arena within which the pair operated; Joyce 'particularly respected Clement Meadmore, painter Peter Upwood, photographer Kurt Veld, graphic artists Les Mason and Brian Sadgrove. The background music in the office often featured jazz musician Les McCann'.²⁵ Crone recalls 'all-afternoon' lunches with Joyce 'at Vlado's, or Café Eduarde in South Yarra [. . .] often shared by Bruce Weatherhead, Alex Stitt, Fred Schepsi, Kurt Veld and George Kral amongst many'.²⁶ Veld was Joyce Nankivell's preferred photographer and Kral ran Gallery A which Nankivell, and presumably Joyce, had frequented since it opened c1959. Nankivell became active in local politics and motivated by concern for inappropriate developments in Hawthorn where he had lived since his marriage in 1961, 'was involved in the first pro-residents push to have council representation'.²⁷ He was elected Mayor in 1977.

In the 1980s and 1990s Joyce Nankivell continued to design speculative flats and town houses as well as private residences but moved across into public housing for the forward-looking Ministry of Housing. They entered competitions for the City Square (1971), National Archives, Canberra (1978), Parliament House, Canberra (1979), Majestic Site, Perth (1981), Olympics Docklands Ideas (1989), and the Southbank Housing Project (1990). They worked in education as well, contributing the McMillan Rural Studies Centre at Warragul which won a RIAA Award in 1984 and with Demaine Partnership, the Aerospace Industry Training Centre for the new campus of the Broadmeadows College of TAFE.

After Joyce's death in 1994, Dominic Kelly and Greg Missingham left Demaines and joined Nankivell to form Nankivell Kelly Missingham Pty Ltd, for four years, first at Clarendon Street, then in South Yarra. This included Robyn Denny, completed work on the



- 1 Peter Carmichael quoted in Michael Markham, 'Obituary'. Bernard Joyce (1929-1994), *Transition* 46, 1994, 71.
- 2 Commonwealth of Australia Navy List, July 1932, http://www.navy.gov.au/w/images/Navy_List-July-1932.pdf, accessed 12 October 2011.
- 3 Michelle Hamer, 'Bill Nankivell: Biography', unpublished typescript courtesy Peter Nankivell.
- 4 Hamer, 'Bill Nankivell: Biography' notes Nankivell's enthusiasm for McIntyre's work; information on exhibition content and dates courtesy Philip Goad,

Ballarat and Clarendon College, Ballarat; TAFE buildings at Rosebud and Central Gippsland, and Strategic Resource Plans for Eastern and West Metropolitan tafes.²⁸ In 1994 Michael Larionoff, who had worked in the office between 1988-93, teamed up with two other recent RMIT graduates, Vivian Mitsogianni and Dean Boothroyd, to enter the Museum of Victoria competition under the aegis of Joyce Nankivell, though Nankivell didn't contribute.²⁹ One of Nankivell's last works, with Michael Larionoff, was the Peter and Andrea Nankivell house in Hawthorn (2001-04), an elegant modernist brick, glass and timber 'box' challenging heritage of its neighbours. Larionoff carried it to completion after Bill Nankivell died on 13 April 2002.

²⁶

⁵ The dates for Nankivell's employment at RMIT vary. His resumé gives 1962 as the start date; RMIT Prospectuses do not record him before 1964 which suggests that he might have commenced as a sessional staff member, becoming full time at the later date. In his *Centenary History of the Faculty of Environmental Design and Construction at RMIT* (1987), Granville Wilson gives 1961 as the start date.

⁶ Wilson, *Centenary History*, 23.

⁷ 'Structural usage of timber around Melbourne – recreational', *Timber Trends*, July-August 1966, 3.

⁸ 'The A.A.L. in Action', *Smoke Signals*, August 1968, 15.

⁹ Philip Goad, email correspondence, 12 October 2011.

¹⁰ See Michelle Hamer,

'I see a warehouse and I

want to paint it black' in

John Macarthur & Anthony

Moulis (eds) *ADDITIONS to*

architectural History. XIXth

²⁶ Harriet Edquist, 'William H Nankivell (1928–2002), architect.' Harriet Edquist is Professor of Architectural History, School of Architecture and Design, and Director of the RMIT Design Archives. Slightly edited and abbreviated.

conference of SAHANZ

(Brisbane, 2002), 2.

11 *Architecture and Arts*

Special Issue on Olympic

Stadia, February–March

1953, 38–41; ‘Olympische

Spelen 1956 – Melbourne’,

Bouw, 12 September 1953,

720, Bernard Slawik file, RMIT Design Archives.

12 For this commission see

Stuart Harrison ‘The

post-war tradition of

cross-patterning within

the suburban church’, in

Terrance McMinn, John

Stephens, Steve Basson

(eds), *Contested Terrains*,

XXIII conference of SAHANZ (Perth 2006), 1–3.

13 ‘New Racecourse and Grandstand for Victoria’, *Architecture and Arts*, August 1959, 39.

14 Bernard Joyce, ‘Curriculum Vitae’, Nankivell Collection, RMIT Design Archives.

15 Peter Crone quoted in Markham, ‘Obituary’, 72.

16 Carmichael quoted in Markham, ‘Obituary’, 72.

17 Jocelyn Howard, ‘The

entertainers. What

prominent Melbourne men

do to their friends’,

Melbourne Observer,

undated [c.1969] clipping

in Nankivell Collection, RMIT Design Archives.

18 Philip Goad, ‘Beyond

Geography. The Architecture of Kerry Hill’, <http://www.architecturemedia.com/aa/aaissue.php?article=12&issueid=200603&typeon=2>, accessed 14 October 2011

19 Hamer, 'I see a warehouse and I want to paint it black', 6.

20 Gough Whitlam turned

the first sod of the site in

Jalan Yap Kwan Seng on 29 January 1974, <http://news.google.com/newspapers?nid=1309&date=19740129&id=Y90qAAAAIIBAJ&sjid=fX0AAAAIIBAJ&pg=4828,2856009>, accessed 14 October 2011.

- . 21 'Australia in Malaya', *Architectural Review*, March 1979, 133-134; Azrul K. Abdullah, 'Brutal Practicality', <http://www.mir.com.my/rb/photography/portfolio/azrul/html/prac1.html>, accessed 14 October 2011.
- . 22 Joyce Nankivell Associates Pty Ltd, 'Background Editorial Material. Australian Diplomatic Staff Housing' Malaysia, February 1980' Nankivell Collection, RMIT Design Archives.
- . 23 Carmichael, quoted in Markham, 'Obituary', 71.
- . 24 Peter Nankivell, email correspondence, 12 October 2011.
- . 25 Tim Stanfield, quoted in Markham, 'Obituary', 74.
- . 26 Markham, 'Obituary', 72.
- . 27 Peter Nankivell, 'William Hugh Nankivell – Eulogy', typescript courtesy Peter Nankivell.
- . 28 Information of Greg Missingham, email correspondence, 21 October 2011.
- . 29 Information of Vivian Mitsogianni, email correspondence, 18 October 2011.

Ermin Smrekar and e+ architecture²⁷

135 Punchbowl Road, Cape Woolamai, San Remo, Philip Island, c1992.

Pale pink intersecting wedges, sited in meadow, on a cliff, views from Kilcunda to Woolamai, with 5 bedrooms, 4 bathrooms.



135 Punchbowl Road.

Offices, Forest Street, Bendigo.

²⁷ www.eplusarchitecture.com.au

Norman Disney & Young headquarters, Interior and fit-out.

Designers House, Harbour Town, Docklands, ☐ retail interior.

Residence, Danks Street, Albert Park.

Horderns Apartments and Retail, ☐ Chapel Street, Windsor.

The Waves, ☐ Cowes, Phillip Island, 149 resort apartments.

Royal South Yarra Lawn Tennis Club, ☐ Verdant Avenue, Toorak, pavilion.

Bendigo TAFE Trade Centre Redevelopment, 2010



Bendigo TAFE.

N8 Health Group Chiropractic Clinic, 2009

Smrekar studied architecture in Trieste, began practice in 1969, and registered in Victoria in 1973. He has a reputation for energy, dynamism and a strong commercial attitude. **E Smrekar Architects** is now **e+ architecture**. Architecture must not only be functional but must also be admired and enjoyed.

Col Madigan

Col Madigan was a metaphysical architect whose work sought to reveal an evolutionary thinking whilst represent in its forms, universal orders of the immutable forces observed by him through his education as an architect. Heavily influenced by his commitment to the fragile earth and the writing of George Bernard Shaw, he had also acknowledged the significance of his father's influence in a key speech he had presented in Singapore (the AS Hook Memorial Address) at the time of him being awarded the most prestigious architectural prize in Australia, the AIA Gold Medal in 1981. Other significant achievements include the receipt of the Sulman Medal in 1967 for his Warringah Shire Civic Centre and in 1970 for the Mitchell College of Advanced Education. He was also the winner of the Blacket Award in 1969 for the Warren Library. In 1981 he was awarded the Canberra Medallion for the National Gallery of Australia and in 2007 the 25 Year Award for the High Court of Australia. In so doing, Madigan through his firm Edwards Madigan Torzillo and Briggs was responsible for some of the most significant and accomplished 20th Century works of architecture in Australia.

Born in Glen Innes on 22 July 1921 of third generation Australian parents, his first efforts as an architect were in his father's office in Inverell, where he started assisting in drawings from the age of 14. His father, Frederick John Madigan, had shown him the craft of a great draftsman but importantly had talked to him about the stars and how the sun had given a life force to all things.

Col enrolled in Architecture at East Sydney Technical College in 1937 under Miles Dunphy and Harry Foskett, learning, perhaps in one of the last generations to do so, the traditional knowledge and crafts of the profession. His education was disrupted by World War II; he entered the navy in 1939. He resumed his education following the war, and in an unusual move for a student, formed a partnership with Jack Torzillo and Maurice Edwards two years prior to his graduation.

It was astonishing news to many who had worked with him or known him between 1942 and 1999 to discover the revelatory details of his ordeal between December 1st and 10th 1942. Whilst serving on the Corvette HMAS Armidale, Japanese aircraft sunk the ship in the Timor Sea before it reached its destination at Betano. Perhaps, as Don Watson put it in a book about the ordeal "Armidale 42", the general sentiment at the time was that "air attack" was usually treated as "ordinary routine secondary warfare". Col had not made much of the event and even in his AS Hook Memorial Address, Col did not mention the significant influence, now obvious, the event had on his life. Later he would admit there were few days where he did not recount it and that it had educated him about the practicalities involved in surviving: how to avoid sharks; the moment when a whaler left him and his fellow survivors on a raft; diminis hing moments of hope; the day it rained and saved them all from dehydration. How fragile our successes and failure may be poised on circumstance and good fortune. Jan Senbergs, the artist whose work carefully adorns the High Court of Australia's walls, had shown Col an image in 1996 that had prompted Col's recounting the event to Jan in confidence. Since 1999, Col felt freer to tell the story, the influence of which explains his quiet laconic, dexterous, persistent and resilient surviving nature.

In 1950, Col graduated from Architecture School and in 1951, he married Ruby with whom he remained married for the rest of his life. Together they had a son in 1952 who in turn blessed them with a grandson, Adam Madigan, in 1989.

In his work as an architect, significant projects include:

- * The National Gallery of Australia (Principal in Charge between 1967-1988)
- * The High Court of Australia (1973 – 1979)
- * The Warringah Shire Civic Centre (1967)
- * The Mitchell College of Advanced Education (1970)
- * The Warren Library (1969)
- * Dee Why Library (1966)
- * The UNSW Round House
- * The NSW Government Tourist Bureau, Sydney

Significant unbuilt projects include:

- * Second Place in the Parliament House Competition in Canberra and
- * Work and proposals for the extensions to the National Gallery of Australia

During his career Col represented, through his speeches and conduct, an ethical position for the profession; most luminous an example is his refusal of the Opera House brief from the government of the day after Utzon's departure.

Col retired from practice in 1989, with no event to mark his retirement from the firm for which he had been instrumental in achieving a significant reputation as a leading firm of architects in Australasia.

In the latter years of his life Col Madigan found himself in a complex controversy relating to his defence of buildings that were the product of his stewardship at Edwards Madigan Torzillo and Briggs International. He would often find himself fighting to be heard by the custodians of the National Gallery of Australia, who whilst engaging Col in discussions about the building, did so after the prompting of a significant number of Gold Medalists who had signed a petition seeking that the Gallery engage Col to advise it on its new extensions.

Col never accepted the design by others over the National Gallery Building, stating that the work and designs presented were at odds with the 'evolutionary' thinking and disciplines his efforts and the efforts of his team had set out to offer. He visited the building for the last time on the 11th of May 2007, on which occasion he was asked to make comment on the work of the incumbent architect. At that time he made it clear that the work in the drawings produced for that meeting ignored, in his opinion, the advice that he had selflessly provided the gallery over the preceding eight years. This was not to say that Col was not supportive of the work of others working in the High Court and National Gallery precinct. Indeed he welcomed the National Portrait Gallery, which he noted had managed to respect the key principles of the master-plan his team had created some 40 years earlier.

He was saddened by the repeated apparent ignorance of the National Gallery in the face of his significant reports and writings, some of which become increasingly intense towards the end. He was also saddened by the fact that three RAIA Gold Medalists as well as the National Capital Authority (NCA) supported the new designs in a peer review which silenced his lament on the matter with finality.

The final formal correspondence he made in his life was on 11 April 2008 and it includes an obituary befitting this moment:

'THE LEGACY' – 1982 to 2008

- * AS GOOD AS GOLD
- * MEDALISTS SIGN A PLEDGE
- * TO ARCHITECTURE OF THAT NATURAL EVOLUTIONARY EMPIRE
- * FOR FROM THE SOUTH
- * WITH A SO CALLED SPECIALIST BY HIS HAND
- * BRINGS THE ABBERATION UPON THE LAND
- * MOTIONLESS STILL IS THE N.C.A. DECISION

* UNDER ITS CURTAIN OF DARK CLOUD
* VANISHED TOO ARE THE THOUGHTS
* THE DIM UNSATISFIED LONGINGS
* FOR SOME TRUTH ABOUT ARCHITECTONIC ETHICS
* SUNK ARE THE TOWERS OF THIS CAPITAL
* INTO THE DEPTHS OF VISUAL CONFUSION
* AND FROM THIS EVIL EMBARGOED FRAMEWORK
* FROM THIS SORROW AND CLOSED DOOR SCHEMINGS
SUNK ARE THE OCEANS OF DREAMS.

Oceans of dreams are what we will remember when we think of Col Madigan.

Col was a creative man. In the creative sense, we start dying when we start creating, because in creating we must leave a part of us behind. In so doing we have to also come to terms with the cruelty of the world to which our lovingly made creations are left; to which our loving creations are selflessly offered.

Angelo Candalepas

arch 5124 ARCHITECTURAL HISTORY 2
MELBOURNE: LATE TWENTIETH CENTURY: 1963-1993

Week 32

Terms: Brutalism, Miesian, Survival

Miesian

Siemens, 354 Church Street, Richmond, Gert & Renate Block (1964)

* Royal Insurance Group Building, 440 Collins Street, Melbourne, Yuncken Freeman Architects P/L (1967)

State Government Offices, Treasury Place, Yuncken Freeman Architects P/L (1970)

BHP House, 140 William Street, Melbourne, Yuncken Freeman Architects P/L (1978)

Melbourne Domestic

Temer House, 223 Domain Road, South Yarra, Neil Clerehen, 1967.

2 Glenard Drive, Heidelberg, Neil Clerehen, 1965.

Williams House, 4 Glenard Drive, Heidelberg, Charles Duncan, 1965.

2 Spring Road, Malvern, Charles Duncan, c1970.

18 Eglinton Street, Kew, Charles Duncan, 1973.

* **Heide 2, MOMA at Heide**, former **John & Sunday Reed House**, 7 Templestowe Road, Bulleen, McGlashan & Everist, 1960.

Abraham House, 42 North Road, Brighton, Peter Crone, 1972.

Merchant Builders' First Display Centre, Templestowe Road, Templestowe.

Merchant Builders' Second Display Centre, 66-70 Olympus Drive, Doncaster, Graeme C Gunn (1967-70)

Graeme Gunn, born 1933, commenced practice in 1962, was deservedly awarded the AIA Gold Medal in 2011. He began working with Grounds Romberg & Boyd, mostly with **Robin Boyd**, where he impressed **David Yencken**, who got him at age 32 to design numerous project houses for **Merchant Builders** which redefined the language of project houses in Australia and for domestic design by young architects like me, also the **Molesworth Street townhouses**, still a model, the **Plumbers & Gasfitters' Union Building**, Victoria Street in exquisite Brutalism, Melbourne City Baths, the **Redlich House**, South Yarra.

He was appointed head of the architecture school (1972-77) then dean of Architecture & Building (1977-82), at the **Royal Melbourne Institute of Technology**, laying its foundations as Australia's international design school, now head of design for **VicUrban**, including **Docklands**, **Melbourne City Baths**; the **Bower House**; urban design projects including **Melbourne's Prahran Market**; cluster housing projects **Winter Park**, Doncaster and VicUrban at **Heathmont**; the **Shoebridge House**, Doncaster East, the **Yencken House**, Tathra on the NSW south coast, and the **Scroggie/Claire House**, South Yarra. Dr Graham Gunn is principal architect for VicUrban, was foundation dean, Faculty of Architecture and Building, RMIT, and for Merchant Builders. Dr Graeme Gunn received the AIA Gold Medal for Architecture in 2011.

* **Merchant Builders', Elliston**, Graeme C Gunn, Daryl Jackson & Evan Walker, Charles Duncan, and McGlashan & Everist, Finlayson Street Street, Rosanna, 1969-71.

Merchant Builders', Winter Park, Graeme C Gunn, 137-141 High Street, Doncaster, 1970-75.

Town Houses, 76 Molesworth Street, Kew, Graeme C Gunn, 1970.

Suzanne Dance, 1941-.

Graduated from the University of Melbourne in 1965, and from 1970 worked alone in Melbourne. She developed an active association with community groups and professional bodies, both as a founding member of a free 'store-front' service to people unable to afford the services of architects and as a member of various committees and juries of the RAIA. Her practice involved residential and conservation schemes, including work of the Ministry of Housing, but she also designed community and commercial buildings. Work in the interstices of the inner city, on a tight budget, was typical. She worked closely with clients to produce finely crafted results.

She was the first woman architect to receive an RAIA medal for housing (1980), for her North Melbourne studio. In 1981 she was the first Australian invited to study the conservation course at ICCROM, Rome. From 1980 she taught design and urban conservation at RMIT University.²⁸ 99 Argyle Street, Fitzroy 3065, 941 92836

Elderly Citizens' Centre, Fitzroy, 1984.

The new is compressed between two existing but disparate post-war buildings; while the autonomy of the older buildings is maintained, they are physically linked through the intervention and by an overlay of exaggerated 1950s detailing distilled from the two.

North Melbourne studio for Max Gillies, 1976.

A forerunner in urban use of corrugated steel.

78 Roden Street, West Melbourne



Above, Victorian splendour and intelligent, contemporary verve renovated by Suzanne Dance, harmoniously re-invented to maximise its floorplan and natural light whilst maintaining its original tranquility and elegance.

²⁸ Oxford Grove Art, *The Concise Grove Dictionary of Art*, Oxford University Press, Inc, New York 2002.
www.answers.com/topic/suzanne-dance-1#ixzz31Xnf69uu



2 houses, Darebin Parklands, 2010.

Both houses have a diamond design and open interiors sitting in leafy gardens, landscape architect Chris Dance and his partner bought a vacant block and asked his sister, architect Suzanne Dance, to design two houses on it. One house was to be sold and one was for his family to live in. This site is so steep that almost half of it is close to vertical and falls dramatically down to Darebin Creek, on one edge of Darebin Parklands. It is in a heritage overlay, as the land was close to Heidelberg and Eaglemont work by famed 20th-century architects Harold Desbrowe-Anneer and Walter Burley Griffin, and it was from the work of these men that Dance took some clues. There was also a height control that required the site to be excavated to achieve two houses of two levels. Ultimately, the site had to be excavated in a gentle series of six plateaus running down to where the land falls so steeply.

The house seen from the street is a jewel-like, deep-brown square with timber straps attached in a diamond pattern across all facades, with some beautifully detailed diamond-shaped windows. The roof repeats this diamond as its corners, rising to a central lantern opened for ventilation. A bridge leads from the footpath to the front door and into the upper level with the living and dining areas, the main bedroom and en-suite, self-contained if needed later. The lower level opens out to natural landscape below street level and has three bedrooms and a bathroom. The architect wanted to use Burley Griffin's technique of cladding the brickwork in timber tiles lapped over each other in the way that roof tiles are laid but, for reasons unknown, this was not allowed. So she used Ecoply painted in the deep brown and patterned it with the straps forming the diamonds. The second house is a series of pavilions that step down the terrain.

You enter at the middle point and go up to the bedroom pavilions or down to the two living pavilions, the lowest of which opens out to a breathtaking view of Darebin Park and two levels of outdoor living. Each pavilion repeats the roof lantern of the front house and these, too, can be opened. The use of pavilions stepping down the land enabled the making of a landscape at each level, so there are views from all the spaces. The houses have photovoltaic cells for electricity, solar hot water and rainwater tanks, with laundry water going straight to the garden.

The houses are built in reverse brick veneer, whereby the brick wall is on the inside and the exterior is clad in a lightweight material. Reverse brick veneer is widely accepted as being a highly energy-efficient building model and yet has not taken off in Australia. These two houses are a poetic response to an extraordinarily difficult, if very rewarding, site. They are beautifully considered objects set in a remade landscape.²⁹

Conservatory Home, Sydney



Suzanne Dance, Sydney.

SYDNEY

Francis Greenway

John Verge

Mortimer Lewis

Edmund Blackett

James Barnett

Horbury Hunt

²⁹ Dimity Reed, *Domain*, 7 October 2010.

W Hardy Wilson

Leslie Wilkinson

Harry Seidler; Harry Seidler & Associates; Harry & Penelope Seidler

Neville Gruzman

Bruce Rickard; Bruce Rickard & Associates

Hugh Buhrich

John Andrews International

Don Gazzard; Clarke Gazzard & Yeomans

John Allen & Russell Jack; Allen Jack & Cottier

Ancher, Mortlock, Murray & Woolley; Prevost & Ancher; Sydney Ancher; Ken Woolley

John James

Bill & Ruth Lucas

Richard Le Plastrier

Peter Muller

Philip Cox; Philip Cox, Richardson, Taylor & Partners; Cox Architecture

Cox Architecture

VUT, Footscray Student Hub, Nicholson Learning Commons, 2013.

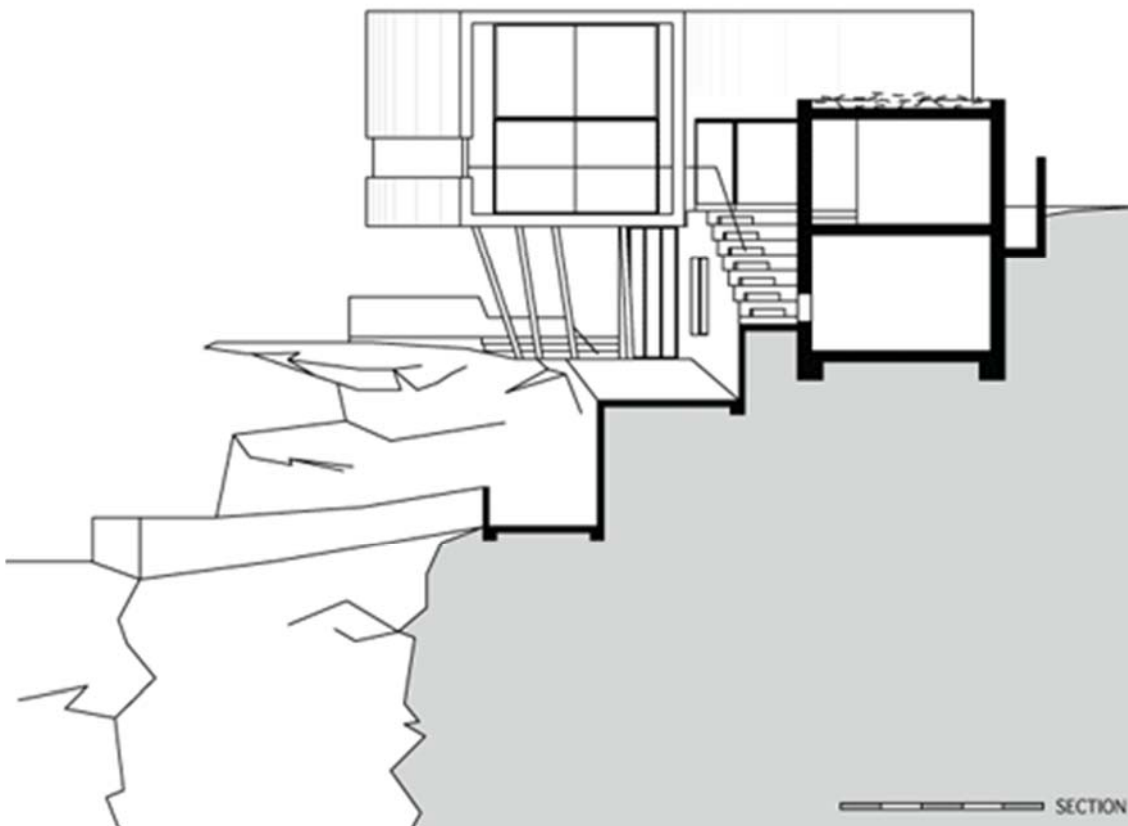
Durbach Block Jagers

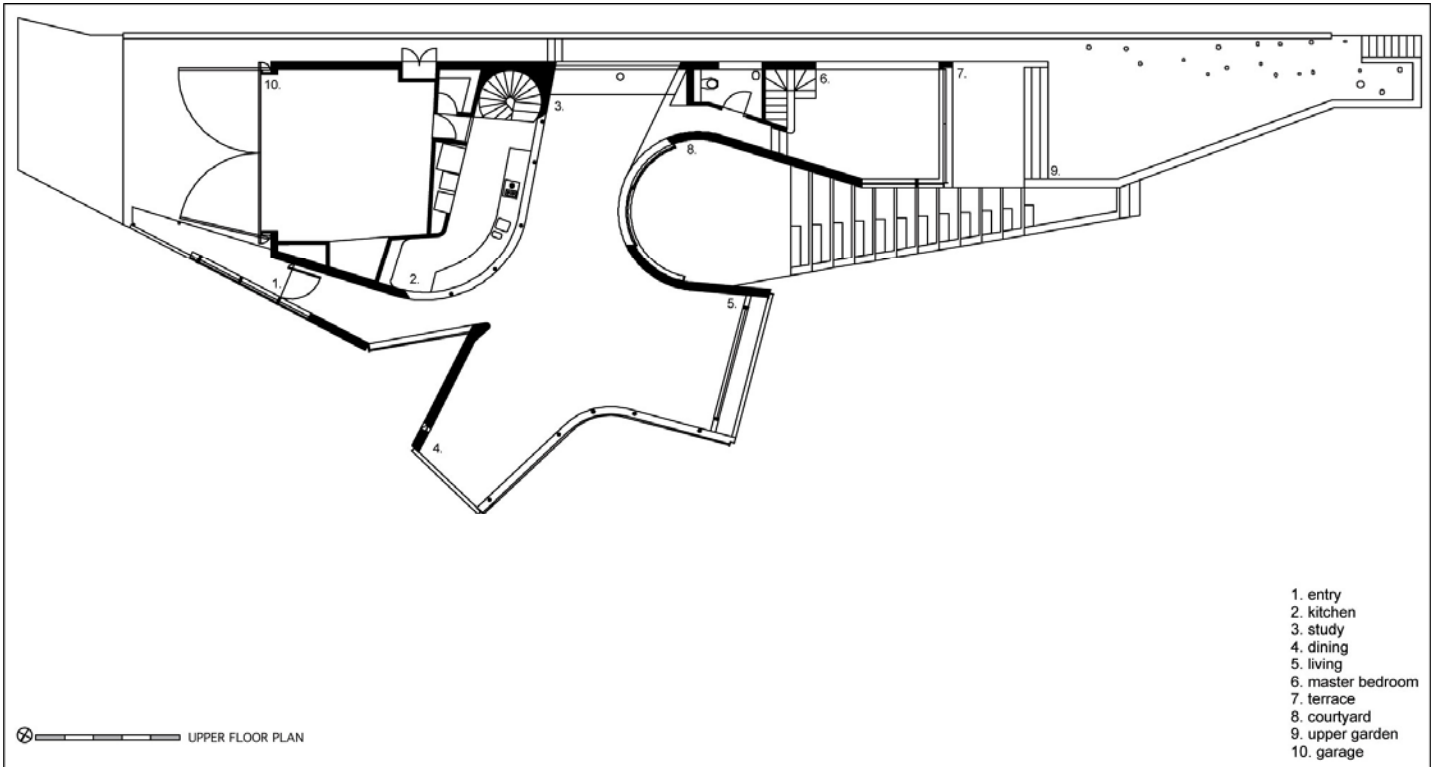
Camilla Block, Neil Durbach, David Jagers, from 2011 and Stefan Heim, from 2014

Holman House, Dover Heights, 2004.



Holman House.





Roslyn Street Bar/Restaurant (former Blanco), 5–9 Roslyn Street, Potts Point, 2009.

On a site of less than 200 m².





Roslyn Street Bar/Restaurant.

North Bondi Surf Life Saving Club, 2013.

Canberra

Enrico Taglietti

McKeown Houses, 109 Irvine Street, Watson, 1965 and 1994. Seen: 29.09.13

19 Downes Place, Hughes, 1965. SW

Town House Motel, 60 Marcus Clarke Street, Civic, 1961 (demolished).

Dickson Library, Antill Street, Dickson, 1964 Seen: 29.09.13

Gibson House, 12 Scarborough Street, Red Hill, 1965. S

Center Cinema, Bunda Street, Civic, 1966 Seen: 29.09.13

Italian Embassy, 12 Grey Street, National Circuit, Deakin, 1967. SW

ACMA Conference Centre, 26 Brisbane Avenue, Barton, 1967. E of Capital Hill.

Killen House, 311 Majura Road, Bungendore, 1970. Far E.

Paterson House, 7 Juad Place, Aranda, 1970. A 'fortress house.' Seen: 29.09.13 ³⁰

Latham Primary School and Pre School, O'Loghlen Street, Latham, 1971. NW

Evans House at 62 Skinner Street, Cook, 1971. A 'fortress house,' like the Patterson House. NW.

Flynn Primary School and Pre School, Bingle Street, Flynn, 1972. Far NW

Holt Medium Density Housing, Mockridge Crescent, Holt, 1973. Far NW

Wood House, 43 Mayo Street, Weetangera, 1974. NW

Green House, 78 Couvreur Street, Garran, 1975. SW

Giralang Primary School, Canopus Crescent, Giralang, 1975. N

Gentle House, 7 Niblo Place, Chapman, 1977. Far SW

Apostolic Nunciature, 2 Vancouver Street, Red Hill, 1977. S

Australian War Memorial Annex, 4 Callan Street, Mitchell, 1978-79 Seen: 29.09.13

Nitrate Film Vaults, 16 Vickers Street, Mitchell, 1978 Seen: 29.09.13

Mijuscovic House, 61 Sullivan Crescent, Wanniasa, 1980, situated high above the Tuggeranong valley. SSW.

Dickson Health Centre, Antill Street, Dickson, 1981 Seen: 29.09.13

Gowrie Primary School and Pre School, Jeffries Street, Gowrie, 1983, far S

Former Phillips Fox Building, 54 Marcus Clarke Street, Civic, 1985 Seen: 29.09.13

Woden Youth Centre, Callam Street, Phillip, 1988, SW

Real Estate House, 16 Thesiger Court, Deakin, 1989-93, SW

Saudi Arabian Ambassadors Residence, 88 Brereton Street, Garran, 1996. SW

Brisbane

³⁰ These five have entries in *Canberra House*.

Perth

Corbusian Brutalist. Community and Commercial

Plumbers & Gasfitters' Employees Union Building, 62 Victoria Street, Carlton, Graeme C Gunn (1971).

Scroggie/Claire House, 4 Linlithgow Road, South Yarra, Graeme C Gunn, Susie Boyd: landscaped garden; Nobby Seymour: trompe l'oeil; Peter Cole: wate sculptures; Warren Langley: glass sculptures, Gosford sandstone, on a 2,000 m² site.

Daryl Jackson & Kevin Borland

* Harold Holt Swimming Centre, Edgar Street, Malvern, Daryl Jackson & Kevin Borland (1969)

Daryl Jackson/Evan Walker

Collingwood Centenary Swimming Centre, Turnbull Street, Clifton Hill, Jackson/Walker (1978). Since altered.

Preshil School, 395 Barkers Road, Kew, Kevin Borland & Associates (1972), etc.

Princes Hill High School, Arnold Street, Jackson/Walker (1973)

Resource Centre, MLC, Glenferrie Road, Kew, Jackson/Walker (1974)

Jackson House, Shoreham, Daryl Jackson Pty Ltd, 1982.³¹

Oakley & Parkes, K F Knight.

Brighton Municipal Offices, 15 Boxhall Street, Brighton, 1959-60. Interiors and furniture: Grant Featherston.

Demaine Partnership³²

From **R S Demaine Architects** in 1938, our company evolved to become Demaine, Russell and Trundle in 1943, then in 1957 Demaine, Russell, Trundle, Armstrong and Orton. In the mid 1980s the company adopted its present name, Demaine Partnership.

Robert S Demaine (1895-).

Robert Snowden Demaine served during the Great War, returning in 1919. He was admitted to the Victorian Institute of Architects in 1923, working in various offices including Stephenson and Turner. He commenced private practice under his

³¹Betsy Walker, 'In the Australian Grain,' *Belle*, October/November 1982, pp 37-43.

³² <http://demaine.net/heritage>

own name in 1937. During World War II, he acted as locum to a number of Victorian architectural practices in implementing war building projects, when directors were serving overseas. This provided a basis a strong practice and by 1945 he was an authority on hospital and industrial building design. In 1945 he was elected president of RVIA, and from 1952-54 president of the RAI.

Ailsa Merle Trundle (1916-2002)

She was born in Murwillumbah and was one of the first Australian women to be offered a partnership in an architectural firm in 1946 (partner, 1956). She specialized in designing for welfare, for the Autistic Children's Association, the Presbyterian Home for the Aged, the Greenvale Geriatric Centre, the Carnsworth Garoopna Nursing Home and the Dalkeith Home for the Aged and the University of Melbourne eScholarship Research Centre.

Lloyd Orton (1918-1996)

Educated at Camberwell Grammar and Scotch College, he considered becoming a sculptor until his parents persuaded him that this might not be the best way of making a living. In 1936, he enrolled in architecture at the Melbourne Technical College, graduating 10 years later.

Apartments and Penthouse, 11 Copelan Street, South Yarra.

Late Modern/Post Modern. Domestic Scale.

- (Regional Gallery for North Eastern Victoria, Benalla, Munro & Sargent, 1975)
Jam Factory, Chapel Street, Prahran, McIntyre Partnership (1980). Since altered.
(Gordon House, Lorimer Street, South Melbourne. A.G. Architects Group (1977). Demolished)
AMWU Offices, 174 Victoria Parade, East Melbourne, Gunn Hayball P/L (1976)
 * Dinner Plain, McIntyre Partnership (1985-1993)
 * Parliament Station, Spring Street, McIntyre Partnership (1985)
(City Square, Melbourne Denton Corker Marshall (1980)
Chapel of St. Joseph, St Clare School, 138 Woodhouse Grove, Box Hill North, Edmond & Corrigan (1983)
 * Resurrection School & Parish of the Resurrection Centre, Corrigan Road, Keysborough, Edmond & Corrigan (1979)
Caroline Chisholm Terrace, Corrigan Road, Keysborough (1981), Edmond & Corrigan.
The Church at Corrigan Road, Keysborough, Edmond & Corrigan (1981)
Dandenong College of TAFE, Edmund & Corrigan (1989)
 * Infill Houses, 51 & 53, 56 & 62, 78 & 80 Station Street, Carlton, Peter Crone & Ministry of Housing (1983)
(Infill Housing, 45 Kay Street, Carlton, Gregory Burgess 1984).
129-139 Canning Street, NW Cnr. Pitt Street), Edmond & Corrigan (1985)
(Sun House, Landmark Project House, 20 Rosco Drive, Templestowe, Peter Williams, Gary Boag, 1978)
 * Solar Power House 3, 32 Rosco Drive, Templestowe, Landmark Solar Houses Pty Ltd, Cocks & Carmichael, (1978)
(Pizzey House, 32 Laver Street, Kew, Norman Day, 1981)
(Infill Housing, Bennett and Smith Streets, Fairfield, Norman Day, 1984)

Sedunary Lake, Bairnsdale

Late Modern/Post Modern Commercial

- Offices, 221 Drummond Street, (Cnr. Grattan Street) Carlton, Ashton Raggatt McDougal Pty Ltd (1986)
1 Collins Street, Robert Peck-Denton Corker Marshall (1985)
Centreway Arcade, Collins Street, Cocks Carmichael & Whitford (1987)
 * Yarra Bridge, Cocks Carmichael & Whitford (1989)
222 Exhibition Street, Denton Corker Marshall (1989)
91-97 William Street, Denton Corker Marshall (1989)
David McKenna et al premises. 129-131 Victoria Avenue, Albert Park, Cocks Carmichael & Whitford? (1990)

McGlashan and Everist, Geelong and Melbourne

Bill Lucas, Sydney

Richard Leplasterier, Sydney

Peter Muller, Sydney

High Tech.

Union Building stair, Melbourne University, Peter Elliott (1988)

* Carlton Baths and Community Centre, Peter Elliott (1989-91)

Tom Kovac

Cherry Tree Hotel, Cnr. Balmain & Stephenson Streets, Richmond, Tom Kovac, David Edelman, Frank Etna, 1990.

Shoe shop, Melbourne Central.

Reastaurant, Fitzroy Street, St Kilda.

House, 80 Kooyongkoot Road, Hawthorn, below.



Nonda Katsalidis

(Metro Brasserie, Bourke Street, Nonda Katsalidis (1984))

Former Deutscher House & Gallery, 68 Drummond Street, Carlton, Nonda Katsalidis (1983)

Argus Centre, 300 Latrobe Street, Katsalidis/AXIA (1991)

171 LaTrobe Street, Katsalidis/AXIA (1992)

Modernism Survival

* Shell House, 1 Spring Street, Harry Seidler & Associates (1991)

Wayne Gillespie (c1942-2002)

House, 18 Cunningham Street, South Yarra. Minimalist.

Guildford Bell (1912-92), Guildford Bell and Graham Fisher Architects

Guildford Bell, Purcell House, 17 Hartlands Road, East Ivanhoe, 1964.

Guildford Bell, Former Secull House, 32 North Road, Brighton, 1972.

Guildford Bell and Graham Fisher, Grant House, Officer, 1986.³³



Grant House.



Grant House.

³³ Leon van Schaik, *Houses*, February 2013, Issue 90.



Grant House.

108 St Georges Road, South Yarra

With private jetty, and Edna Walling garden.

Expressionist Influence

- Catholic Church, Parish of St Michael & St John, Horsham. Gregory Burgess (1987)
- Brambuck Living Cultural Centre, Grampians National Park, Gregory Burgess (1990)
- * Box Hill Community Arts Centre, 470 Station Street, Box Hill, Gregory Burgess (1991)
- * Great Southern Stand, MCG, Daryl Jackson & Tomkins, Shaw & Evans (1992)

Late Modernism. Deconstructivism influence (?)

- (Offices, Cnr. Langridge & Hoddle Streets, Collingwood, John Demos 1992)
- South Melbourne Fire Station, 22-40 Moray Street (& Hancock Street Cnr. Latham Street), South Melbourne, Simon Swaney (1992)
- Offices, 10 Derby Street, Collingwood, Peter Crone (1990)
- Trinity Grammar, Wellington Street, Kew, Crone Ross: Watson Building (1992). Chapel (1993)
- Stella (former Tansy's) Restaurant, Spring Street, Ian Robinson (1993). Altered).
- * Adelphi Hotel, 187 Flinders Lane, Denton Corker Marshall (1993)
- RMIT Building, 8 Swanston Street, Edmond & Corrigan (1992-3)
- * RMIT Storey Hall, Swanston Street. Ashton, Raggatt, McDougall (1995-6)
- (Offices, Swan Street, Richmond, Ashton, Raggatt, McDougall, 1995-6)
- * (RMIT Building 94, 23-27 Cardigan Street, Carlton. Alan Powell, 1995-6)

MELBOURNE Contemporary 1963-1993. Chronological

- Siemens, 534 Church Street, Richmond, Gerd & Renate Block (1964)
Williams House, 4 Glenard Drive, Charles Duncan (1965)
Royal Insurance Group Building, 440 Collins Street, Melbourne, Yuncken Freeman Architects P/L (1967)
Temer House, 223 Domain Road, Neil Clerehen (1967)
MOMA at Heide, (Reed House), 7 Templestowe Road, Bulleen, McGlashan & Everist (1960)
Harold Holt Swimming Centre, Edgar Street, Malvern, Daryl Jackson & Kevin Borland (1969)
Merchant Builders P/L 2nd Display Centre, 66-70 Olympus Drive, Doncaster, Graeme C Gunn (1967-70)
Merchant Builders P/L, Eliston Gunn, Jackson, Walker; Duncan; McGlashan and Everist (1969-71)
Merchant Builders P/L, Winter Park, Gunn, 137-141 High Street, Doncaster (1970-75)
State Government Offices, Treasury Place, Yuncken Freeman Architects P/L (1970)
Town Houses, 76 Molesworth Street, Kew, Graeme C Gunn (1970)
Plumbers & Gasfitters' Employees Union Building, 62 Victoria Street, Carlton (1971)
Preshil School, 395 Barkers Road, Kew, Kevin Borland & Associates P/L (1972) etc.
Princes Hill High School, Arnold Street, Jackson/Walker (1973)
Resource Centre, MLC Glenferrie Road, Kew, Jackson/Walker (1974)
Abraham House, 42 North Road, Brighton, Peter Crone (1972)
BHP House, 140 William Street, Melbourne, Yuncken Freeman Architects P/L (1978)
Regional Gallery for North Eastern Victoria, Benalla, Munro & Sargent (1975)
(Gordon House, Lorimer Street, South Melbourne, A.G. Architects Group.1977)
AMWU Offices, 174 Victoria Parade, East Melbourne, Gunn Hayball P/L (1976)
Collingwood Centenary Swimming Centre, Turnbull Street, Clifton Hill, Jackson-Walker P/L (1978)
Resurrection School & Parish of the Resurrection Centre, Corrigan Road, Keysborough, Edmund & Corrigan (1979)
Landmark Project House, Rosco Drive, Templestowe, Peter Williams, Gary Boag (1979)
Jam Factory, Chapel Street, Prahran, McIntyre Partnership (1980)
City Square, Melbourne, DCM P/L (1980)
Solar Power House 3, Landmark Solar Houses P/L, Cocks & Carmichael, (1980)
The Church at Corrigan Road, Keysborough, Edmund & Corrigan (1981)
Caroline Chisolm Terrace, Keysborough, Edmund & Corrigan (1981)
Pizzey House, 32 Laver Street, Kew, Norman Day P/L (1981)
Chapel of St. Joseph, St. Clare School, 138 Woodhouse Grove, Box Hill North, Gregory Burgess (1983)
Infill Houses, 51 & 53, 56 & 62, 78 & 80 Station Street, Carlton, Peter Crone & Ministry of Housing (1983)
Metro Brasserie, Bourke Street, Nonda Katsalidis (1984)
Infill Housing, Bennett and Smith Streets, Fairfield, Norman Day (1984)
Dinner Plain, McIntyre Partnership (1985-1993)
Infill Housing, 45 Kay Street, Carlton, Gregory Burgess (1984) & 129-139 Canning Street, nw cnr Pitt Street, Edmund Corrigan (1985)
Parliament Station, Spring Street, McIntyre Partnership (1985)
1 Collins Street, Robert Peck-DCM (1985)
79 Gertrude Street, Fitzroy, Aboriginal Housing Board Offices, Director of Housing, Robinson & Chen Architects and Builders (1985-6).

Offices, 221 Drummond Street (cnr. Gratten Street), Carlton. Ashton, Raggatt, McDougal P/L (1986)
Catholic Church, Parish of St Michael & St John, Horsham, Gregory Burgess P/L (1987)
Centreway Arcade, Collins Street, Cocks Carmichael & Whitford P/L (1987)
Union Building stair, Melbourne University, Peter Elliot P/L (1988)
91-97 William Street, DCM (1989)
222 Exhibition Street, DCM (1989)
Yarra Bridge, Cocks Carmichael & Whitford P/L (with John Wardle) (1989)
Dandenong College of TAFE, Edmund & Corrigan (1989)
David McKenna et al premises, 129-131 Victoria Avenue, Albert Park, Designer? (1990)
Offices, 10 Derby Street, Collingwood, Peter Crone (1990)
Cherry Tree Hotel, Cnr. Balmain & Stephenson Streets, Richmond, Tom Kovac, David Edelman, Frank Etna (1990)
Argus Centre, 300 Latrobe Street, Katsalidis P/L/AXIA P/L (1991)
Carlton Baths and Community Centre, Peter Elliot P/L (1989-91)
Box Hill Community Arts Centre, 470 Station Street, Box Hill, Gregory Burgess P/L (1991)
Shell House, 1 Spring Street, Harry Seidler & Associates (1991)
Great Southern Stand, MCG, Daryl Jackson P/L Tomkins, Shaw & Evans (1992)
Offices, Cnr. Langridge & Hoddle Streets, Collingwood, John Demos (1992)
South Melbourne Fire Station, 22-40 Moray Street (& Hancock Street Cnr. Latham Street), South Melbourne, Simon Swaney P/L (1992)
Trinity Grammar, Wellington Street, Kew, Crone Ross P/L, Watson Building (1992)
 Chapel (1993)
171 La Trobe Street, Katsalidis P/L/AXIA P/L (1992)
Tansy's Restaurant, Spring Street, Ian Robinson (1993)
Adelphi Hotel, 187 Flinders Lane, DCM (1993)
RMIT Building, 8 Swanston Street, Edmund & Corrigan (1992-3)
RMIT Storey Hall, Swanston Street, Ashton Ragget, McDougal (1995-6)
Offices, Swan Street, Richmond Ashton Ragget, McDougal (1995-6)

ARCH 5124 ARCHITECTURAL HISTORY 2

Week 33

MELBOURNE: CONTEMPORARY 1994 – 2007

Sources are noted in brackets, rather than footnotes.
Some firms continue from last week's lecture.

Modernist/Deconstructivist/Expressionist

Katsalidis Architects. 1991. St Andrews Beach House, 60 Constantine Avenue, St Andrews Beach, Mornington Peninsula [Anthony Tenace]

Katsalidis Architects (Nonda Katsalidis). 1994. Melbourne Terrace, corner Franklin and Queens Street, West Melbourne. Central Melbourne's first new apartment building for 70 years [Peterson, *A Place of Sensuous Resort* and Anthony Tenace]

Katsalidis Architects (Nonda Katsalidis). 1995-96. St Leonards Residential Apartments, St Leonards Avenue, St Kilda. [Peterson, *A Place of Sensuous Resort* and Anthony Tenace]

Katsalidis Architects (Nonda Katsalidis). 1996. Silo residential Apartments, 22 Abinger Street, Richmond, former Daly's Malthouse wheat silos addition [Goad]

Katsalidis Architects (Nonda Katsalidis). 1999-01. Republic Tower Apartments, 299 Queen Street, cnr La Trobe Street, Melbourne [Anthony Tenace]

Nation Fender Katsalidis (Nonda Katsalidis). 1998-9. Ian Potter Museum of Art, The University of Melbourne, 136 Swanston Street, Parkville [Anthony Tenace]

Fender Katsalidis (Carl Fender?). 2000. HM@S Apartments, Beach Street, Port Melbourne [Anthony Tenace]

Fender Katsalidis (Nonda Katsalidis). 2001. Hero Apartments, Russell Street, cnr Little Collins Street, Melbourne [Anthony Tenace]

Nation Fender Katsalidis. 2002. Meyer Asia Centre Melbourne University, Building 158, Swanston Street, Carlton [Anthony Tenace]

Fender Katsalidis (Nonda Katsalidis). 2002-06. Eureka Tower Apartments, Riverside Quay, cnr Cook Street, off City Road & Southgate Avenue, Southbank. 88 stories, briefly the highest apartment building in the world.



Eureka Tower. Photograph: John Gollings.

Fender Katsalidis. 2003. Wane House, 6a Kinane Street, Brighton [Anthony Tenace]

Fender Katsalidis. 2005. Carroll House, 16 Winifred Crescent, Toorak [Anthony Tenace]

Fender Katsalidis, The Arkley, 20 Rakaia Way, New Quay, Docklands. 22 stories, 2002

Fender Katsalidis, Condor and Streeton Apartments, New Quay, Docklands. 22 stories 2002

Nation Fender Katsalidis, with SJB Architects. The Sant' Elia, New Quay Promenade, completed 2002. 22 stories,

Nation Fender Katsalidis, with SJB Architects, The Boyd, 5 Caravel Lane, 24 stories, 2002 (NFK & NKA), completed 2002, 22 stories.

Nation Fender Katsalidis, with SJB Architects, The Nolan, 29 and 39 Caravel Lane, 24 stories, completed 2004 (NKA)

Nation Fender Katsalidis, The Palladio, 15 Caravel Lane, the oval-shaped 23 stories, completed 2002 (NFA & NKA);;

Nation Fender Katsalidis, Condor Tower, Harbour Esplanade, cnr New Quay Promenade, the cobalt blue tiled 22 stories, completed 2005.

Nation Fender Katsalidis, Aquavista, 401 Docklands Drive, cnr Rakaia Way, 17 stories, with, Peddle Thorpe Melbourne Pty Ltd completed 2007.

Fender Katsalidis. 2006. The Esplanade, 6 Victoria Street, St Kilda [Anthony Tenace]

Fender Katsalidis, 2009, The ARK, 243 Bridge Road, Richmond, 10-storey, 28,000 m², 175 flats, 43-150 m², \$385,000-\$805,000, with 2 2-storey 'skyhouses' (penthouses) \$1.1-1.5 million and a 'quintessentially Melbourne laneway café-style tenancy in a purpose-built cul-de-sac off Bridge Rd.'

Fender Katsalidis, Little Hero Apartments, Russell Place, Melbourne, 2010.

Nonda Katsalidis, **Pieces of Eight**, 12 Russell Place, Melbourne, 2010.³⁴

Nonda Katsalidis, **Melanie Katsilidis studio**, North Fitzroy.

Nonda Katsilidis, **Fender Katsilidis Architects**, principal architect James Pearce, will insert **Phoenix**, 82 Flinders Street, 2011, a 28-level apartment block into the Phoenix Bar site, 88.5 m high, but merely 6.7 m wide and 24.3 m deep, with one apartment per level.

Phoenix Bar (formerly Lou Richards Phoenix Hotel, the staff caf of the former Herald & Weekly Times was re-designed by 6 Degrees. It will have a blue ribbon back-lit with LED down the side, one apt each level, and a 9-storey car-stacking device. It was a matter of what was the structural limit, how high the slenderness ratio would allow and 41-stories was possible, but City Melb rejected that. The planning permit was for 131 m high. And appeal to VCAT allowed 28 levels. It will sway 150 mm in each direction.

Unitised Building (Aust) Pty Ltd (or UB Australia)

A part of the Hickory Group, **Unitised Building (Aust) Pty Ltd (or UB Australia)** delivers innovative, technological alternatives to the construction of medium and high-rise residential, hotel, aged care and hospital facilities, and remote mining and resources villages.

UB Australia utilises an innovative structural building technology, the UB@System, which accelerates onsite and offsite construction programs by up to 50% (Consultants from the University of Melbourne's Department of Civil and Environmental Engineering), minimising material and energy waste, whilst maximising quality and safety. It brings the best of automotive manufacturing technology, systems and processes into the construction industry.

³⁴ <http://piecesofeight.com.au>

The UB® System was created by architect Nonda Katsalidis, a founding partner of Fender Katsalidis Australia, one of Australia's leading architectural firms. With affordability and the environment in mind, Nonda developed the UB® System as a faster, more economical and more sustainable way of building. Unitised Building has been operational since 2008, headed by Nonda Katsalidis, Michael Argyrou, George Argyrou and Marc Johnson. Hickory invested heavily in developing the UB® System, and Unitised Building (Aust) Pty Ltd is proudly 100% owned by the Hickory Group.

The UB® System is a building structural system which breaks up high-rise residential and hotel construction projects into transportable units that are manufactured in a quality controlled factory environment then craned into position on site. Manufacturing transportable units offsite while onsite works progress allows for a parallel track construction programme which can provide a higher quality end product significantly faster than traditional construction methods allow.³⁵

Fender Katsilidis Architects, Maxx, cnr Alma Road & St Kilda road, 2011, 13 level, mixed use, include: Maxx Corporate, 2 levels of office suites, with private lift, and 11 levels apartments.

Fender Katsilidis Architects, 43-level **Fulton Tower** and 28-level **Market Tower**, **Fulton Lane**, between **Franklin and A'Beckett Streets**, north of Melbourne CBD, a 700-apartment complex, selling in 2011.

Fender Katsilidis Architects and **ARM Architecture**, Local Carlton, cnr Elgin & Canning Streets, Carlton, 1, 2 & 3 bedroom apartments with 'spectacular' residents' rooftop terrace, 2012.

Moshe Safdie, with **Fender Katsilidis Architects**, **Sir Zelman Cowan School of Music**, Monash University, Clayton, 2012-13.

Plus Architecture.

In 1998, SJB-NFK was reborn for MAB projects, for apartments for very specific markets, in which Katsalidis' role was minimal.

Plus Architecture, **Era Apartments and Townhouses**, in Cremorne and Dover Streets, Richmond, which includes a café and 'specially made sculptures.'

Plus Architecture, **Society apartments**, Chapel Street at Bray, Ellis and Simmons Streets, South Yarra, 12-levels, 2009-10, for Gen Ys and cashed-up recent graduates 242 flats, smaller spaces, communal dining room, shared cars, laundromat (all available for hire) and café, bar, and a 'well-being centre,' which offers spray tans, Chinese massage, but no longer a gym, a library, outdoor cinema, and with reduced car-parking and 'rented-out communal space to outside businesses to reduce body corporate fees.'

Plus Architecture, Harbour One Apartments, 24 NewQuay Promenade, New Quay, 2010.

Plus Architecture, apartments, shops, restaurants, private parklands, piazza, gym, sauna, pool and offices, at Tooronga, 2010.

Plus Architecture, 87-101 Bay Street, Port Melbourne, 10 stories with 296 apartments, soaring above the retained nineteenth century shop facades, 2010.

³⁵ www.hickory.com.au/unitised-building

Plus Architecture, Eminance, 139 Queensberry Street (Cardigan/Lygon Streets), Carlton.

15 levels, 293 apartments, 2.8 m ceiling heights, 57-285 m².

Bird dela Coeur.³⁶

Bird dela Coeur, Roi Apartments, Bik Lane (off Brunswick & Nicolson Streets, Edinburgh Gardens, North Fitzroy, 2012.

Bird dela Coeur, Brunswick Place, 3 Brunswick Place, Fitzroy.

SJB Architects. Szencorp Building, 40 Albert Road, South Melbourne (2006).

Refurbished, cut energy use by 65%, and achieved highest water, energy, waste and Indoor Environment Quality ratings from NABERS then of any Australian building. It was the first retrofitted building eventually to reach a 6 Star Green Star rating.

Gregory Burgess Architects.³⁷

Gregory Burgess. 1998. Burraworin House, 4295 Frankston Flinders Road, Flinders [Anthony Tenace]

Gregory Burgess. 2000. Thomas Carr Centre (Catholic Theological Collage), 278 Victoria Parade, cnr Eades Street, East Melbourne [Anthony Tenace]

Gregory Burgess. 2002. Twelve Apostles Visitor and Amenity Centre, 12 Apostles, Great Ocean Road, Port Campbell National Park [Anthony Tenace]

Gregory Burgess. 2002-03. Bruno Grollo Compound, Thornbury, at right. Kevin Borland's earlier building, at left.

Gregory Burgess. 2003? Sidney Myer Music Bowl reconstruction, Alexander Avenue, Melbourne.

Gregory Burgess. 2004. Australian Catholic University, Albert Street, East Melbourne.

Gregory Burgess. 2009-10. De Jong Performing Arts Centre, Carey Baptist Grammar School, Barkers Road, Kew.

Anthony Styant-Browne. 1995. Galeena Beek Community and Cultural Centre, for Corinderrk Koori Co-operative Ltd, Glen Eadie Drive, Healesville.

Ivan Rijavec

³⁶ www.bdlc.com.au

³⁷ www.gregoryburgessarchitects.com.au/practice/gregory-burgess/

Ivan Rijavec Architects. 2000. Chen House, 7 Alfred Street, Kew [Anthony Tenace]³⁸

Jackson Clements and Burrows. 2001. McKendric Lane Residence, McKendric Lane, West Melbourne [Anthony Tenace]

Jackson Clements and Burrows. 2004. Kew Residence, 3 Raheen Drive, Kew [Anthony Tenace]

Jackson Clements and Burrows. 2006. Old House, 8 Tyson Street, Richmond [Anthony Tenace]

Jackson Clements and Burrows and Site Office Landscape. 2012. Keast Park Community Pavillion, Nepean Highway, Carrum.

Accommodates: Carrum Bowling Club, Sea Scout store, public toilets, large community room, a café, boardwalk and landscaped park adjoining the n end of Seaford Foreshore Reserve.³⁹

James Brearley. Warehouse conversion for artist, Stephen Bram [*Monument 24*, 1999?, p 78]

Wood Marsh Architecture

Founded 1983, bold and cultural, conceptual strength, clarity and contextual respect. Road bridges, pedestrian links, sound walls, fashion sets, installations, artworks, academic editorial and dissertation, and architecture, including high rise residential, commercial and single-family houses.

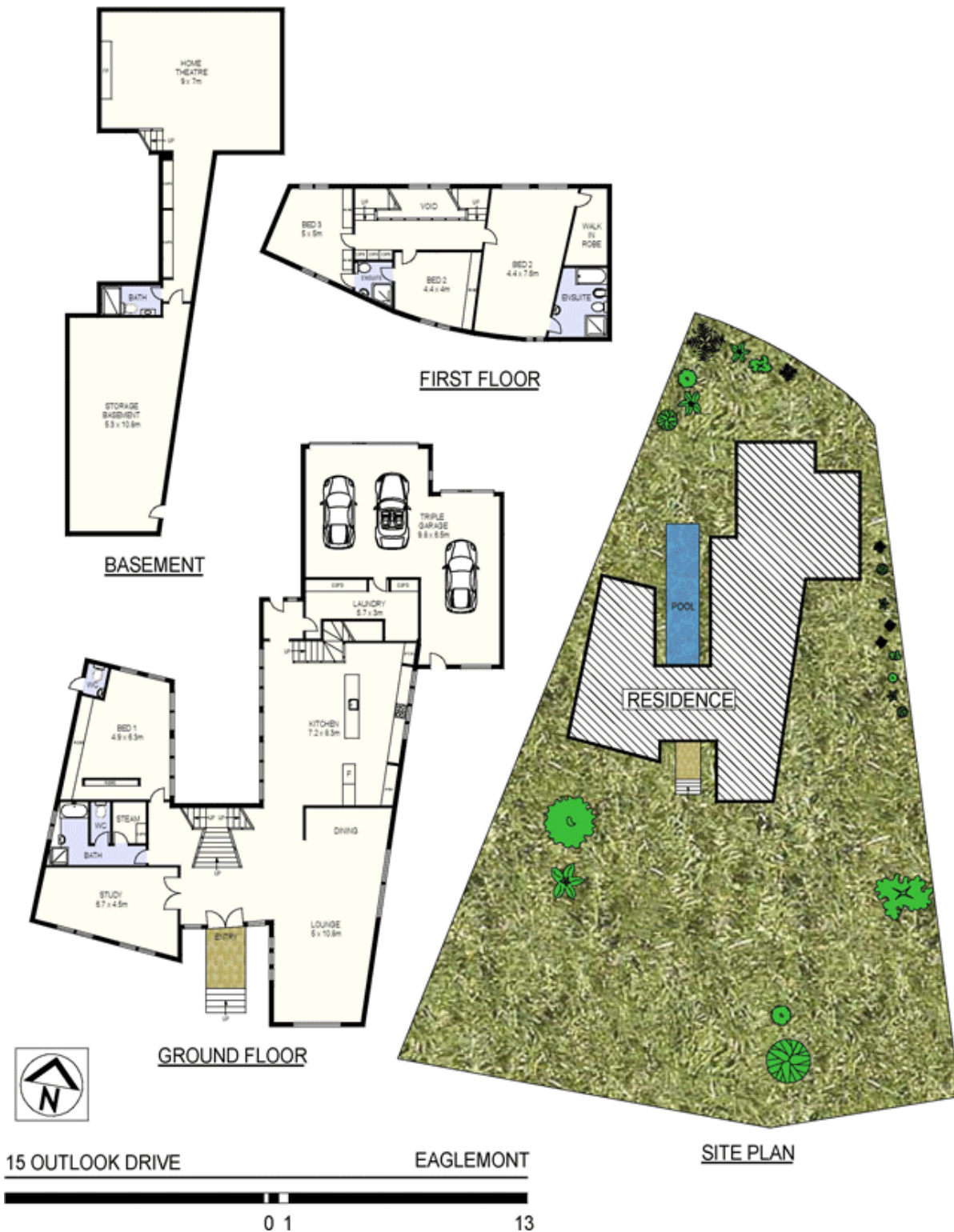
Wood Marsh Architecture. 15 Outlook Drive Eaglemont 3084 [images below].

³⁸ *Monument 23*, 1999?, pp 69 & 70.

³⁹ Justine Clark, 'Bowled over by club design,' *The Age*, 28 September 2012.







Wood Marsh Architecture.⁴⁰ 1992. Amenities Block (Public Toilet), St Kilda Botanical Garden, off Herbert Street [Anthony Tenace]

Wood Marsh Architecture. 1994-98. J and P Gottlieb House, 40 Lumeah Road, Caulfield. [Anthony Tenace]

⁴⁰ www.woodmarsh.com.au

Wood Marsh Architecture. 1996. Burwood Campus, Deakin University, Burwood Highway, Burwood. Lens-shaped. Team included: Andrew Bartholomeusz.

Wood Marsh Architecture. 1998-2002. Australian Centre for Contemporary Art, 111 Sturt Street, Southbank. Architectural completion 1997. Using controlled corrosive XLERPLATE cladding to sacrificially protect the base steel, manufactured in Hastings by Bluescope Steel.

Wood Marsh Architecture 1998. Gottlieb House, 40 Lumeah Road, Caulfield

Wood Marsh Architecture. 1999. Manchester Unity Penthouse, Collins and Swanston Street, Melbourne. Now altered as a dental surgery.

Wood Marsh Architecture. 1999. Bourke Street Footbridge and Gateway to Telstra Dome, now adjacent to Southern Cross Station, Spencer Street, Melbourne. Now mostly demolished. [Goad] ☐

Wood Marsh Architecture. 2001. Spa Retreat, (Rooftop), The Prince, Fitzroy Street, St Kilda. [Peterson, *A Place of Sensuous Resort*]

Wood Marsh Architecture. 2001. Toorak House, 1 Douglas Street, Toorak [Anthony Tenace]

Wood Marsh Architecture. 2001. Shadowfax Winery, Mornington Peninsula.

Wood Marsh Architecture. 2003. Burro House, 3 St Johns Parade, Kew [Anthony Tenace]

Wood Marsh Architecture. 2004. Sofo House, 273 Domain Road, South Yarra [Anthony Tenace] ☐

Wood Marsh Architecture. 2002-4. T5, Yarra Edge, 90 Lorimer Street, Docklands [Anthony Tenace]

Wood Marsh Architecture. 2006. Domain Road Apartments, 262 Domain Road, South Yarra [Anthony Tenace]

Wood Marsh Architecture. 2006. Yve, 576 St Kilda Road, Melbourne [Anthony Tenace]

Wood Marsh Architecture. 2007. East Link Offices, Maroondah Hwy, Ringwood [Anthony Tenace]

Wood Marsh Architecture. 2007. Guesthouse, Park Street, South Yarra.

Wood Marsh Architecture. Date? 49 Owen Street, Carlton. Freestanding house, three levels, \$1.6 million.

Wood Marsh Architecture. 2009. Balencea, St Kilda Road, Melbourne, 23 levels apartments.

Wood Marsh Architecture. 2010. Beacon Apartments.

Wood Marsh Architecture. 2010-12. Camberwell Junction Apartments.

Wood Marsh Architecture. 2012. 30 The Esplanade, Brighton, townhouses.

24 x 200-230 sq m, 2-storied, townhouses, overlooking Green Point Park and the bay.

Wood Marsh Architecture. 2012-13, Stamboulis residence, 39 St Georges Road, Toorak.

The largest single house in Victorian history.

McBride Charles Ryan. 2005. Apartments, QV, 300 Swanston Street, cnr Little Lonsdale Street, Melbourne. [Anthony Tenace].

McBride Charles Ryan. 2006. The Sphere House, 6 Narveno Court (near Glenferrie Road, cnr Riversdale Road), Hawthorn [Goad and Anthony Tenace]

McBride Charles Ryan. 2006. Cave House. 22 Kent Street, Toorak [Anthony Tenace]

McBride Charles Ryan. 2007. Richmond College, Richmond

McGauran Giannini Soon. 2003. Restaurant Buildings, 5a New Quay

McGauran Giannini Soon. 2007. Woodstock Rooming House, 28 Woodstock Street, Balaclava [Anthony Tenace]

(Paul) Minifie (Fiona) Nixon. 2003. Centre for Ideas, Victorian College of the Arts, Dodds Street, Southbank. Veronie system silver and bronze stainless steel cladding.

(Paul) Minifie (Fiona) Nixon. 2005. Australian Wildlife Health Centre, Healesville Sanctuary, Gleneadie Road, Badger Creek

Minifie van Schaik (). Edithvale Seaford Wetlands Discovery Centre.



Edithvale Seaford Wetlands Discovery Centre.

NH Architecture.

QV, Little Lonsdale Street Entrance, 200 Little Lonsdale Street, 2005. [Anthony Tenace]

Hilton South Wharf, South Wharf, Woods Bagot and NH Architecture

Robert Simeoni.⁴¹

Son of a north Italian builder, he studied his architectural ancestors in the Veneto assiduously, and has pursued an understanding of the poetics of inner suburban Melbourne, spurred on by an apprenticeship to that master of the poetics of St Kilda, Allan Powell.

Grollo House, Phillip Island.

Abbotsford Chapel, St Hilliers Street, Abbotsford (2010-12).

Seaford Life Saving Club, 2009.

⁴¹ <http://researchbank.rmit.edu.au/eserv/rmit:11159/Simeoni.pdf>



Seaford Life Saving Club.

H20 Architects, Tim Hurburgh and Mark O'Dwyer.

RMIT School of Fashion and Textiles, 25 Dawson Street, Brunswick, 1999. [Anthony Tenace]

SES Headquarters, 158 Sturt Street, Southbank, 2003. [Anthony Tenace]

Point Cook Senior Secondary College, Stage Two, 2010.

DesignInc (formerly Eggleston McDonald & Seccomb, refer: 1955). John McDonald, director of Melbourne office.

CH2 Building, 220 Little Collins Street, 2005-06. The most sustainable building in Australia: Six Star Sustainability Rating.

The Vortex Centre, near Morwell, 2011. Set in 3.5 m deep lake, 6-star Green Star rating. 3 layers of pneumatic cushion of EFTE plastic, manipulated to admit, or exclude natural light.

Hayball

Canada Hotel, Swanston Street, Carlton, 2008-9. 13 levels, 219 student apartment units.

Season Apartments, Swanston Street, Carlton, 2008-9. 10 levels, opposite Canada Hotel. Student apartment units. And several other 10 level, student apartment units on Swanston Street.

Woods Bagot.

Stage 2, Main Drive Kew housing estate, Princess Street, Kew 2010, 4-5 bedrooms, 4 bathrooms, include 3 en-suites, kitchen and separate butler's kitchen, steam oven, entry pond and swimming pools.

Deakin University, fronting Burwood Highway, Faculties of Health and Arts and Vice Chancellor's Office, 2012-14.

Crone Ross Architects

Chadwick House, Eaglemont

4 & 6 The Panorama, Eaglemont. Completed July 2009
2 exquisite 3-storied townhouses on the neighbouring 60s building site to his own. He had snapped up the site when it became available.

Phillip Island House, 2011

Joseph Toscano

Sakata Australia, factory, Fitzgerald Road, Laverton North, date?

A Japanese rice cracker manufacturer.

Atmospheric

Allan Powell

Allan Powell. 1988-89. Crigan House, 21 Victoria Street, St Kilda [Peterson, *A Place of Sensuous Resort* and Anthony Tenace]

Allan Powell. Date? Di Stasio Restaurant, Fitzroy Street, St Kilda. [Goad]

Allan Powell. 1993. Di Stasio House.

Allan Powell, 1996, with PINK. 1996. RMIT University, Building 94, 23-27 Cardigan Street, Carlton [Anthony Tenace].

Allan Powell, with PINK? 1996. Monash University, Performing Arts Precinct and Information Services, Clayton Campus, Wellington Road, Clayton.

Allan Powell. 1998-99. The Prince, Fitzroy Street, St Kilda. [Monument 25, p 67 and Peterson, *A Place of Sensuous Resort*].

Allan Powell. 2001. Low Residence, 9 Evans Road, Kew [Anthony Tenace].

Allan Powell. 2003. Davies House, Hill Street, Toorak. [van Schaik, p 227 and Anthony Tenace].

Allan Powell. 2004. Tarrawarra Gallery, Yarra Glen-Healesville Road, Healesville [Anthony Tenace].



Tarrawarra Gallery.

Allan Powell. 2006. Beaconsfield House, 39 Beaconsfield Parade, Albert Park [Anthony Tenace].

Allan Powell. 2005. Carousel Restaurant, Lakeside Drive, Albert Park.

Allan Powell. 2005-06. Williams House, 39

Allan Powell. 2012. RMIT Bundoora West Campuys, Plenty Road, Bundoora.

Greenfields site, intended as iconic, 350-seat lecture theatre, concrete panels with openings, no clear entry, theatre set freestanding within with courtyards, interstitial spaces, walled gardens, and future potential adaptive reuse.

Black Kosloff and Knott. 2004. Wrap House, 8 Vista Grove, Toorak
Beaconsfield Parade, Albert Park [Anthony Tenace]

(Peter) Maddison. 1997. Greg and Carolyn Woodard, cnr. The Esplanade and Surf Coast
Crescent Surf Beach Estate, Phillip Island. [Goad]

(Peter) Maddison. Date? Transport Hotel, Taxi Restaurant, Transit Cocktail Bar, Federation
Square.

(Peter) Maddison. 2006. SOS Restaurant, Melbourne Central., Swanston and La Trobe
Streets, Melbourne (demolished).







Muir Mendes, Law Street House, South Melbourne, 2011.

Umbrellas canopy, **Federation Square**, 2014.

Postmodern

Edmond & Corrigan.

Edmond & Corrigan. 1994. RMIT Building 8, 350 Swanston Street, Melbourne [Anthony Tenace]

Edmond & Corrigan. 2003. Performing Arts Building. Victorian College of the Arts, Dodds Street, Southbank. [Anthony Tenace]

Edmond & Corrigan. 2004. Niagara Gallery, Punt Road, Richmond. [Anthony Tenace]

Edmond & Corrigan. 2004. Newman St Mary's Colleges Academic Centre, the University of Melbourne, 877 Swanston Street, Parkville [Anthony Tenace].

Edmond & Corrigan. 2006. Carlton House, 21 Canning Street, Carlton [Anthony Tenace].

Lyons Architecture

2000. *City of Fiction*, Venice Biennale 2000 Installation. [Monument 37, August/September 2000, pp 38 & 40]

2000. Sunshine Hospital, Western Ring Road, Sunshine. [Monument 37, August/September 2000, p 45]

2001. VUT On-Line Training Centre, St Albans Campus.

2002. Melbourne County Court, 250 Williams Street, Melbourne [Anthony Tenace]

2004. School of Botany, Melbourne University, Tin Alley, Parkville [Anthony Tenace]

2005. Marine and Fresh Water Institute, 2A Ballarine Hwy (Queenscliff Road), Queenscliff. (Melway Map 500 E1) [Anthony Tenace]

2005. BHP Billiton, QV, Lonsdale Street, Melbourne [Goad, van Schaik, p 197].

2005. Marine & Freshwater Resource Institute, Queenscliff Road, Queenscliff. Has a Six+ Energy Rating [Anthony Tenace]

2006. Automotive Centre of Excellence, 1 Batman's Hill Drive, Docklands [Anthony Tenace]

2009. Corbett Lyon House, Cotham Road, Kew.

2011-12. Swanston Academic Building, RMIT University, Swanston Street, Melbourne.

Ashton Raggat McDougall.

Ashton Raggat McDougall. 1994. Howard Kronborg Medical Clinic, 16 Eleanor Street, West Footscray [Anthony Tenace]

Ashton Raggat McDougall. 1994. St Kilda Library, Carlisle Street, St Kilda [Peterson, *A Place of Sensuous Resort*]

Ashton Raggat McDougall. 1995. St Kilda Town Hall, Carlisle Street, cnr Brighton Road, St Kilda. [Peterson, *A Place of Sensuous Resort*]

Ashton Raggat McDougall. 1996. Storey Hall and RMIT University Gallery

Ashton Raggat McDougall. 2004. The Shrine of Remembrance, education exhibitions, offices, St Kilda Road, South Yarra. [*Architecture Australia*, September/October, 2003, pp 50 - 55]

Ashton Raggat McDougall. 2005-06. Melbourne Central, redevelopment, Swanston Street, La Trobe Street, Elizabeth Street, Melbourne.

Ashton Raggat McDougall. 2006. Adey House, 34 Wayside Road, Somers [Anthony Tenace]

Ashton Raggat McDougall. 2007. RMIT University Info Corner, 344-330 Swanston Street, Melbourne [Anthony Tenace]

Ashton Raggat McDougall. 2007. Triangle Development, Jacka Boulevard, St Kilda, [Peterson, *A Place of Sensuous Resort*]

Ashton Raggat McDougall. 2008-9. 1010 La Trobe Street, Docklands, Apartments.

Ashton Raggat McDougall. 2008-9. One, East Melbourne, Apartments.

Classical Survival

Nicholas Day. House, 33 Evans Court, Toorak.

Contextual

Kerstin Thompson

Kerstin Thompson. House, South Melbourne (*Monument 25*)

Kerstin Thompson Architects. 1993. Morgan House, 13 Trade Winds Avenue, Lorne [Anthony Tenace]

Kerstin Thompson. 1999. Skeyness Creek House. North side high to capture Winter sun.

Kerstin Thompson Architects. 2002. Black Swan House, Maloneys Road, Lake Connewarra, Leopold. (can be view it from the lake) [Anthony Tenace]

Kerstin Thompson. 2002. Merkel House, Fitzroy.

Kerstin Thompson. 2002. House at Connewarre, Leopold, [Anthony Tenace]

Kerstin Thompson. 2005. Pod H, QV, 259 Russell Street, Melbourne.

Kerstin Thompson. 2011. MUMA Gallery, Monash University, Caulfield Campus, East Caulfield.

Kerstin Thompson. 2012. Aesop Flagship Store, 87 Collins Street, Melbourne.

Cassandra Fahey, Cassandra Complex

Cassandra Fahey, Cassandra Complex. 2000. Sam Newman House, 270 Canterbury Road, St Kilda West. [Peterson, *A Place of Sensuous Resort* and Anthony Tenace]

Cassandra Fahey, Cassandra Complex. 2000. Warehouse apartment, Fitzroy. [van Schaik]

Cassandra Fahey, Cassandra Complex. 2005. Platypussary. Healesville Sanctuary, Healesville. [van Schaik and Anthony Tenace]

Cassandra Fahey, Cassandra Complex. 2006. The Smiths Great Aussie Home, 233 Beach Road, Black Rock [Anthony Tenace]

(Peter) **Williams** (Gary) **Boag.**

(Peter) **Williams** (Gary) **Boag.** 2005. GPO, Bourke Street and Elizabeth Street, Melbourne.

(Peter) **Williams and** (Gary) **Boag.** 2006-07. The Centre for Theology and Ministry and Dalton McCaughey Library, The University of Melbourne, College Crescent, Parkville

Shelley Penn. 2000. Matt Windebank, House and studio, Richmond.

Shane Murray. 2003. Negri-Callcott Pavilion, Brunswick. Faces west.

March Design. Rodney Eggleston, 2012. Baker D. Chirico, Faraday Street, Carlton.

Demaine Partnership, Craig Barkla architect, 2012. Beaumaris Dental, North Concourse, Beaumaris.

Norman Day and Associates. 1996. Art Tech 2 building. Mowbray College, Centenary Avenue, Melton. [Goad]

Norman Day and Associates. 2001. Royal College of Anaesthetists of Australia and New Zealand, former Ulimaroa, 630 St Kilda Road, St Kilda (visible at the rear). [Peterson, *A Place of Sensuous Resort*]

NBMK (Nigel Bertram). 1996? Nudel Café Bar, Bourke Street, Melbourne.

NBMK (Nigel Bertram). 1997? EQ Cafebar, Arts Centre, Southbank.

LAB in association with Bates Smart, Federation Square, Swanston Street, cnr Flinders Street, Melbourne, 1997-2002.

Six Degrees

Six Degrees. 1996? Pelican, 16 Fitzroy Street, St. Kilda.

Six Degrees. Café Au Go Go, Carlisle Street, (next to the St Kilda Library), St Kilda

Six Degrees. Phoenix Bar, 82 Flinders Street, Melbourne.

Six Degrees. 1998. Wall Café, Nelson Street (cnr Carlisle Street) St Kilda.

Six Degrees. 2004. Refurbishment, Kooyong Tennis Club, 489 Glenferrie Road, Kooyong.

Six Degrees. 2004? Public House Hotel, Church Street, Richmond

Six Degrees. Bluebar.

Six Degrees. 2004. Three Below Bar, City Square, Collins Street, Melbourne.

Six Degrees. K+P Smyth office, Gertrude Street, Fitzroy.

Six Degrees. 2006. Riverland Bar, Yarra Walk, Melbourne.

Six Degrees. 2007. St Mary's House of Welcome, Brunswick Street, Fitzroy.

Six Degrees. 2009. Middle Park Hotel, cnr Canterbury Road and Armstrong Street.

Six Degrees. 2009. Royal Saxon Hotel, 545 Church Street, Richmond



Cubby Life, Six Degrees Architects, for Kids Under Cover Cubby Challenge.

NeoMetro (Karen Alcock & Clare McAllister)

NeoMetro, 1996, 14 Clara Street, Armadale. Three 2-storied Townhouses.

NeoMetro, 1998, Luxe, 15 Inkerman Street, St Kilda. 24 living/working terraces, office, restaurant and bar.

NeoMetro. 1998. 1-4 Mirka Lane, St Kilda. Four new apartments.

NeoMetro. 1998. 10 Best Street. North Fitzroy. Conversion, shoe factory to ten apartments.

NeoMetro. 1998. 1127-1129 High Street and Mercer Way, Armadale. Offices, shops, 14 Apartments (Mercer Way).

NeoMetro. 1999. Earl Street, North Carlton.

NeoMetro. 2000. 3-7 Young Street, East St Kilda. Six townhouses.

NeoMetro. 2002. Bianca. 115-123 Hardware Street, Melbourne. 15 apartments, four commercial tenancies.

NeoMetro. 2002. 576 Orrong Road, cnr High Street, Armadale. Five apartments.

NeoMetro. 2003. Chaucer Street, East St Kilda.

NeoMetro. 2003. Wynstay Street, Prahran.

NeoMetro, 15 James Street, Rye, surf beachfront house.

In 2010, NeoMetro split into **NeoMetro Developers** and **McAllister Alcock Architects** (MAA), who work both together and independently.

McAllister Alcock Architects (MAA), 2010, four townhouses, Elwood.

Metier 3. Alan Gilbert Building, University Square, University of Melbourne. Curved integrated photovoltaic façade.

Lab Architects with **Bates Smart**, Federation Square, cnr Flinders and Swanston Street, Melbourne, 1997-2001.

Bates Smart

BHP Billiton World HQ, 171 Collins Street, 17 stories (behind The Auditorium, 1913, Nahum Barnet façade), 6-star green star.

Hi tech urban

Peter Elliot.

Peter Elliot. 1995? Garden Gate, Royal Botanic Gardens, Birdwood Avenue, Melbourne.

Peter Elliot. 1995. Conservatory, Robert Clark Horticultural Centre, Wendouree Drive, Ballarat.

Peter Elliot. 1996. RMIT University Urban Spaces, Bowen Street, Melbourne [*Monument 38*, October/November 2000, pp 100-101].

Peter Elliot. 1998. Richard Berry Courtyard, School of Mathematics and Statistics, The University of Melbourne. Penrose tiling patterns. [*Monument 26*, p 58] ■

Peter Elliot. 1998?. World Trade Centre Entrance and Spencer Street Footbridge.

Peter Elliott. 2003? The VUT addition at the former Marriages Births and Deaths Record Office, Queen Street, cnr. Little Lonsdale Street, Melbourne. Richard Peterson. 2004. Gatepost.

Peter Elliott. 2005. Music Centre, Melbourne Grammar School, South Yarra.

Peter Elliott. 2006-07. Mirka Restaurant at Tolarno Hotel., Fitzroy Street, St Kilda [*Peterson, A Place of Sensuous Resort*]

Peter Elliott. 2012. Trinity College, University of Melbourne. Conversion of the caretaker's Lodge to a Theological School.

McGauren Giannini Soon

Drill Hall, Victoria Street, Melbourne 2011. Within the Royal Melbourne Drill Hall, George Hallandal, Commonwealth Government Architect, 1937.

Woodstock Rooming House, Balaclava.

Elenberg Fraser

Elenberg Fraser. 2005. Watergate Apartments, Collins Street, Docklands. ■

Elenberg Fraser. Vue du Monde, Restaurant, Bistro and Bar, Little Collins Street, Melbourne

Elenberg Fraser. Gingerboy Restaurant, Crossley Street, Melbourne

Elenberg Fraser. Canvas Restaurant, 302-320 Burwood Road, East Hawthorn

Elenberg Fraser. 401 St Kilda Road (so named, next to Royce Hotel, cnr Bromby Street), South Yarra

John Wardle

John Wardle with Hayball Leonard Stent. 1994. Robertson Parade, Aspendale. Team included: Andrew Bartholomeusz.

John Wardle. 1995. 226 The Boulevard & Hardy Terrace, Ivanhoe.

John Wardle. 1995. Shiro and Yoshie Kitamura House, 123 Pakington Street, Kew.

John Wardle. 1997. Issacson and Davis holiday house. 23 Masonsmith Road, Balnarring Beach. Visible from the street.

John Wardle. 1997. Beach House at Balnarring [Anthony Tenace]

John Wardle. 2000. Beach House at Portsea Back Beach. [*Monument* 38, October/November 2000, pp 90-96].

John Wardle Architects. 2000. RMIT International, RMIT University, 25 Dawson Street, Brunswick [Anthony Tenace]

John Wardle Architects. 2000. Kew House, 1 Kevin Grove, Kew. Alteration to 1951 house by Horace Tribe. [Goad & Anthony Tenace]

John Wardle Architects. 2000. John Buckley Gallery, 114 Bendigo Street, Prahan.

John Wardle Architects. 2004. City Hill House, 70 Kensington Road, South Yarra [Anthony Tenace]

John Wardle Architects. 2005. Yarra Bend House, 8 Finhaven Court, Kew [Anthony Tenace]

John Wardle Architects. 2005. QV1 Apartments, Cnr Russell Street and Little Lonsdale Street, Melbourne [Anthony Tenace]

John Wardle. 2005-06. Urban Workshop, Lonsdale Street and Little Lonsdale Street, Melbourne.

John Wardle Architects. 2006. Diamond Bay House, 16 Arnott Street, Sorrento [Anthony Tenace]

John Wardle Architects. 2007. Dock 5, North Warf, Docklands [Anthony Tenace]

John Wardle Architects. 2007. Centre for Learning and Leadership, Melbourne Grammar School, Domain Road, South Yarra. Includes: Library, IT Centre, 220-seat Auditorium.

John Wardle Architects. 2010. Westfield Sydney, cnr Castlereagh, Pitt & Market Streets. 250 shops, 25 storied tower, on Castlereagh Street. \$3 billion asset. Oval plan, Melbourne laneways concept.

John Wardle. 2010-11. National Australia Bank Global Headquarters, 500 Bourke Street and Little Bourke Street, Melbourne, redevelopment of the 1970s tower.⁴²

John Wardle. 2011-12. Mansion, Sunnyside Road, Sunnyside Beach, Mornington.

John Wardle. 105 Argyle Street, Fitzroy, 2013 (?)



Two pavilions with a courtyard placed between them. Image: Trevor Mein

Two pavilions are “finding their alignment,” as John Wardle puts it – one facing a big old gum tree in a nearby backyard, and each homing in towards the other across a courtyard. We have seen this before: past houses have been target-seeking machines, finding two or more views in different directions in the inhabitable conduit to turn towards them

The clients, who had been fans of JWA’s work since seeing the City Hill House in 2004, were surprised that he would be interested in designing a little house in the Melbourne suburb of Fitzroy.

⁴² AR, No 123, Summer 2011-12, pp 098-105



The two pavilions “find their alignment” in a view to a gum tree. Image: Trevor Mein

‘...how can we get as much of the clients’ living requirements as we can onto this site, and also reveal as much of the graffiti as we can’,”



The graffiti wall continues through into the interior. Image: Trevor Mein

On a long, skinny north–south block, divide the house into two pavilions and a courtyard between, let in more northern light and allowed the graffiti more exposure. Living spaces and bedrooms occupy the front pavilion, with a library/study above a garage in the rear pavilion. The clients found the artists responsible for their favourite mural on the site. They engaged the artists to freshen up their work before construction started and to later produce new work on some interior walls, which linked the interior and exterior artwork into one giant mural. The only parts of the house that touch this mural wall are the staircases. “These are the smallest parts of the house, and we thought they could probably handle the graffiti,” says John. “It’s fine to have a staircase covered in graffiti, but you probably less want to have it in your bedroom.” Another study is hidden behind a

sliding screen in the living area, with a view of the mural through a glass window.



A brick pattern uses a pixelated sample of the original graffiti. Image: Trevor Mein

The profiles of the neighbouring house walls also influenced the design. The origami roof line at the street front is derived by folding the two adjacent roof profiles together, “to be respectful of the existing streetscape,” says Andrew, “and then it crumples at the front.” The additional crumple lifts it up above frameless glass in the clients’ daughter’s bedroom, higher than the initial roof datums, and disguises the second storey in a one-storey streetscape. The brick pattern is a pixelated sample of the original graffiti, and a built-in reference to the site’s transient past.

The front window and its comically exaggerated frame act as an invitation to passers-by to view the inner activity of the client’s kitchen as a voyeuristic spectacle, part of the “theatre of the everyday,” as John puts it. “Every day people just parade past and look,” says the client, “and sixty seconds later they will realize you’re standing there looking back at them and they give you a wave.” The interior colours of this kitchen area are deliberately kept mute in order to make the reverse image – the theatre of the street – the focus. The neutral-toned interior also brings out the bright and warm colours of the graffiti wall.

The house is both a tranquil oasis and a theatrical portal to the life of the street. Graffiti is reflected in the cool glass of twin abstract objects facing off across a courtyard. The front of the house is strange and intriguing: it sits like an alien in the streetscape, yet was created by its context. This is what happens when you combine a client who is passionate about their locale with an architect who has the ingenuity and courage to experiment freely.

Tony Hobba Architects



Third Wave Kiosk, Torquay, Great Ocean Road, 2013.

In Cor-Ten steel recycled sheet piles.



Robinson Chen.

Hildebrand House, 57 Park Lands Avenue, Somers, 1990 [Anthony Tenace]

David Luck Architecture

David Luck House, 7 Hardy Street, South Yarra, 2010.⁴³

Sean Godsell.

Sean Godsell, 1996-97. Kew House, 8 Hodgson Street, Kew. *Monument*, 21, p 63. [Anthony Tenace]

Sean Godsell, 1998-99. Woodleigh School, Art Faculty, 300 Golf Links Road, Baxter [Anthony Tenace]

Sean Godsell, 2000. Carter Tucker House, 61 Horwood Drive, Breamlea [Anthony Tenace]

Sean Godsell Architects, 2001-2002. Peninsula House, 1 Abbotsford Street, Sorrento [Anthony Tenace]

⁴³ <http://davidluckarchitecture.com.au>

Sean Godsell Architects, 2003. Woodleigh School, Science Faculty, 300 Golf links Road, Baxter [Anthony Tenace]

Sean Godsell Architects, 2006. St Andrews Beach House, 40 Constantine Avenue, St Andrews Beach. [Anthony Tenace]

Sean Godsell Architects, 2004-05. Centre for Contemporary Photography, 404 George Street, cnr Kerrs Street, Fitzroy, 600 sq m, in a former warehouse.

Sean Godsell Architects and Peddle Thorp Architects in association, 2009-12. Design Hub, RMIT University, NW cnr Victoria and 515-537 Swanston Street, cnr Victoria Street, Melbourne.

Warburton trail pedestrian bridge
Glenburn House
Future Shack
Park Bench House
Bus Shelter House
Aesop Store
Craft Victoria Gallery
LabX Photographic Laboratory + Gallery
Ormond Road Townhouses
Grange Road Townhouses
Crossett House
P Gandolfo House
MacSween House
Faraday Street House

Tom Kovac

Tom Kovac. 1996. Atlas House, 80 Kooyongkoot Road, Hawthorn [Anthony Tenace]

Tom Kovac. 1995. Sapore Resturant, 3-5 Fitzroy Street, St Kilda [Anthony Tenace]

Lindsay Holland

Lindsay Holland. 1996. Bourke Creek Road, Beaconsfield Upper. Visible from Emerald-Beaconsfield Road.

Lindsay Holland. 2000. St Kilda House, Elwood.

Sally Draper

House, Cavedons Lane, Porepunkah, 2012, 2-storied, timber and concrete.

Robert Simeoni

Seaford Lifesaving Club, 2011, for Frankston City Council. 400 m², community meeting space, club, café, change room & toilets.

(Stephen) O'Connor & (Annick) Houle.

(Stephen) O'Connor & (Annick) Houle. 1999. Heide 3, The Museum of Modern art at Heide, 7 Templestowe Road, Bulleen. Marnie (Ward) and Duncan Ward were in the competition-winning design team. [*Monument*, 31, August/September 1999, pp 63 & 64 and Anthony Tenace].

(Stephen) O'Connor & (Annick) Houle House. 2000. Argo House, 50 Argo Street, Prahran. [*Monument*, 39, December/January, 2000-2001 and Anthony Tenace] .

(Stephen) O'Connor & (Annick) Houle, 2004. Grandview Grove House, 32 Grandview Grove, Prahran [Anthony Tenace]

Denton Corker Marshall



Denton Corker Marshall, City Square, 1977-8. Competition winner. Now demolished and now half built-over by a ghastly visually intrusive hotel.

Denton Corker Marshall. 1996. Melbourne Exhibition Centre. Spencer Street, Melbourne.

Denton Corker Marshall. 1999. Melbourne City Link Gateway, Tullamarine Freeway, near Flemington Road Exit, West Brunswick and Bolte Bridge, 490 m long, but only 23 m above water-level.

As with the Sydney Bridge, the towers are 'gestures,' unconnected structurally. The bridge, whose ramps are set at a such a low grade as to be achievable by B-Double trucks finally

prevented great tankers, or cruise ships entering the deep Victoria Harbour, as they previously could.

Denton Corker Marshall. 2000. Melbourne Museum, Carlton Gardens, Carlton [Goad and Anthony Tenace] .

Denton Corker Marshall. 2000. Emery House, 1 Fingal Court (National Golf Club), Cape Schanck [Anthony Tenace]

Denton Corker Marshall. Date? Verge Restaurant, Spring Street, cnr Flinders Lane. Melbourne.

Denton Corker Marshall. 2004. Webb Bridge, Yarra Edge, Southbank .

Denton Corker Marshall. 2005. Yarra Edge, Southbank [Anthony Tenace]

Denton Corker Marshall. 2006-07. Morry and Anna Schwartz House, cnr Canning Street and Bakery Lane, Carlton.

Denton Corker Marshall. 2009. Izakaya Den Japanese Bar, Russell Street, basement, with Garry Emery mural of an abstracted Hokusai Katsushika woodcut of Mt Fuji with Manga mural, for Simon Denton.

Denton Corker Marshall. Stonehenge Visitor Centre, UK, 2013.



The Stonehenge Visitor Centre has been anticipated for about a century – that is, since the first attempts to move or close

off the main arterial road that passes close by the world's most substantial extant Neolithic construction. By 1992, the car and bus park with various temporary buildings that littered the site was seen as a national disgrace and a competition for a visitor centre was won by Edward Cullinan Architects, but to no avail. Following a number of reports and a series of architectural competitions, Denton Corker Marshall's (DCM) building finally opened to the public in December 2013 to mild enthusiasm, which was rather lost in a controversy over a substantial hike in ticket prices. The response from the British architectural press has been somewhat grumpy – praising the building with a faintness that is discernible. Hugh Pearman compares it to “a particular type of very superior French motorway service station” in the *RIBA Journal*, adding, “That is no disgrace.” “Good enough, considering ...” is a summary of what I heard in a pub poll of colleagues. But the building and site planning are better than that and the British reception of the design of the Visitor Centre seems to me to be jaundiced by failed commitments to earlier competitions and significant compromises in the brief and budget for the building now completed

DCM won invited competitions for the project twice, first in 2001 and again in 2010. The 2001 brief had a less sensitive site further away from the stones, allowing for a substantial building with four times the budget that was eventually made available. This project failed to go ahead because it also involved tunnelling a great length of the main road, at huge cost and with protracted disputes as to the siting. The recently completed building and its site planning, on the other hand, were briefed to be “modest” – with the A303 road still in place; with a site relatively close to the stones, making it difficult to place a building discreetly; and with a modest building budget of £6.9 million (AU\$12.6 million¹). DCM, along with the client English Heritage, proposed a principle of “reversibility,” which meant minimal foundations and excavations into a site of ongoing archaeological interest, and DCM extrapolated this requirement into a formal contrast between its building and the monumental site it serves. As Barrie Marshall writes of the design in the press release: “Where the stones are exposed, massive and purposely positioned, the centre is sheltered, lightweight and informal. And where the stones seem embedded into the earth, the centre rests on its surface.” There have been comments that the Visitor Centre ought to have been more monumental in some way, but such complaints really need to be addressed to the client and the commissioning process, the size and relatively insubstantial nature of the building being determined by the brief and site. How successful DCM has been in making a lightweight architecture that has sufficient decorum in this place so over-determined by its recent and ancient history is an interesting question to consider.



The Visitor Centre consists of two “boxes” under a parasol roof with external circulation. A glass box contains the cafe, the shop and a classroom education centre. A timber-clad box serves for the display of artefacts and interpretive audiovisual presentation. This bifurcation leaves a central zone for ticketing booths and a view through to the road plied by kooky Land Rover-styled trailers pulled by Land Rovers that take most visitors to the stones two and a half kilometres away, just out of sight over the brow of a hill. The building manages to be this simple by placing the services and staff facilities in a long, low, timber-clad ancillary building that sits some distance away behind trees and that also hides the coach parking. The roof of the main building is an irregular aerofoil that mimics the rolling, sheep-grazed hills and, by narrowing to a leading edge, also refers to the site, which is named for an early aviation accident as “Airman’s Corner.” The siting is subtle. It is constrained by the need to keep the building invisible from the stones, which has been met by its position in a hollow and its very thin roof. Yet it also has its own drama, with a dramatic first view of the whole from the crest of the approach road, and a clear framing forecourt of lawn, chalky soil and clumps of trees, made possible by splitting the car and coach parking either side of the building. Diversity of access to and from the building is perhaps the most radical aspect of the design, making the most of the circulation exterior – while the roof covers 2,800 square metres, the enclosed volume is only 1,500 square metres. The arrival foyer and access between the pavilions is exterior, the ticket queues are barely undercover and even the toilets open directly onto the brisk and eventful weather of Salisbury Plain. The architects and English Heritage think it is logical that the building offers only a light amelioration of the exposure that visitors experience on the higher rise where the stones stand. External access is partly a strategy to put more of the budget into the build quality, but it is also a necessity because of the varying amplitude of the flow of visitors. Briefed for five to six thousand visitors daily, during the December opening the building coped

with one thousand per hour.



The strongest image one has of the building, inside and out, is of the 211 slender steel columns that support and tie down the billowing roof. The number of columns reduces the depth of the foundations required, and in their uneven intervals and slight lean in differing directions they allude to the trunks of forest trees. The wave of columns appears to respond to the undulations of the roof and certainly the relatively subtle swell of the roof would look timid had it been dropped onto more rationalized uprights. The glass- and timber-clad boxes under the roof are also set at slight and apparently arbitrary angles. This purposeful irregularity marks the building as an intentional piece of architecture with its own form of seriousness that is not merely a contrast to the stones. But it is also this irregularity that will date the building stylistically, reminding us already of the turn of the century, when a certain planned randomness was a popular way for architects to express their discovery of complexity. Perhaps the placement and slant of each column has been calculated as a contribution to torsional rigidity, but it looks to be largely metaphorical and judged by eye, and this is the more productive way to understand the building and what allows it to be more persuasive in person than it appears in photographs. The centre does not seem jaunty and wilful, as it might easily have done, and there is a kind of calm and not overstretched homology of the roof and the landforms, the columns and trees and fence posts, that brings together the building and landscape. It is also, in general, very nicely detailed. The complex structure of the roof tapers to a single sheet at the edge, with some of the fine columns meeting this flush like the tie-downs of a tent fly. The edge of the roof is perforated, which shows its thinness, but the intended appearance of the leaves of a tree canopy, somehow crudely pixelated, stretches the metaphor a little too far.

It was quite brave of English Heritage to want contemporary architecture, when vernacular humility – perhaps in dry-stone walling and slate – would have told a more easily accepted story about us and them. How immersed would one want to be in a Neolithic landscape, how much could a visitor centre evoke the facts of continuity without fantasies of identification with people of whom we know relatively little? The Land Rover train delivers the tourists who have paid their £13.90 (AU\$25) to surround the stones, snapping away forgetting to turn off their flashes, while the everyday traffic of commuters and trucks on the A303 get quite a good look for free and every now and then the ground shudders when the helicopters of the nearby military base pass low overhead. DCM's Visitor Centre judges well what architecture can and cannot add to the mundane tasks of ticketing, feeding and lavatories. It is not overly deferential to its uses, but neither is it pompous in taking the occasion to make architecture. The idea that the building might one day need to be removed when funds are found to tunnel the road and replan the entire site is quite unlikely, and speaks of timidity, but it has given the project a rationale that unfolds powerfully in the design. This is a building that subtly manipulates a complex landscape and some mundane functions with a light elegance that is imbued in its fabric and its jointing, just as the more weighty and important matters of a barely understood ancient society and a forgotten cosmology are there in the first rings of lintels.

Southern Cross Station. 2005-06. Grimshaw Associates (Nicholas Grimshaw) with Daryl Jackson Architecture.

Commercial

Hassell

Hassell. 1998. Commonwealth Law Courts, 305 William Street, Melbourne[Anthony Tenace]

Hassell. ANZ Centre, Collins Street Docklands (-2009). ANZ Headquarters. 6-star Green Star, 86,000 m², with 6,500 staff occupants.

LSA (Leffler Simes Architects) Specialists in retail and commercial. Founded 1968, none of original directors survive. 40 staff in Sydney, extended to Melbourne, 1993 (23 staff), Brisbane, 2010 (8 staff).

160 Harvey Norman Stores in 5 countries, including Slovenia (1994-2011).

Woolworths Stores (1991-2011).

Ikea Centre, Springvale (2011).

AIA Gold Medal

Recipients since 1960

1960 Emeritus Professor Leslie Wilkinson
 1961 Louis Laybourne-Smith
 1962 Joseph Charles Fowell
 1963 Sir Arthur Stephenson
 1964 Cobden Parkes
 1965 Sir Osborn McCutcheon
 1966 William Rae Laurie
 1967 William Purves Race Godfrey
 1968 Sir Roy Grounds
 1969 Robin Boyd
 1970 Jack Hobbs McConnell
 1971 Frederick Bruce Lucas
 1972 Edward Herbert Farmer
 1973 Jorn Utzon
 1974 Raymond Berg
 1975 Sydney Edward Ancher
 1976 Harry Seidler
 1977 Ronald Andrew Gilling
 1978 Mervyn Henry Parry
 1979 Harold Bryce Mortlock
 1980 John Hamilton Andrews
 1981 Colin Frederick Madigan
 1982 Sir John Wallace Overall
 1983 Gilbert Ridgway Nicol and Ross Kingsley Chisholm
 1984 Philip Sutton Cox
 1985 Professor Richard Norman Johnson
 1986 Richard Butterworth
 1987 Daryl Sanders Jackson
 1988 Romaldo Giurgola
 1989 Robin Findlay Gibson
 1990 Professor Peter McIntyre
 1991 Donald Campbell Rupert Bailey
 1992 Glenn Marcus Murcutt

1993 Kenneth Frank Woolley
1994 Neville Quarry
1995 no award
1996 John Denton, William Corker, Barrington Marshall
1997 Roy McCowan Simpson
1998 Gabriel Poole
1999 Richard Leplastrier
2000 John Neville Morphett
2001 Keith Eric Cottier
2002 Brit Andresen
2003 Peter Corrigan
2004 Gregory Burgess
2005 James Birrell
2006 Kerry Hill
2007 Enrico Taglietti
2008 Richard Johnson
2009 Ken Maher

Richard Peterson, Architect. (RMIT: 30.06.2007). Current: 23.02.12.