

CITY OF MELBOURNE AMENDMENT C387

Hoddle Grid Heritage Review Volume 2b: Post-WW2 Places

STATEMENT OF EXPERT EVIDENCE

Prepared for

The City of Melbourne

6 August 2021



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A: INTRODUCTION

A1 BACKGROUND & BRIEF

This Statement of Expert Evidence (hereafter referred to as “this statement”) was commissioned by the City of Melbourne (hereafter abbreviated as “the Council”), for the Independent Panel appointed to consider submissions received in response to the exhibition of *City of Melbourne Planning Scheme Amendment C387* (hereafter referred to as C387).

This amendment proposes to apply heritage overlays to individual places and precincts that were assessed in the *Hoddle Grid Heritage Review*, completed by Context in July 2020 (hereafter referred to as “the Review”). Part of the review concentrated on post-WW2 heritage, with a standalone document (designated as Volume 2b) providing citations for 55 individual places dating from the late 1940s to the mid-1970s, prefaced by a post-WW2 thematic environmental history.

While the authors of the review have been engaged to provide site-specific evidence supporting the inclusion of individual places (hereafter referred to as “the subset of 55”), I have been briefed to review the citations (and other supporting documentation) in order to provide a more generalised expert opinion on the appropriateness of the proposed inclusion of these places in the heritage overlay. To that effect, I was briefed to provide a report that:

- *considers and provides a general overview of the proposed Melbourne Planning Scheme Amendment C387 Hoddle Grid Heritage, outlining the broad purpose and intent of the Amendment with a focus on ‘the set’ of heritage places and precincts and where relevant or illustrative drawing upon specific heritage places and precincts.*
- *considers and sets out in the context of the broad strategic justification for the Amendment, postwar thematic history, characteristics and considerations with a focus on the Hoddle Grid and where relevant or illustrative drawing making comparisons and comments.*

The above matters have been addressed in Section C of this evidence.

Subsequently, I was requested to provide additional evidence in the form of a peer review for 13 places in the subset of 55 for which submissions has been received. I was instructed to:

- *review the 13 post-war places that have been the subject of submissions to the Panel and provide your opinion as to whether (a) the comparative analysis undertaken is appropriate/sufficient; and (b) whether, on the basis of the amendment documentation provided and your experience and expertise, each of the 13 places meets the threshold for local significance and warrants inclusion in the Heritage Overlay.*

This matter has been addressed in Section D of this evidence.

A2 STATEMENT OF QUALIFICATIONS AND EXPERIENCE

General

My name is Simon Reeves and I am the Director and Principal of Built Heritage Pty Ltd, a firm of architectural historians and heritage consultants based in Emerald, Victoria. I am an architecture graduate, holding the twin degrees of *Bachelor of Planning & Design* and *Bachelor of Architecture (Hons)* from the University of Melbourne, conferred respectively in 1994 and 1998.

Since 1998 I have worked full-time as an architectural historian and heritage consultant, initially with Allom Lovell & Associates (1998-2002) and then with Heritage Alliance (2002-2009). In January 2009, I established my own practice, Built Heritage Pty Ltd, to specialise in twentieth century heritage and, particularly, the heritage of the post-WW2 era.

Since forming my own practice in 2009, I have been commissioned to undertake several large-scale heritage projects for municipal councils, notably the *Shire of Bass Coast Heritage Study (Stage 2): Post-Panel Implementation* (2009), the *City of Boroondara Thematic Environmental History* (2011), the *Balwyn & Balwyn North Heritage Study* (2012-13), the *City of Whitehorse Post-1945 Heritage Study* (2013-14), Stage Two of the *Frankston City Post-War Heritage Study* (2014-15), the *City of Maroondah Heritage Review* (2017-18) and the *City of Glen Eira Post-War & Hidden Gems Review* (2019-2020). The last five of these projects were either dedicated entirely to post-WW2 heritage, or necessarily had a strong focus on post-WW2 heritage. I have also recently been engaged as a sub-consultant by the office of Heritage Alliance to identify and assess post-WW2 heritage places in broader area studies undertaken by them for the Shire of Mornington Peninsula (2017-2021) and the City of Moonee Valley (2021; in progress)

I have completed individually commissioned heritage assessments (or other small-scale heritage projects) for the Cities of Ballarat, Bayside, Boroondara, Brimbank, Frankston, Glen Eira, Greater Dandenong, Maribyrnong, Melbourne, Port Phillip and Whittlesea, as well as the Shire of Mornington Peninsula. Virtually all of the places involved in these assessments dated from the twentieth century, and the bulk of those from the post-WW2 period.

My experience in dealing with heritage issues in local government also encapsulates stints as regular heritage advisor to the Rural City of Swan Hill (2002-2009), Shire of Gannawarra (2002-2009), City of Brimbank (2003-2004) and Shire of Bass Coast (2002-2012). At various times, I have also provided casual or locum heritage advice to the Cities of Maribyrnong, Moreland and Maroondah (in the last case, as recently as 2018-2020).

I have appeared as an expert witness in heritage matters on many occasions, including at VCAT hearings, registration hearings before the Heritage Council, and independent panel hearings for planning scheme amendments for the Cities of Bayside, Boroondara, Glen Eira, Melbourne, Port Phillip, Whitehorse, Wyndham and the Shire of Mornington Peninsula.

In addition to this involvement with local councils, I have also been commissioned to undertake heritage projects by Heritage Victoria, the National Trust of Australia (Victoria), the Art Deco & Modernism Society, Beaumaris Modern, and for property owners. Again, the bulk of the places involved in these projects have dated from the post-WW2 era.

I am currently a member of ICOMOS International, and have, at various other times, been a member of DoCoMoMo Australia, the National Trust of Australia (Victoria), the Society of Architectural Historians of Australia & New Zealand (SAHANZ), the Art Deco & Modernism Society of Victoria, the Walter Burley Griffin Society, the Australian Garden History Society and the Robin Boyd Foundation.

My expertise and experience in the field of post-WW2 Australian architecture has encapsulated ongoing publication. I have authored one book (a 2014 monograph on Russian émigré architect Anatol Kagan), co-authored another (on modernist houses in Beaumaris), and have contributed material to several other books including chapters in Robin Grow's *MELMO: Modernist Architecture in Melbourne* (2021) and Philip Goad & Hannah Lewi's *Australian Modern* (2019), and numerous entries for the *Encyclopedia of Australian Architecture* (2012), as well as several conference papers and many more articles. I have also given presentations, lectures and guided tours.

A full *Curriculum Vitae*, and select bibliography, is included as in Appendix A of this statement.

City of Melbourne / Hoddle Grid

I have been previously engaged by the City of Melbourne to complete a number of peer reviews pertaining to post-WW2 heritage places, including a peer review of the National Trust's VHR nomination of Federation Square (2018).

Between 2009 and 2012, I was engaged by the Art Deco & Modernism Society to prepare VHR nomination submissions for four buildings located within the Hoddle Grid, and one other located slightly outside the grid. All five of these places were subsequently added to the VHR.

In 2013, I was engaged by the National Trust of Victoria to appear as an expert witness in the Heritage Council registration hearing to consider the inclusion of Total House, at 170-190 Russell Street, on the VHR. The following year, the Trust retained me to appear at the planning panel hearing for City of Melbourne Amendment C198, to support the inclusion of another post-WW2 building, the former TAA Headquarters at 42-50 Franklin Street. Both buildings subsequently secured the level of heritage protection that had been sought.

Of most relevance to the current project, however, is my prior involvement in the preparation of two documents on which the authors of the *Hoddle Grid Heritage Review* have heavily relied.

- In 2008, while employed at Heritage Alliance, I was chiefly responsible for completing the *Survey of Post-War Built Heritage in Victoria: Stage One*. I authored the introductory 'Contextual Overview' that provided a thematic history of post-WW2 development across the state (with a strong focus on central Melbourne), and identified most of the 80+ places 'of potential state significance' within the City of Melbourne, including 30 places within the Hoddle Grid.
- In 2014, I was engaged by the National Trust to contribute material to a publication entitled *Melbourne's Marvellous Modernism: A Comparative Analysis of Post-War Modern Architecture in Melbourne's CBD, 1955 - 1975*. The Trust had compiled a list of individual buildings deemed to be of interest, grouped according to five architectural sub-themes. I was commissioned to prepare an introductory chapter to each of these five groups.

A3 STATEMENT OF AUTHORSHIP

This Statement, and its component tasks of, represents the work of Simon Reeves. There have been no other significant contributors to this statement. With the exception of those whose work or opinion has been quoted and referenced in the text to support my own viewpoint, no other persons have carried out any tests, experiments or investigations upon which I have relied.

A4 DECLARATION

I have made all the inquiries that I believe are desirable and appropriate and no matters of significance which I regard as relevant have to my knowledge been withheld from the Panel.



6 August 2021



B: METHODOLOGY

B1 Literature Review

In formulating an expert opinion on the collective significance of the identified post-WW2 heritage places in the Hoddle Grid, I have not only reviewed the citations for the 55 places (and other supporting documentation provided to me by the Council), but have also undertaken my own literature review of what I consider to be the most pertinent primary and secondary sources.

B1.2 Secondary Sources

Published secondary sources consulted include the following (in chronological order):

- Graeme Butler & Associates, *RAIA (Victoria) Twentieth Century Building Register* (1983);
- Ronnen Goren (ed), *45 Storeys: A Retrospective of Work by Melbourne Jewish architects from 1945* (1993);
- Philip Goad, *Melbourne Architecture* (1999);
- Jennifer Taylor, *Tall Buildings: Australian Business Going Up, 1945-1970* (2001);
- Philip Goad et al, *Judging Architecture: Issues, Divisions, Triumphs. Victorian Architecture Awards, 1929 – 2003* (2003);
- Heritage Alliance, *Survey of Post-War Built Heritage in Victoria :Stage One* (2 volumes, 2008);
- National Trust of Australia (Victoria), *Melbourne's Marvellous Modernism: A Comparative Analysis of Post-War Modern Architecture in Melbourne's CBD, 1955 – 1975* (2014);
- Robin Grow, with Simon Reeves, *MELMO: Modernist Architecture in Melbourne* (2021);
- National Trust of Australia (Victoria), register of places [dynamic online resource];

In considering buildings designed by specific architects or firms, I have also consulted published monographs on those architects, where such things exist:

- *Stephenson & Turner 1920-1970* (1970);
- *Godfrey and Spowers Pty Ltd, Melbourne, Canberra, Singapore* (undated; c1971);
- John Shaw, *Sir Arthur Stephenson: Australian Architect* (1987);
- Michael Page, *An Architectural Apex* (1990) – monograph of Buchan, Laird & Buchan
- Harriet Edquist, *Kurt Popper: from Vienna to Melbourne, Architecture 1939-1975* (2002);
- Philip Goad and Julie Willis, *Australian Modern: The Architecture of Stephenson & Turner* (2004);
- Philip Goad, *Bates Smart: 150 Years of Australian Architecture* (2004)

B1.2 Primary Sources

In evaluating the extent to which the 55 places generated contemporary publicity, I have relied on the in-house database of post-WW2 Australian architecture maintained by Built Heritage Pty Ltd. Compiled since 2002, this database is essentially an index of published primary sources including architectural, trade and other journals, weekly property columns in daily newspapers, and contemporary catalogues and guidebooks. Journals such as *Architecture in Australia*, *Architecture & Arts*, *Australian House & Garden* and *Australian Home Beautiful* have been almost fully indexed for the period from 1945 to 1975, while others titles, such as *Building Ideas*, *Constructional Review* and *Foundations* have been partly indexed. The weekly property column of the *Herald* newspaper has been indexed from its inception in 1953 until 1970. The database, which currently has over 60,000 entries, can be filtered by various fields including architect, street address and building type.

In referencing contemporary publicity, the citations have relied heavily on digitised sources that are readily available online, such as the *Age* and *Argus* newspapers and the *Cross Section* journal. The references indexed in the Built Heritage database, predominantly extracted from published sources that are not yet been digitised and made available online, were thus considered to provide a more comprehensive overview of the extent to which each of the 55 places generated press attention at the time of design, construction and completion (and in some cases, afterwards).

B1.3 Contemporary Photographs

In evaluating the importance of post-WW2 places, one might also take into account the extent to which each one generated attention from contemporary photographers. This would encapsulate the two best-known and most sought-after professional architectural photographers of the 1950s, '60s and '70s (ie, Wolfgang Sievers and Mark Strizic), as well as other commercial photographic companies (eg Lyle Fowler, Adrian Crothers, Hans Bonney) and enthusiastic amateurs (eg Peter Wille, Barry Main, K J Halla, Fred Mitchell) who were active during that same period.

To that end, reference was made to the online photographic archives of the following individuals:

- Wolfgang Sievers (SLV; NLA)
- Mark Strizic (SLV)
- Lyle Fowler / Commercial Photographic Company (SLV)
- Hans Bonney / Bonney Studios (SLV)
- Adrian Crothers Pty Ltd (SLV)
- K J (Karl) Halla (SLV)
- Peter Wille (SLV)
- Barry Main (SLV)
- Uncredited photographers of government projects (National Archives of Australia)

Reference was also made to the photographs of Fred Mitchell. While his archive is not currently available online, Mitchell has consolidated and published a selection of images as a coffee-table book entitled *Retro Melbourne* (2014).

B2 Site Inspections

While virtually all of the places in the subset of 55 were already familiar to me, to a greater or lesser degree, I revisited each and every one on 4 August 2021. Particular attention was devoted to the thirteen places for which I was instructed to provide a peer review.

C: EXPERT EVIDENCE

C1 ABILITY TO DEMONSTRATE

The subset of 55 places has the ability to demonstrate some important themes in the growth of the Hoddle Grid in the third quarter of the twentieth century, which must be considered a highly significant phase in terms of its historical, architectural and technological development. Most of these buildings also have the ability to demonstrate important associations, in terms of their original occupants as well as the architects who designed them.

C1.1 Historical Development

Collectively, the set of 55 places provides a valuable snapshot of the gradual transformation of Melbourne's skyline from the late 1950s into the 1970s, when multi-storey buildings became taller as demand for office space increased exponentially in parallel with evolving planning regulations and new developments in construction technology that enabled taller buildings to emerge.

- Height Limit Buildings (1954-59): The subset includes eight places completed (or nearing completion) prior to 1958, when the height limit of 132 feet (40 metres), enforced by the MCC since 1916, still applied. The earliest of these, the Russell Telephone Exchange in Russell Street (1954), was lauded as one of the tallest buildings in the Hoddle Grid at the time of its completion. Benchmarks such as these not only add an additional layer of significance to an individual building, but also enhance one's broader understanding of how Melbourne's skyline developed in the post-WW2 era.
- Breaking the Height Limit (1959-65): Significantly, the subset includes the Bank of Adelaide in Collins Street (1959-60), which rose to 154 feet (47 metres) to become the first multi-storey building in the Hoddle Grid to exceed the height limit. The subset includes several other places from the early 1960s that illustrate the propensity for taller structures. Typically rising between 15 and 18 storeys, these include the RACV Building (1961), the Reserve Bank of Australia (1964-66), the AMP Building at 350 Collins Street (1964-66), Wales Corner (1964-66) and the Houston Building (1965).
- The Skyscraper Era (1965 onwards): The later 1960s saw new buildings in the Hoddle Grid regularly exceed twenty storeys in height, as shown by the AMP Square (1965-69) and the two new apartment blocks at 199 Spring Street (1969) and 15 Collins Street (1970). This trend continued into the 1970s, typified in the subset by the Treasury Gate flats on Spring Street (1971) and the Bryson Centre on Exhibition Street (1970-72). Hardly surprisingly, the tallest buildings included in the subset are also the most recent ones: the MLC Tower (1970-73) and Commonwealth Bank (1972-75), both on Collins Street and each exceeding thirty storeys.

A number of buildings in the subset demonstrate other aspects of the historical development of the Hoddle Grid during the post-WW2 period, such as the following:

- Plot ratios: Several highrise buildings in the subset were set back to provide a plaza which, while allowing for distinctive architectural and aesthetic expression (see Section C1.2), sprung from evolving regulations governing plot ratios that allowed the shrewd property developer to increase the height of the building if public open space was incorporated.
- Increasing use of motor vehicles: One of the 55 places in the subset, namely the AMP Building in Lonsdale Street (1958), was the first multi-storey office building in the Hoddle Grid to incorporate levels of carparking. This represented a significant advance from the provision of dedicated multi-level parking stations (which first appeared in the Hoddle Grid in 1938 and then proliferated from the mid-1950s) and paved the way for the now-ubiquitous high-rise office blocks with carparks integrated at lower levels or basement.

C1.2 Architectural Development

In the publication entitled *Melbourne's Marvellous Modernism* (2014), the National Trust of Australia (Victoria) catalogued numerous post-WW2 buildings in the Hoddle Grid, grouping them into four broad categories relating to their architectural treatment. The 55 places in the subset (of which more than half had been cited in the National Trust publication) can be considered to provide a balanced overview of these four categories, as follows:

- International Style: Curtain Wall and Metal: This encapsulates what might be referred to as the 'classic' metal-framed curtain wall, conceived as a sheer glazed surface in order to express a multi-storey building as a 'glass box'. There are seven examples included in the subset, including two in Collins Street, Gilbert Court and the Coates Building, that are acknowledged as the pioneers of the 'glass box' sub-typology in the Hoddle Grid.
- International Style: Curtain Wall and Masonry: This encapsulates an early hybrid approach to the design of multi-storey office buildings, where the emerging curtain wall technology was combined with a more traditional expression of solidity expressed in brick, stone or ceramic cladding. This subset includes eight examples of this sub-type.
- Expressed Structure: An expression of solidity through masonry, variously employing panels of brick, stone, reconstituted stone or pre-cast concrete, or a tiled finish. There are twelve examples of this included in the subset, including the exceptional example of Nubrik House in William Street, a thirteen-storey block that incorporated loadbearing brickwork.
- Brutalism: A relatively underrepresented style within the Hoddle Grid, with the National Trust's report identifying only seven examples, of which one has been demolished and three others already bestowed with individual heritage overlays. The subset of 55 buildings includes two other examples under this category: the AMP Square / St James Plaza, and the later (and more explicitly Brutalist) Hoyts Mid City Cinema in Bourke Street.

One might expand upon these four broad categories to consider the 55 places in the subset to provide a cross-section of more specific architectural forms and motifs (most of which recurred throughout the period under consideration) as well as typologies. Key examples include:

- Tower on podium: A high-rise building expressed as two components: essentially, a low-rise podium that serves as a base for the remaining storeys, set back to create a discrete block. This distinctive sub-type is represented in the subset by four examples from the early 1960s to the early 1970s: Hosie's Hotel in Elizabeth Street, the RACV Building on Queen Street, the Treasury Gate flats on Spring Street and the Bryson Centre on Exhibition Street
- Tower and plaza: A high-rise building with public open space at street level. This is represented in the subset by five examples from the early 1960s to the mid-1970s. Most have only a nominal setback, with the notable exception of the AMP Square/ St James Building, with an L-shaped plaza between its low-rise and high-rise elements. Notably, two examples (the CML Building in Collins Street and the Sleigh Building in Queen Street) still retain public artwork in the plaza that was contemporaneous with the original development.
- Dominant vertical expression: High-rise buildings where a designer has sought to emphasise height by the use of vertical fin-like elements, alternating with strips of glazing and/or spandrels. The subset contains at least six examples that sit neatly within this group. Mostly dating from the later 1960s and early 1970s, they include AMP Square (1965-69), Dalgety House (1966-68), Australia Netherlands House (1968-70) and Nubrik House (1972).
- Dominant horizontal expression: Buildings where a designer has conversely sought to de-emphasise their bulk by adopting a horizontal expression of alternating bands of windows and spandrels. The subset contains at least seven examples that sit neatly within this group. These mostly date from the 1970s, and include the apartment block at 15 Collins Street (1970) the office at 603 Bourke Street (1973-75) and Australia Pacific House (1976-78).

- High-rise apartment living: the subset includes three places associated with the highly re-emergence of multi-storey apartment blocks into the Hoddle Grid from the late 1960s, a significant theme that was to recur intermittently throughout the 1970s, '80 and '90s and to the present day. The three examples identified must be considered as important prototypes.
- Club premises: the subset includes two small buildings that were purpose-built as club premises, for the Lyceum Club and the Stella Maris Seafarers. Setting aside the importance of the historical associations with their respective groups, the buildings are atypical post-WW2 manifestations of this building type in the Hoddle Grid and, at three storeys or less in height, are amongst the smallest architect-designed modernist buildings to survive therein.

C1.3 Technological/ Technical Development

If the Hoddle Grid is considered as both an incubator and an epicentre for post-WW2 modernist architecture in Victoria, then the technical and/or technological advancements demonstrated by its built fabric become a crucial part of the story.

In the *Hoddle Grid Heritage Review*, technical significance has only been ascribed to three of the buildings in the subset, as follows:

- Legal & General House, Collins Street (1967), for its early use of copper-tinted glazing for sun and glare protection;
- Park Tower, Spring Street (1969), to for its pioneering use of an innovative central gas heating and cooling system devised by staff of the Gas & Fuel Corporation;
- Dillingham Estates House, Collins Street (1977), for its use of continuous floor-to-ceiling glazing and fire separation between floors;

Further delving, however, reveals that comparable technical advancement is also demonstrated by at least eight other buildings in the subset:

- Gilbert Court, Collins Street (1953-55), for its notably early application curtain wall technology. While technically predated by a few factory buildings in Clayton, Dandenong and Geelong that were constructed or at least designed during 1952-53, Gilbert Court (the design of which was finalised in late 1953) is the earliest surviving curtain walled building in the Hoddle Grid. Its closest comparator, the near-contemporaneous premises of the Federated Pharmaceutical Guild of Victoria, in St Francis Street, off Lonsdale Street (Cowper, Murphy & Associates, 1953-54) was demolished in the 1980s;
- Coates Building, Collins Street (1958-59), believed to have incorporated the first use of stainless steel in Australia;
- Bank of Adelaide, Collins Street (1959), reported to have been the first major building in Victoria erected using reinforced concrete with lightweight aggregate;
- CML Building, Bourke Street (1962), for its use of a new type of flexible plastic pipe for its high-pressure ducting system;
- Houston Building, Queen Street (1965), for its pioneering use of a new proprietary type of double-glazed window, designed in Sweden and manufactured locally under license, where venetian blinds were incorporated in the void between two panes of glass;
- Royal Insurance Group Building, Collins Street (1966), for its use of a new type of pre-glazed precast concrete cladding;
- Cowan House, Little Collins Street (1969), for its use of a new system of waffle formwork for the reinforced concrete slab floors;
- Nubrik House, William Street (1972), for use of loadbearing brick at an unprecedented scale (see also further discussion under section D2.6);

C1.4 Associative

Associations with occupants

While a number of the multistory office buildings in the subset were conceived as speculative developments by property or investment companies, most were intended as the corporate headquarters of major firms of the day. Almost by definition, these large-scale office buildings, prominently sited in the heart of the Hoddle Grid, represented the state headquarters of these companies. As such, they are deemed to retain significant historical associations with them. These can be broadly categorised as follows:

- Buildings associated with entities that still operate today (even if no longer based therein) Eg RACV Building in Queen Street, three buildings associated with AMP, and the erstwhile Collins Street headquarters of the Reserve Bank of Australia, the Commonwealth Bank and the Bank of NSW (renamed Westpac in 1982).
- Buildings associated with defunct local firms. While many major firms of the mid-century era no longer exist as such (invariably, absorbed by others during the heady 1980s and '90s), the associations remain important. Businesses such as Colonial Mutual Life (CML), the Mutual Life & Citizens Assurance Company (MLC), Dalgety & Company, H C Sleight & Company (operators of Golden Fleece service stations), Allan's Music and Coles & Garrard were all high-profile businesses for much of the twentieth century (and sometimes into the nineteenth) and their remained household names well into the post-WW2 era.
- Buildings associated with foreign firms expanding into Australia: The former Melbourne headquarters of UK-based firms such as Atlas Assurance Company, Legal & General Assurance Society, London Assurance Company and Royal Insurance Group, as well as the New Zealand-based South British Insurance Company, all retain important associations with the post-WW2 expansion of these firms into the lucrative Australian market.
- Buildings demonstrating a notable continuity of site occupation. The subset includes at least four places erected on the site of an earlier building occupied by the same business: Hosie's Hotel on Elizabeth Street, the CML Building on Bourke Street, Allan's Building on Collins Street, and the MLC Building on Collins Street. As such, the historic associations of these places extend further into the distant past than might otherwise be apparent. The original Allan's Building was built on Collins Street in 1876 (destroyed by fire in 1955, prompting the rebuild) while Hosie's Hotel (known by that name from the 1880s) occupied purpose-built hotel premises dating back to the 1860s

Association with Architects

The 55 places in the subset encapsulate the work of a broad range of architects and architectural firms, which collectively provide a snapshot of the politics of securing sought-after architectural commissions in the Hoddle Grid during one of its most intensive phases of redevelopment .

- Major projects by major practitioners. The subset includes high-profile undertakings by the largest and most successful commercially-oriented firms of the day, including Bates Smart McCutcheon, Yuncken Freeman, Buchan Laird & Buchan, Godfrey Spowers Hughes Mewton & Lobb, and Meldrum & Partners. All of these were well-established city practices (dating back to the pre-war era, or even further) that re-emerged in the post-WW2 era to maintain enviable reputations as sought-after producers of quality projects in the Hoddle Grid.

A review of published sources available on these firms, including monographs as well as publicity booklets produced by the firms themselves (see B1.2), confirms that fifteen of the 55 buildings in the subset are discussed and/or illustrated in these key sources documenting the output of their respective architects. This includes no fewer than nine major examples of the work of Bates Smart McCutcheon included in Goad's hefty monograph.

- Major projects for lesser-known practitioners. The subset includes buildings that, while designed by lesser-known architects, must still be considered as benchmarks within their respective bodies of work. The Methodist Church Centre in Little Collins Street, designed by Bates Smart & McCutcheon in association with F C Armstrong, is noteworthy for the involvement of the latter, who was the preferred architect to the Methodist Church in Victoria, and is better known for suburban churches, Sunday School halls and ongoing work at the Methodist Ladies' College and Methodist Babies' Home.
- Projects by minority practitioners. This includes several buildings by European-trained émigré architects such as Kurt Popper and Erik & Grethe Kolle, who generally maintained smaller practices and were less likely to secure major commissions in the Hoddle Grid. It includes buildings by female architects, which tend to be underrepresented in the patriarchal architectural scene of the 1950s and '60s. The Lyceum Club in Ridgeway Place, created wholly with input from female professionals (architects, artists, designers) is unique in this regard.
- Projects considered rare examples of an architect's work. Several buildings stand out as rare examples of the work of their respective designers. Exhibition Towers, on Exhibition Street, was a major undertaking for architect Kenneth McDonald who, despite his high public profile as editor of *Architecture & Arts* magazine, had relatively few buildings completed during his lifetime, of which most have since been demolished. The Reserve Bank of Australia in Collins Street is one of very few buildings in Victoria to have design input from Professor Brian Lewis (1906-1991), best known as a leading and influential academic. Other major non-residential buildings attributed to Lewis, such as the Faculty of Architecture Building at the University of Melbourne (1962-68), and the premises of Oxford University Press in Bowen Crescent, Melbourne (1962) and Penguin Publishing in Ringwood (1963), have all been demolished.
- Projects by interstate architects. The provision of office buildings in the Hoddle Grid for firms based outside Victoria sometimes resulted in the uncommon phenomenon of interstate architects being engaged. Dalgety House on Bourke Street and Australia-Netherlands House on Collins Street, both by Peddle Thorp & Walker (in association with Meldrum & Partners) represent rare forays into Melbourne for this long-established Sydney-based practice.
- Projects by overseas architects. The AMP Square/St James Building, designed by the San Francisco office of Skidmore Owings & Merrill (in association with Bates Smart McCutcheon), has an even more rarified international resonance. Along with BHP House on William Street (VHR H1699), subsequently designed by the firm's Chicago office (in association with Yuncken Freeman), the AMP complex is now one of only two surviving buildings in the Hoddle Grid with which this important American practice was involved (a third example, Shell House on the corner the William and Bourke Streets, designed in 1958 by SOM in association with Buchan, Laird & Buchan, was demolished in 1990).

C1.4 Conclusion

The subset of 55 places is considered to provide an excellent overview of the evolution of the Hoddle Grid in the third quarter of the twentieth century, simultaneously demonstrating influential historical themes such as the relaxation of height limits, a range of contrasting and recurring architectural expressions and sub-types, new developments in construction technology, and important associations with the occupants and designers of the buildings.

C2 PRIOR ACKNOWLEDGEMENT

A useful technique in evaluating the significance of the subset of 55 places is to review the extent to which the individual places have previously been acknowledged as being noteworthy. This will be demonstrated by reference to a range of primary and secondary sources.

C2.1 Contemporary sources

Contemporary Photographs

A review of the online photographic archives cited under section B1.3 reveals that 40 of the 55 places (ie, 73%) were documented by contemporary photographers during the 1950s, '60s and '70s. Of those 40 places, 29 of them (ie, 53%) were photographed by Wolfgang Sievers, who was then Melbourne's pre-eminent architectural photographer. Lyle Fowler, principal of the highly regarded Commercial Photographic Company, was also well represented, as was architect Peter Wille, an indefatigable amateur photographer from the mid-1950s until his sudden death in 1971. Mark Strizic, who was Sievers' chief rival as Melbourne's most sought-after architectural photographer, was represented by fewer images, as were some of the lesser-known (but clearly quite prolific) names, both professional and amateur.

While almost three-quarters of the buildings in the subset were photographed by at least one of these individuals, most were photographed by two or more. Seven of the buildings were photographed by three of the leading practitioners (Fowler, Wille and either Strizic or Sievers), and two were photographed by all four of them.

- | | |
|--|-----------------------------------|
| • Atlas Assurance Building, Collins Street | [Fowler; Sievers; Wille] |
| • AMP Square, Bourke Street | [Fowler; Sievers; Wille] |
| • Batman Telephone Exchange, Flinders Lane | [Fowler; Sievers; Wille] |
| • Gilbert Court in Collins Street | [Fowler; Sievers; Strizic; Wille] |
| • Hosie's Hotel, Elizabeth Street | [Fowler; Strizic; Wille] |
| • Royal Insurance Building, Collins Street | [Fowler; Sievers; Strizic; Wille] |
| • Russell Telephone Exchange, Russell Street | [Fowler; Sievers; Wille] |
| • South British Insurance, Queen Street | [Fowler; Sievers; Wille] |
| • Wales Corner, Collins Street | [Fowler; Sievers; Wille] |

The extent of attention that these buildings generated amongst contemporary photographers, whether professional or amateur, is testament to the high regard in which these buildings were held at the time of completion and, in some cases, for a few years thence.

Contemporary Press Coverage

Review of the aforementioned in-house database of post-WW2 Australian architecture maintained by Built Heritage Pty Ltd (see Section B1.2) reveals that 39 of the 55 places in the subset (71%) were published in contemporary primary sources such as magazines and newspapers. Of those 39 places, 22 of them (56%) rated four or more references. The places that scored the highest number of database references were as follows:

- | | |
|--|---------------|
| • RACV Building, Queen Street | 23 references |
| • Sleigh Buildings, Queen Street | 16 references |
| • AMP Square, Bourke Street | 15 references |
| • Royal Insurance Group Building, Collins Street | 11 references |
| • Allan's Building, Collins Street | 10 references |
| • Gilbert Court, Collins Street | 9 references |
| • South British Insurance Building, Collins Street | 9 references |
| • Hosie's Hotel, Elizabeth Street | 8 references |
| • London Assurance Building, Bourke Street | 7 references |
| • Treasury Gate flats, Spring Street | 7 references |

Standouts amongst the database references are several buildings that graced the front cover of a particular journal, namely the South British Insurance Building (*Architecture & Arts*, 1962), the Royal Insurance Group Building (*Building Ideas*, 1965, and *Architecture & Arts*, 1967) and the AMP Square (*Foundations*, 1966, and *Architect*, 1970).

Contemporary guidebooks / exhibitions

In 1956, the RVIA published a slender booklet, entitled *Guide to Victorian Architecture*, which was intended for those attending the Olympic Games that year. Edited by leading architect Don Ward, the 30-page booklet listed many examples of notable Melbourne architecture from the earliest days of post-contact settlement until the present. Post-WW2 architect-designed city buildings were conspicuously represented, clearly with the intent to showcase Melbourne's progressive development to international and interstate visitors. Four of the buildings in the current subset of 55 places were included in Ward's guidebook, as follows:

- Gilbert Court, Collins Street
- Hosie's Hotel, Elizabeth Street
- Russell Telephone Exchange, Russell Street
- Sleigh Buildings, Queen Street

It was also during 1956, and no doubt with a similar intent, that an exhibition was staged at the RIBA headquarters in London, entitled *Architecture in Australia*, organised jointly by the RIAA and the Commonwealth of Australia. The exhibition, which had a nationwide focus, was arranged according to building type. According to the catalogue, the section devoted to 'factory, shop and office' included one of the buildings in the subset of 55:

- Gilbert Court, Collins Street

Nine years later, the editors of the quarterly journal *Building Ideas* prepared a guide to recent city architecture, intended for those attending the Fourteenth Australian Architectural Convention that was to be held in Melbourne that year. Spanning 26 pages of the magazine's issue for March 1965, this guide included 16 of the places in the subset of 55:

- | | |
|---|---|
| • Allan's Building, Collins Street | • Reserve Bank of Australia, Collins Street |
| • Atlas Assurance Building, Collins Street | • Royal Insurance Building, Collins Street |
| • AMP Square, Bourke Street | • Royal Mail House, Bourke Street |
| • Bank of Adelaide Building, Collins Street | • Sleigh Buildings, Queen Street |
| • CML Building, Collins Street | • South British Insurance, Queen Street |
| • Gilbert Court, Collins Street | • State Savings Bank, Little Bourke Street |
| • Houston Building, Queen Street | • Union House, Queen Street |
| • RACV Building, Queen Street | • Wales Corner, Collins Street |

Contemporary Awards and Peer Recognition

One of the 55 places in the subset is known to have secured a major architectural award. In the 1967 Victorian Architectural Awards, the Royal Insurance Group building at 430-432 Collins Street (Yuncken Freeman, 1966) received the coveted Bronze Medal in the General Buildings category. This fact has been noted in the property's heritage citation.

Although not noted in their respective citations, two of the other 55 places in the subset have also been confirmed to have received contemporary peer recognition:

- The South British Insurance Building, Queen Street, received a citation as "one of the ten best buildings for 1961-62" at the 1962 *Architecture & Arts* Awards for 1962;

- Australia Pacific House (aka CAGA House), Exhibition Street, was included in the list of nominees for the 1980 RAA (Victorian Chapter) Awards, in the General Building category.

C2.2 Previous Heritage Reports and Registers

Previous MCC Heritage Studies

Each of the citations for the 55 places includes a tabulated summary of earlier heritage surveys or heritage reviews of the Hoddle Grid area, in which the place may or may not have been recorded. A consolidation and review of this data demonstrates the following:

- 29 out of 55 places (53%) were graded in the *CAD Conservation Study* (1985)
- 28 out of 55 places (51%) were graded in the *Central City Heritage Review* (1993)
- 11 out of 55 places (20%) were graded in the *Review of HO Listings in the CBD* (2002)
- 6 out of 55 places (11%) were graded in *Central City Heritage Review* (2011)

While one must necessarily take into account the often contrasting opinions of different heritage consultants, and the ever-evolving notion of what constitutes heritage significance itself, it is worth noting the degree of consistency in grading these buildings across all four of these studies:

- 7 of the 55 places (13%) were graded in all four of the previous studies
- 21 of the places (38%) were graded in two of the four previous studies
- 5 of the 55 places (9%) were graded in one of the four previous studies
- 25 of the places (45%) had not been graded in any of the four previous studies

Of the 55 places, those to have received the highest grading (A or B) in any of the four previous studies, are as follows:

- | | |
|--|--|
| • AMP Square, Bourke Street | B-graded (1985); A-graded (1993) |
| • Coates Building, Collins Street | A-graded (1993) |
| • Gilbert Court, Collins Street | A-graded (1985; 1993) |
| • Hosie's Hotel, Elizabeth Street | B-graded (1985; 1993) |
| • London Assurance House, Bourke Street | B-graded (1985, 1993; 2002; 2011) |
| • Mid City Cinema, Bourke Street | B-graded (1985, 2002, 2011) |
| • Royal Insurance Building, Collins Street | B-graded (1985; 1993; 2002); A-graded (2011) |
| • Russell Telephone Exchange, Russell Street | B-graded (1993) |

National Trust of Australia (Victoria)

A review of the online register of the National Trust of Australia (Victoria) reveals that 6 of the 55 places in the subset have been classified by the Trust, while the potential significance of a seventh has been flagged by the creation of a file on that building. These seven places are as follows, listed in chronological order by date of classification:

- | | | | |
|--|-------|--------------|-----------|
| • Gilbert Court, Collins Street | B6095 | (16/11/1989) | Regional |
| • AMP Square, Bourke Street | B6315 | (19/05/1993) | State |
| • Hosie's Hotel, Elizabeth Street | B6455 | (18/08/1993) | State |
| • Lyceum Club, Ridgeway Place | B6902 | (12/12/1999) | State |
| • London Assurance House, Bourke Street | B6587 | (17/05/2004) | Regional |
| • Royal Insurance Building, Collins Street | B6854 | (26/06/2007) | State |
| • Mid City Cinema, Bourke Street | B6566 | (not dated) | File Only |

It is telling that, of these six Hoddle Grid buildings classified by the National Trust, all of them have been considered to be of more than merely local significance. The relatively early dates of classification (particularly, in the first four buildings) is also testament to the high regard in which these places were held by the Trust's panel of experts (then known as the Twentieth Century Buildings Committee) at a time when recognition of post-WW2 heritage as still very much in its infancy, with few such places included on local heritage overlay schedules.

Although the Trust's Twentieth Century Buildings Committee was absorbed into its general Buildings Committee in 2004, post-WW2 city buildings have remained a strong focus. This is demonstrated by the publication of a document entitled *Melbourne's Marvellous Modernism* (2014), which was effectively a catalogue of post-WW2 buildings in the Hoddle Grid that were deemed to be of importance (including extant examples, intact or otherwise, as well as demolished ones).

Of the 55 places in the subset, 29 of them (53%) were cited in *Melbourne's Marvellous Modernism*. These are tabulated as follows, with bold text to indicate those already classified/recorded:

- | | |
|---|---|
| • Ajax House, Queen Street | • Laurens House, Lonsdale Street |
| • Allan's Building, Collins Street | • London Assurance, Bourke Street |
| • Apartment block, 13 Collins Street | • Lyceum Club, Ridgeway Place |
| • Atlas Assurance Building, Collins Street | • Mid City Cinema, Bourke Street |
| • AMP Square, Bourke Street | • Nubrik House, William Street |
| • AMP Building, Lonsdale Street | • RACV Building, Queen Street |
| • Bank of Adelaide Building, Collins Street | • Reserve Bank of Australia, Collins Street |
| • Batman Telephone Exchange, Flinders Lane | • Royal Insurance Building, Collins Street |
| • Coates Building, Collins Street | • Royal Mail House, Bourke Street |
| • Coles & Garrard, Collins Street | • Russell Telephone Exchange, Russell Street |
| • Commonwealth Bank, Collins Street | • Sleigh Buildings, Queen Street |
| • Estates House, William Street | • South British Insurance, Queen Street |
| • Gilbert Court, Collins Street | • State Savings Bank, Little Bourke Street |
| • Guardian Building, Collins Street | • Union House, Queen Street |
| • Hosie's Hotel, Elizabeth Street | |

The authors of the Hoddle Grid Heritage Review, who acknowledged *Melbourne's Marvellous Modernism* as one of their key sources, have relied heavily upon its contents, with more than half of the 55 places in the subset having been previously identified in the Trust's report.

Studies of Post-WW2 Buildings

Two other key resources that have considered post-WW2 places of potential significance are the *Twentieth Century Building Register*, undertaken by Graeme Butler & Associates for the Victorian Chapter of the RAI (1984) and the *Survey of Post-War Built Heritage in Victoria: Stage 1*, completed by Heritage Alliance for Heritage Victoria (2008). While these two resources provide a statewide coverage (with the former encapsulating earlier examples from 1900-1945 as well as the post-WW2 era), they both place notable emphasis on post-WW2 modernist buildings in the Hoddle Grid.

The following twenty places in the subset were identified in Butler's 1984 report:

- | | |
|--|-----------------------------------|
| • Allan's Building, Collins Street | • AMP Building, Lonsdale Street |
| • Atlas Assurance Building, Collins Street | • Coates Building, Collins Street |
| • AMP Square, Bourke Street | • Coles & Garrard, Collins Street |

- Commonwealth Bank, Collins Street
- Estates House, William Street
- Gilbert Court, Collins Street
- Guardian Building, Collins Street
- Hosie's Hotel, Elizabeth Street
- Houston Building, Queen Street
- London Assurance, Bourke Street
- RACV Building, Queen Street
- Reserve Bank of Australia, Collins Street
- Royal Insurance Building
- Royal Mail House, Bourke Street
- South British Insurance, Queen Street
- State Savings Bank, Little Bourke Street
- Union House, Queen Street

The following ten places in the subset were identified in Heritage Alliance's 2008 survey:

- Apartment block, 13 Collins Street
- AMP Square, Bourke Street
- Gilbert Court, Collins Street
- Hosie's Hotel, Elizabeth Street
- Nubrik House, William Street
- Reserve Bank of Australia, Collins Street
- Royal Insurance Building
- Royal Mail House, Bourke Street
- Sleigh Building, Queen Street
- State Savings Bank, Little Bourke Street

C2.3 Published Secondary Sources

This section identifies which of the places in the subset have been discussed and/or illustrated in the following secondary sources that have a particular focus on post-WW2 buildings:

Ronnen Goren, *45 Storeys: A Retrospective of Work by Melbourne Jewish architects from 1945* (1993);

- Apartment block, 13 Collins Street (p 22)
- Park Tower flats, Spring Street (p 23)

Philip Goad, *Guide to Melbourne Architecture* (1999)

- AMP Square, Bourke Street (p 192)
- Coates Building, Collins Street (p 169)
- Gilbert Court, Collins Street (p 169)
- Hosie's Hotel, Elizabeth Street (p 169)
- London Assurance House, Collins Street (p 182)
- Royal Insurance Building, Collins Street (p 186)
- Russell Telephone Exchange, Russell Street (p 160)

Jennifer Taylor, *Tall Buildings: Australian Business Going Up, 1945-1970* (2001)

- AMP Square, Bourke Street (p 68)
- AMP Building, Lonsdale Street (p 35)
- CML Building, Collins Street (p 63)
- Gilbert Court, Collins Street (p 35)
- Guardian Building, Collins Street (p 63)
- RACV Building, Queen Street (pp 72, 99, 104)
- Royal Insurance Building, Collins St (pp 62, 73, 144)
- Sleigh Buildings, Queen Street (p 134)
- South British Insurance, Queen Street (pp 70, 106)

Robin Grow, *MELMO: Modernist Architecture in Melbourne* (2021)

- Allan's Building, Collins Street (pp 59-60)
- AMP Square, Bourke Street (pp 152, 154)
- Coates Building, Collins Street (pp 58-59)
- CML Building, Collins Street (pp 138-139)
- Gilbert Court, Collins Street (pp 56-58)
- Guardian Building, Collins Street (p 144)
- Hosie's Hotel, Elizabeth Street (pp 122-123)
- Houston Building, Queen Street (p 143)
- RACV Building, Queen Street (pp 143, 145)
- Royal Insurance Building, Collins St (pp 136-137)
- Royal Mail House, Bourke Street (p 145)
- Sleigh Buildings, Queen Street (p 141)
- South British Insurance, Queen Street (p 140)

To recap, 19 of the 55 places in the subset (34%) are discussed in at least one of these key secondary sources. Of those 19 places, five are discussed in two sources (mostly, Taylor and Grow), and four are discussed in all three of the more comprehensive sources (ie, Goad, Taylor and Grow).

C2.3 Conclusion

Of the 55 places in the subset, all but three (ie 94%) have been subject to at least one form of prior acknowledgement as defined in the foregoing section. Of the 52 places that have been subject to any form of prior acknowledgement, 48 (ie, 92%) have been subject to two or more forms. This demonstrates that virtually all of the places in the subset have been considered of some interest, importance and/or potential heritage significance at various times since completion. As such, they must be considered appropriate candidates for inclusion in the Hoddle Grid review.

C3 PRECEDENTS FOR POST-WW2 HERITAGE

It cannot be disputed that the second half of the twentieth century, and particularly the early post-WW2 period from the mid-1940s to the early 1970s, is worthy of serious attention in terms of identifying places of heritage significance, at both the local and state level. I have previously discussed this at some length in two articles, published in 2005 and 2010:

- 'Heritage Overlooked', *Architect Victoria*, Autumn 2005, pp 22-25.
- 'Tomorrow's heritage... today!', *Architect Victoria*, Autumn 2010, pp 1-3.

These two articles hammer home the point that local heritage studies should never be considered as a 'closed set', to which no further additions can be made, and that the notion of what constitutes heritage significance continues to evolve on a cyclical basis, dictated by changing tastes, public perceptions and new scholarly research. Both articles focus on the fact that, at the respective time of writing, post-WW2 places were still systematically overlooked in local heritage studies and even the so-called 'gap studies' intended to consider previously unflagged places.

C3.1 Post-WW2 Heritage Studies

In the 1980s and '90s, post-WW2 places were perceived as a low priority in municipal heritage studies, and only a small number were generally included. Invariably, only a minority of these post-WW2 places would ultimately be afforded statutory protection (usually, the important high-profile works of 'household name' architects) while the remainder were not pursued at that time.

One of the first local heritage studies with a strong (albeit not exclusive) focus on the post-WW2 period was the *City of St Kilda Twentieth Century Study* (1992), undertaken by Robert Peck von Hartel Trethowan, which identified many architect-designed buildings from the 1950s and '60s. The recommendations for inclusion of these places in the heritage overlay were generally upheld in the subsequent *City of Port Phillip Heritage Review* (1998) by Andrew Ward & Associates.

Since the mid-2000s, a steadily rising number of local councils have commissioned heritage reviews intended to focus largely if not entirely on the post-WW2 era. Key examples include:

- Heritage Alliance, *City of Bayside Inter-War & Post War Heritage Review* (2008);
- Bryce Raworth Pty Ltd, *Frankston City Post War Modernist Heritage Study: Stage 1* (2012);
- Built Heritage Pty Ltd, *City of Boroondara: Balwyn & Balwyn North Heritage Study* (2013);
- Built Heritage Pty Ltd, *Frankston City Post War Modernist Heritage Study: Stage 2* (2014-15);
- Built Heritage Pty Ltd, *City of Whitehorse Post-1945 Heritage Study* (2015);
- Context Pty Ltd, *City of Bayside Mid-Century Modern Heritage Study: Residential Places* (2019);
- Built Heritage Pty Ltd, *City of Glen Eira Post-War and 'Hidden Gems' Review* (2019-20)

In addition, the inclusion of post-WW2 places has become an increasingly high priority in 'gap studies' undertaken in recent years by municipalities such as the City of Boroondara (especially in those areas strongly defined by such development, such as Kew East and Ashburton), the City of Maroondah, the City of Moonee Valley and the Shire of Mornington Peninsula. The last of these recently completed a heritage review of the Portsea/Sorrento/Blairgowrie area, for which I was engaged as a sub-consultant, ultimately preparing citations for twenty post-WW2 places, which were predominantly architect-designed holiday houses.

The City of Melbourne has followed this trend by undertaking several area-specific gap studies such as the *City North Heritage Review* by RBA Architects (2012-13), that have identified a number of post-WW2 places. As such, it can only be considered entirely appropriate for such places to also be included in the current *Hoddle Grid Heritage Review*.

C.3.2 Suburbia vs The Hoddle Grid

Having noted the appropriateness of including post-WW2 places in any municipal heritage survey, one must briefly pause to comment on the special case of the Hoddle Grid.

All of the heritage studies cited above were undertaken by LGAs located within the Melbourne metropolitan area that, with the arguable exception of the Shire of Mornington Peninsula, were characterised in the post-WW2 era by suburban expansion, and the consequent boom of residential settlement and upgrading of community facilities. This is necessarily reflected in the post-WW2 places that have been identified in the respective studies as candidates for statutory protection at the local level. Hence, the overwhelming majority of post-WW2 places will be single private residences, with perhaps a few blocks of flats, but only a small number of non-residential places. These, in turn, tend to be dominated by modernist churches or other prominent public buildings, with the occasional school, factory. Commercial buildings tend to be small-scaled suburban manifestations such as an architect-designed bank branch or a single retail outlet.

This is perhaps more clearly illustrated by citing the proportions of post-WW2 building typologies included in a number of aforementioned heritage studies I have completed in recent years:

- Frankston City Post War Modernist Heritage Study: Stage 1
This study identified 17 post-WW2 places, comprising thirteen single houses, two pre-schools, a private school, and a purpose-built staff training college for the State Savings Bank;
- Balwyn & Balwyn North Heritage Study
This study identified 19 post-WW2 places, comprising eighteen single houses and one school;

- City of Whitehorse Post-1945 Heritage Study
This study identified 25 post-WW2 places, comprising eighteen single houses, a block of flats, a school, a factory, a branch bank, two buildings association with utility infrastructure (former MMBW regional office, and a telecommunications tower) and a piece of public art;
- City of Glen Eira Post-War and 'Hidden Gems' Review
This study identified 29 post-WW2 places, comprising eighteen single houses, five blocks of flats, three churches, a synagogue, a cultural centre, and an office building;

Thus, of these studies I have recently undertaken with specific focus on the post-WW2 period, the only building I have assessed that is directly comparable to the current subset of 55 places in the Hoddle Grid is one office building in the City of Glen Eira (Figure 1). Located at 219-225 Balaclava Road, it was a three-storey curtain-walled office building designed by architect Ernest Fooks in 1960. It was deemed to be significant for broad associations with the post-WW2 expansion of the Balaclava Road commercial strip, and more specifically as an atypical local example of the non-residential work of this noted architect and local resident (who designed countless houses in the Caulfield area, including his own), and a rare suburban manifestation of the classic curtain-walled aesthetic that is most strongly associated with inner-city office buildings.

Post-WW2 commercial buildings such as this example, and non-residential buildings in general, tend to be underrepresented in suburban heritage studies merely because the places themselves are underrepresented therein. With the Hoddle Grid, however, the reverse is true:

- Single private dwellings have been almost entirely unrepresented in the Hoddle Grid in the post-WW2 era. The few exceptions include temporary exhibition houses such as the so-called 'Hearts Desire' House, which briefly occupied the site of the Reserve Bank of Australia in Collins Street in 1959 before being relocated elsewhere;
- While higher density residential living developed into a significant theme in the Hoddle Grid from the early twentieth century, this petered out prior to WW2 and would not re-emerge until the onset of the multi-storey apartment boom of the late 1960s;



Figure 1: Lido Chambers at 219-223 Balaclava Road, Caulfield (Ernest Fooks, 1960), a rare suburban manifestation of an office building evoking the classic mid-century curtain-walled aesthetic
Source: Photograph by Built Heritage Pty Ltd, 2019

- Small commercial buildings of the type that proliferate across suburbia, such as individual branch banks and stand-alone single retail premises, tend to be atypical in the Hoddle Grid, where such facilities are typically incorporated into larger buildings (such as a bank branch on the ground floor of a bank's head office, or a shopping arcade within a larger building);
- While a number of existing churches in the Hoddle Grid underwent major refurbishment or expansion during the post-WW2 era, no entirely new churches were built during that time;

As the development of the Hoddle Grid in the post-WW2 period is absolutely dominated by high density commercial development, typified by the multi-storey speculative office buildings, bank headquarters and flagship corporate premises, it is these buildings that must be considered the backbone of the grid's post-WW2 heritage significance.

At the same time, one can also ascribe significance to the considerably smaller representation of non-commercial buildings associated with the upgrading of private clubs (as demonstrated in the subset by the respective premises of the RACV, Lyceum Club and the Stella Maris Seafarers), the administrative headquarters of church denominations (eg the Methodist Church Centre in Little Collins Street) and the intensive expansion of utility infrastructure (ie, three telephone exchanges in Russell Street, Flinders Lane and Lonsdale Street). All of these buildings demonstrate highly significant aspects of the post-WW2 expansion of the Hoddle Grid.

City of Melbourne

To date, only a relatively small number of comparable post-WW2 buildings have been identified by the MCC, both within and beyond the Hoddle Grid.

The following is a list of post-WW2 buildings in the Hoddle Grid that currently have an individual heritage overlay (listed in order of increasing HO number).

- BHP House, 130-148 William Street (Yuncken Freeman, 1969-72) [HO767; VHR H1699];
- Eagle House, 473 Bourke Street (Yuncken Freeman, 1971-72) [HO901; VHR H1807];
- Hosie's Hotel [mural only], 1-5 Elizabeth Street (Richard Beck, 1955) [HO938; VHR H2094]
- Hoyts Cinema Centre, 134-144 Bourke Street (Peter Muller 1966-69) [HO1094; VHR 2335]
- Total House, 170-190 Russell Street (Bogle & Banfield, 1964-65) [HO1095; VHR H2329];
- Scottish Amicable Building, 128-146 Queen Street (Yuncken Freeman, 1966) [HO1213];
- Shell House, 1 Spring Street (Harry Seidler & Associates, 1989) [HO1235; VHR H2365];

In all but one case, a heritage overlay was applied due to the building's addition to the *Victorian Heritage Register*. The sole exception, Scottish Amicable House, was recommended for a heritage overlay in Lovell Chen's *Guildford and Hardware Laneways Heritage Study* (2017).

Examples of significant post-WW2 buildings located just outside the Hoddle Grid include the following six places from the aforementioned *City North Heritage Review* (2013):

- Ramsay Surgical Precinct, 182-210 Berkeley Street, Carlton (1965-74) [HO1120]
- Former Pitman Books Building, 158-164 Bouverie Street, Carlton (1954) [HO1128]
- Former Gladstone Motors Building, 213-221 Berkeley Street, Melbourne (1952) [HO1149]
- Former TAA Building, 52-60 Franklin Street, Melbourne (1965) [HO1152]
- Melbourne Terrace Apartments, 408-416 Queen Street (1994) [HO1160]
- Office building (*Chelsea House*), 55 Flemington Road, Melbourne (1955) [HO1140]

Of these, however, only the former TAA Building and *Chelsea House* are directly comparable to the bulk of the places that constitute the subset of 55 post-WW2 buildings in the Hoddle Grid.



Figure 2: BHP House
Source: State Library of Victoria
(photo by Wolfgang Sievers)



Figure 3: Eagle House
Source: State Library of Victoria
(photo by Wolfgang Sievers)



Figure 4: Scottish Amicable House
Source: State Library of Victoria
(photo by Wolfgang Sievers)



Figure 5: Chelsea House, Flemington Road, North Melbourne
Source: *Architecture & Arts*, August 1957



Figure 6: Former TAA Building
Source: photo by Simon Reeves

City of Port Phillip

Looking further afield, the only other LGA that has devoted comparably serious attention and resources to the protection of post-WW2 multi-storey office buildings has been the City of Port Phillip, in the context of the portion of St Kilda Road (ie, the south side) that falls within its boundaries, and the parallel strip of Queens Road. Not coincidentally, these thoroughfares are amongst very few parts of the metropolitan area that are truly analogous to the Hoddle Grids in terms of historical and architectural development in the second half of the twentieth century.

Acknowledgement of the heritage significance of the post-WW2 commercial building stock along St Kilda Road, Queens Road and environs dates back more than thirty years, when a number of individual specimens were identified in Allom Lovell Sanderson's *South Melbourne Conservation Study* (1987). These included the following buildings:

- VACC Building, 464 St Kilda Road (Bernard Evans & Partners, 1962-65) [HO307]
- BP House, 1-29 Albert Road (Demaine, Russell, Trundle, Armstrong & Orton, 1964) [HO319]
- Colonial Gas Holdings Office, 480 St Kilda Road (unknown, c.1960-65) – demolished 1999

A number of post-WW2 buildings at the western end of Queens Road (within what was then the City of St Kilda) were subsequently identified in the *City of Port Phillip Twentieth Century Study* (1992). These included the following multi-storey hotel building:

- (former) John Batman Motor Inn, 69 Queens Road, St Kilda (Romberg & Boyd, 1962) [HO323]

In the mid-1990s, after the City of South Melbourne amalgamated with the City of St Kilda, the newly-formed City of Port Phillip commissioned a comprehensive heritage review that, *inter alia*, considered heritage overlays proposed in earlier studies that had not yet been applied.

The *City of Port Phillip Heritage Review* (1998), by Andrew Ward & Associates, not only upheld the earlier recommendations to apply heritage overlays to the four aforementioned post-WW2 places along St Kilda Road and Queens Road, but identified a two others deemed similarly worthy:

- (former) Queenslodge Motor Inn, 81 Queens Road (Miles Jakl, 1966) [HO326]
- Albert Road Clinic & Offices, 31-33 Albert Road (Lumsden, Ashton & Hale, 1970) [HO320]

In this way, individual heritage overlays came to be applied to three multi-storey post-WW2 office buildings, and two multi-storey post-WW2 hotel buildings, in the St Kilda Road/Queens Road area. These buildings, which have now had local heritage protection for over twenty years, represent most pertinent precedents for the subset of post-WW2 buildings currently under consideration in the Hoddle Grid.



(a) VACC Building,
464 St Kilda Road



(b) BP House,
1-29 Albert Road



(c) Queenslodge Motor Inn
81 Queens Road



(d) John Batman Motor Inn, 69 Queens Road



(e) Albert Road Clinic & Offices, 31 Albert Road

Figure 7: Post-WW2 office/commercial buildings in St Kilda Road and Queens Road, for which heritage overlays were applied following as recommended by heritage studies in 1987, 1992 and 1998
Source: Andrew Ward & Associates, *City of Port Phillip Heritage Review* (1998)

C.3.3 Conclusion

The foregoing section is considered to demonstrate that the past two decades have witnessed a steadily increasing awareness and interest in the heritage of the post-WW2 period, shown by the rising number of heritage studies with a specific or exclusive emphasis on that era.

While there are very few precedents for the specific application of heritage overlays to multi-storey modernist commercial buildings (with St Kilda Road and City North representing two notable exceptions), this is simply due to the fact that such buildings are not generally well represented outside the Hoddle Grid and particularly in suburban areas defined by post-WW2 residential growth and associated retail and community facilities. Within the Hoddle Grid itself, where multi-storey commercial buildings are the rule rather than the exception, such places comprise a crucial set from which the most significant examples must be identified for protection.



D: PEER REVIEW OF 13 PLACES

D1 GENERAL COMMENTS

While I agree that virtually all of the places in the subset of 55 would reach the threshold for heritage significance at the local level, it is my position that some of the citations have a tendency to understate the significance of these places in one or more of the following ways:

- a) Ascribing historical significance in a generic sense (ie, for broad associations with post-WW2 development in the Hoddle Grid), rather than more specific associations with particular phases of development and/or the owners/occupants;
- b) Ascribing architectural and/or aesthetic significance in a more generic sense by invoking *Criterion D* (ie, considering buildings as a “a fine and representative example of the Post-War Modernist style”), without also invoking *Criterion E* (ie, acknowledging aesthetic significance for specific aesthetic qualities or for expressing a specific style or sub-style);
- c) Overlooking other aspects that I would consider to contribute to their significance, such as the importance of certain technical achievements (often, mentioned in the history section of a citation but not in its Statement of Significance), and the importance of a particular building within a particular architects’ body of work;

I have also noted a tendency for comparative analyses to be similarly generic, often citing the same set of comparators for each building (especially in the case of highrise office blocks) rather than providing more specific comparators that relate a particular aesthetic style, architectural form or an architects’ broader body of work.

D2 SPECIFIC PLACES

D2.1 303-317 Collins Street (Former MLC Building) - Submission 10

I concur that this building meets the threshold for an individual heritage overlay.

I consider that the Statement of Significance could be improved by ascribing historical significance more specifically than just as a generic manifestation of the post-WW2 building boom in the Hoddle Grid. Dating from the early 1970s, the building has more explicit historical associations with evolving planning regulations that allowed taller buildings, evidenced by its 30-storey scale (the tallest building included in the subset of 55). Its status as a major milestone in Melbourne’s corporate architecture was emphasised by the amount of publicity that the project generated (including extensive coverage in the daily press) and the fact that the completed building was officially opened by Premier Rupert Hamer.

Historical significance should also be ascribed for its associations with MLC, a major and long-established insurance company undergoing unprecedented expansion. Such links are heightened by the fact that the present building was erected on the site of MLC’s previous Melbourne premises, built in 1938. Thus, the historic resonance predates construction of the present building by over thirty years, denoting continuous occupation of the site by MLC for more than twice that period (with the firm retaining ownership until as recently as 2017). This represents a notable continuity of use for an insurance company in the Hoddle Grid.

While the building may be correctly described as “a fine and highly intact representative example of a Post-War Modernist commercial building”, I consider that the building’s distinctive quadrant-shaped plan form has more specific aesthetic qualities that would be appropriate to acknowledge by invoking *Criterion E*. This aspect is not addressed in the comparative analysis, which should properly discuss other buildings of similar form.

The quadrant plan form is highly unusual in the Hoddle Grid, with the only direct comparator being the former Grand Hyatt-on-Collins Hotel at 121 Russell Street (Peddle Thorp, 1984-86), commenced a decade later. In general, buildings with curved facades (of any form) are atypical in the Hoddle Grid, and all other comparators yet identified are of even later date: Shell House at 1 Spring Street (Harry Seidler & Associates, 1989), with a sinuous plan extruded upwards, Tower House at 607-619 Bourke Street (Meldrum Burrows, 1990) and Lexington House at 410 Latrobe Street (1990), each with a bow-fronted façade, and The Pavilion Retail Centre at 360-374 Bourke Street (Meldrum & Partners, 1994-95), with its concave entry foyer. The only circular-planned post-WW2 building in the Hoddle Grid, namely the two-storey annexe of the former Telecom Exhibition Exchange at 33-47 La Trobe Street (1976-78), was demolished in 2018.

Large office buildings of curving form also uncommon beyond the Hoddle Grid, with BP House at 1-29 Albert Road (R S Demaine, Russell, Trundle, Armstrong & Orton, 1964) (see Figure 7b) being a notably early example. While this building was mentioned in the citation, it was only in the context of another building by the same architects, not as a stylistic antecedent. In any case, the curved form of BP House was generated by the curve of its street boundary, as was also the case with the adjacent Folkestone Developments project at 31-33 Albert Road (Lumsden, Ashton & Hale, 1970) (see Figure 7e). Other curved multi-storey buildings outside the Hoddle Grid are of much later date, such as the World Trade Centre at 1-5 Spencer Street (Grahame Shaw & Partners, 1981-83) and still more recent examples along Southbank such as the former Esso headquarters (Peddle Thorp, 1996) and Crown Towers (Daryl Jackson, 1997).

Nor does the comparative analysis consider the building as an example of the work of Civil & Civic Pty Ltd, the prolific and highly-regarded Sydney-based design/construction firm that had a strong hand in the building's design. Civil & Civic, in the same capacity as 'design co-ordinators' as well as builders, is represented in the Hoddle Grid by such projects as Scottish Amicable at 140 Queen Street (with Yuncken Freeman Architects, 1963-65), the Princes Gate buildings on Flinders Street (with Leslie M Perrott & Partners, 1966) and Nauru House at 80 Collins Street (with Perrott Lyon Timlock Kesa, 1973-77). With the Princes Gate buildings demolished (for Federation Square) and Nauru House heavily modified by recladding, the MLC Building remains as the largest and most distinctive of Civil & Civic's design/construct projects in the Hoddle Grid.

Historically and architecturally, the building has no truly pertinent comparator within the Hoddle Grid and can only be compared with the counterpart MLC Centre in Sydney (Civil & Civic Pty Ltd with Harry Seidler & Associates, 1972-8). This subsequent development included a plaza with a freestanding circular building containing a theatre, almost certainly inspired by the similar but smaller-scaled circular-planned meeting room (since removed) that projected into the forecourt of the Melbourne building.

D2.2 457-471 Bourke Street (Dalgety House) - Submission 14

I concur that this building meets the threshold for an individual heritage overlay.

It is my opinion that the citation ascribes historical significance on a fairly generic basis, rather than drawing specific attention to important associations with Dalgety & Company, a major Australasian stock and station agency that dated back to the 1840s and underwent considerable growth over the following century, expanding across Australia, New Zealand and even Africa, diversifying its interests in the post-WW2 era before it was taken over by Seagrams in 1978.

While the citation acknowledged the building as the work of the eminent and long-running Sydney firm of Peddle Thorp & Walker, it did not ascribe any significance to the fact that the building is rare as one of only two buildings that the firm designed in Melbourne. Dalgety House (1966-68) was the first of these, promptly followed by Australia-Netherland House on Collins Street (1968-70). Both buildings were designed by Peddle Thorpe & Walker in Sydney, with the Melbourne firm of Meldrum & Partners serving as supervising architects.

Although the citation mentions that Peddle Thorp went on to design a high-rise office block at 601 Bourke Street (1973-74), this was technically credited to Peddle Thorp de Preu, an entirely new Melbourne-based practice established in 1970 by Gerard de Preu. The office of Peddle Thorp de Preu was responsible for several other buildings in the Hoddle Grid during that decade, including a highrise office development for Abbey Orchard Property at 200-222 Queen Street (1971) and a smaller building for the Methodist Central Building at 148 Lonsdale Street, in association with Adelaide architects van Schramek & Dawes (1971; demolished). Buildings designed under the auspices of Peddle Thorp de Preu, which was effectively de Preu's own practice, had no design input from the Sydney office of Peddle Thorp & Walker, as was the case with the two examples from the late 1960s. Gerry de Preu later dropped the prefix and his firm was rebadged as De Preu & Associates. In 1981, the Sydney office of Peddle Thorp & Walker re-established an entirely new Melbourne branch under its original name, later amended to Peddle Thorp Learmonth (under Jamie Learmonth) and then simply to Peddle Thorp Australia (under Peter Brooks).

As such, only the two buildings from the late 1960s can properly be considered as design projects that emanated wholly from the Sydney office of Peddle Thorp & Walker, and are thus of architectural significance as two rare interstate forays for that notable firm.

D2.3 516-520 Collins Street (office building) - Submission 18

I do not consider that this building meets the threshold for an individual heritage overlay.

I do not consider that the citation provides an adequate argument that this building reaches the threshold for local significance. The citation is noticeably vague on pertinent details, noting that "the architect and exact built [*sic*] date has not been confirmed". It is one of only two buildings in the subset of 55 for which the designer was not conclusively identified by the consultants who prepared the citation. I have since confirmed that the other unattributed building in the subset, Equitable House on the south-west corner of Elizabeth and Little Collins Street, was the work of Meldrum & Partners (see *Age*, 12 November 1965, p 6).

Lack of architectural attribution renders it difficult to contemplate a building's stylistic influences and antecedents, and impossible to place in a broader context of a designer's body of work. While I have not cited the original drawings, these are partly reproduced in the citation and it is inferred that no architect is named on the drawing, which is an unusual circumstance. To date, my own investigations have failed to confirm the architect, although I have identified a possible suspect in Ernest Fooks, who designed two multi-storey office buildings for a related company, Hanover Holdings, around the same time: a speculative block at 168 Exhibition Street (1970) and the firm's head office at 158 City Road (1974). Both are still standing and are broadly comparable in their simple façade expression. However, circumstantial similarity does not provide adequate basis for Fooks to be confidently attributed with the design of the subject building.

While it is not crucial for a building's architect to be known for it to be considered significant, one would at least expect that the building otherwise has some architectural or aesthetic merit. This does not seem to be the case here, where the building presents as a typical example of a highrise office block of the early 1970s rather than a particularly notable or distinctive one. While many post-WW2 office building will necessarily have simple façade expression, this one is rather more simplistic, certainly in comparison to the more considered minimalism of contemporaneous places from the subset. The alternating of continuous spandrels and windows bays, creating a horizontal stripe effect, is demonstrated to more striking effect by slightly earlier examples such as the former CBC of Sydney at 251-257 Collins Street (1971-73) and the Bryson Centre in Exhibition Street (1970-72). There are also later examples that I would consider superior, such as Australia Pacific House in Exhibition Street (McIntyre, McIntyre & Partners, 1975-78).

I also note that the subject building is one of only three places in the subset of 55 that did not generate any form of prior acknowledgement, as defined in Section C2 of this evidence.

D2.4 111-129 Queen Street (former RACV Club) – Submission 20

I consider that this building meets the threshold for an individual heritage overlay.

In my opinion, the Statement of Significance in the citation provides a sound basis that the building reaches the threshold for local significance. Historical significance has been appropriately ascribed for important associations with the RACV, a long-running and far-reaching motorists' organisation with which virtually all Victorians would be aware (if not members). It is one of relatively few buildings in the subset of 55 associated with a company or organisation that still operates today (albeit not longer from the same address), which has contributed to the longevity and currency of these historical associations.

I concur that the building is "a fine example of a recreational club in the city centre", being one of very few post-WW2 examples of that distinctive typology within the Hoddle Grid, and (befitting its status as a club to which so many Victorians claimed membership) by far the largest and most lavishly-equipped, with accommodation and hospitality facilities that were comparable with a large purpose-built hotel of the same era.

I concur with the citation's conclusion that the building is an important example of the work of leading architect Bates, Smart & McCutcheon, and that its architectural expression was unusual at the time: not only in the sense of its masonry-clad façade representing an early move beyond the curtain wall aesthetic that dominated the previous decade, but also in its articulation of a podium-like lower level with a setback tower above. The fact that the building's construction represented an early local example of fast-track system is of technical interest in the history of building construction. I agree that all of these facts collectively constituted a high degree of creative and technical achievement at the time. I also agree that, unusually for a post-WW2 architect-designed building in the Hoddle Grid, the place retains important connotations for past and current RACV members that constitute social significance.

The significance of this major city building is underscored by the degree of publicity that it generated at the time of its design and construction, which encapsulated extensive coverage in the daily press (including the weekly property column of the *Herald* newspaper) as well as regular project updates in *Cross Section*, and feature articles (and ongoing advertisements) in journals such as *Architecture & Arts*, *Architecture Australia* and *Foundations*.

D2.5 178-188 William Street (office building) – Submission 21

I do not consider that this building meets the threshold for an individual heritage overlay.

In my opinion, the citation does not provide adequate justification that the place is of local significance. The building appears to be merely a typical example of the speculative multi-storey office buildings that were proliferating in the Hoddle Grid at the time, rather than a particularly notable or outstanding one. Although admittedly intact, the building is of limited aesthetic interest. Its simplistic expression is typical of such multi-storey office buildings that were commissioned by development and investment companies that were keen to minimize cost and maximize lettable floor area, with little or no interest in allowing their architects to create a building of particular aesthetic distinction.

The comparative analysis seems inadequate, as it equates this building with superior and far more distinctive examples on the VHR, and other examples from the current subset of 55 places that appear to have very little in common with it. Certainly, the subject building lacks the visual interest that is self-evident in such contemporaneous examples such as the Bryson Centre, 174-192 Exhibition Street (Perrot Lyon Timlock & Kesa, 1970-72), the Law Department Building, 221-231 Queen Street (Fischer Corporation, 1972) and Nubrik House, 269-275 William Street (Buchan Laird & Buchan, 1971-72). Rather, the subject building is more comparable to more generic and nondescript examples that have not been identified in the current review, such as 45 Exhibition Street (1969) and 353 Little Collins Street (1983).

As an example of the work of McIntyre, McIntyre & Partners in the Hoddle Grid, the subject building is also less visually distinctive than Australia Pacific House in Exhibition Street (1975-78), with its unusual coved concrete spandrels that invite comparison with the work of John Andrews. Rather, the subject building is on par with others in the series of aesthetically unadventurous speculative city office buildings that McIntyre's office produced in the late 1960s and early '70s that have not been included in the current review, such as those at 172 William Street (1967) and 150 Lonsdale Street (1969). During this time, the firm was also responsible for some similarly undistinguished multi-storey office blocks along St Kilda Road, typified by those at Nos 409, 444 and 450 (all 1971) and No 636 (1974). The recently-demolished Ashley House, at No 409, is particularly comparable to the subject building, with a virtually identical articulation of precast panels with elongated sloping sills.

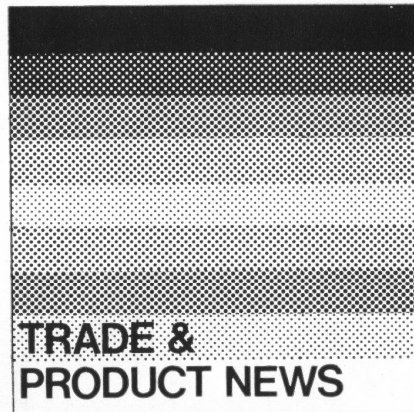
D2.6 269-275 William Street (Nubrik House) – Submission 22

I consider that this building meets the threshold for an individual heritage overlay.

The building, noted in the citation to have been ungraded in all previous CBD heritage studies, appears to have been included in the *Hoddle Grid Heritage Review* because it had been identified in the National Trust's booklet *Melbourne's Marvellous Modern* (2014) which, in turn, sourced it from Heritage Alliance's *Survey of Post-War Built Heritage in Victoria* (2008). I can attest, due to my involvement in both of those projects, that I was the individual who initially flagged this place as being of potential heritage significance. This was consequent to my locating a contemporary press account in *Architect* journal (January/February 1972) that bestowed it with the superlative title of "Australia's tallest structural brick building". This article (reproduced overleaf; Figure 8) quotes technical details provided by the project's consulting engineer, Barry Crisp (of Lovell-Smith & Crisp), giving an fairly detailed account of the development of the structural system, and explicitly acknowledging that loadbearing brickwork was a key factor in the as-built design.

The citation downplays this aspect of the building's construction, ascribing the source of the claim to the National Trust rather than to any contemporary reports (the aforementioned article in *Architect*, for example, is not referenced in the citation). The citation also suggests that the working drawings confirm the external brick cladding as a non-structural veneer, while conceding that there is concealed structural brickwork within, supplemented by reinforced concrete. It is my opinion that, even if the exposed brickwork was non-structural, the incorporation of structural brick piers means that it is wholly accurate for the building to be described as a structural brick building. At fourteen storeys high, it is demonstrably a notably substantial example. In this regard, it has no direct comparator within the Hoddle Grid, and very few anywhere else. Other examples identified to date include a ten-storey block of flats on the Esplanade, St Kilda (Sol Sapir, 1968), which used an innovative new system of loadbearing brickwork developed in Switzerland, and a nine-storey block of flats in Mill Point Road, South Perth (David Krantz, 1966), which received the 1967 WA Clay Brick Award for its technical achievement. As such, it is considered that Nubrik House has a valid claim to be described (at least at the time of construction) as "Australia's tallest structural brick building".

This superlative, which dates back as far as the 1972 *Architect* article, was re-iterated when the building was discussed in Michael Page's book *An Architectural Apex* (1990), a monograph of Buchan, Laird & Buchan. Page (see excerpt, Figure 9) deemed Nubrik House as a notable example of the firm's work in the 1970s, quoting an unspecified article in the *Herald* that described it as "Melbourne's first office block constructed from load-bearing brick", while also pointing out that the architects and builders "carried out extensive research into load-bearing brick structures". Don Garden's monograph on A V Jennings, *Builders to the Nation* (1990) also draw attention to the project (see excerpt, Figure 10), quoting a Jennings newsletter from June 1971 that described it as "the first multi-storey load-bearing brick office building in Melbourne". It is noted that none of these primary or secondary sources has been referenced in the citation.



VISIBLE MEANS OF SUPPORT: Buchan Laird and Buchan's design for the 13-storey Nubrick House now under construction in William Street maximises the use of brick (unreinforced masonry) as a load bearing medium in multi-storey buildings. The building, destined to become the national headquarters of Brick and Pipe Industries, will be Australia's tallest structural brick building.

According to engineer Barry Crisp, of Lovell-Smith and Crisp, brick construction has necessitated the introduction of more walls than are usually necessary with a framed building. But, he says, this grid of walls distributes load so effectively that each wall carries only a small load in comparison with its own weight.

Designed for a comparatively narrow block of land, Nubrick House has a high height to width ratio and a requirement, therefore, that walls carry both vertical and lateral loads to the foundations.

In fact, lateral loads from wind pressure on the narrow-section building were of greater design significance than vertical weight loads.

The initial design concept concentrated a series of walls at each end of the building to resist the lateral loads, with reinforced concrete columns used within the building to carry internal vertical loads. On the facade a series of load bearing brick piers were expressed with continuous vertical glazing. The system had the advantage of giving maximum flexibility within the rentable area.

Preliminary designs were tested to establish the ability of brick walls to carry lateral and vertical loads. One or a combination of the following wall systems was needed: One continuous brick wall 40 ft. long; two walls 33 ft. long; three walls 28 ft. long; four walls 22 ft. long; eight walls 16 ft. long.

These lengths were dictated by the physical relationship between the allowable stresses in the material and the wind-load forces on the building.

Low allowable shear stress in the brickwork meant that the size of openings within these walls had to be severely limited on the lower several levels. Planning was reduced to a problem of fitting various combinations of walls within an area and still providing a building with reasonable flexibility.

Structurally the best solution was to place a shear wall on each of the four sides of the building, but as these walls could tolerate only small openings, this system was unacceptable.

Thus evolved a building with a core structure at each end and two cross walls within the building adjacent to the cores. All walls were of masonry construction. Although approximately 80 per cent of the brickwork was in the core walls, the short lengths and many openings compared with the two internal walls meant that they carried only 20 per cent of the lateral load.

The problem of brick growth and moisture expansion was mostly overcome by using non-structural brick facing on all external walls. This has been separated from the structure with both vertical and horizontal movement joints, and tied back with stainless steel wall ties.

Conversely the internal walls carried the majority of lateral loads, but a disproportionately low percentage of vertical load. This yielded a complete load bearing brick structure, but the general physical shape and height of the building did not lend itself to the system being used to its full efficiency.

It was decided therefore to remove the internal walls and design the core structure to take all lateral loads. The building's final design is a structure with a concrete core at each end, internal concrete columns supporting a flat slab floor and load bearing brick walls and piers on the facade.

(Lovell-Smith and Crisp are consultants to A. V. Jennings, who were commissioned to design and build this masonic showplace).

SERVICE: A former senior officer of the Building Regulations Committee, Roger N. Fedyk has set up a consulting firm, the first of its kind in Victoria.

The firm is called Building Regulations Consultants Pty. Ltd., and is located at Suite 7, 541 St. Kilda Road, 3004 (51-5364). It offers advice on all facets of building law and will advance a project through the various federal state, local and statutory agencies concerned with construction.

GOBBLING UP GLAZEBROOKS: National paints, now one of Australia's top five paint manufacturers, began 12 years ago in a small factory in West Heidelberg. The man who began it all, Mr. Bill Griffiths,

Figure 8:
Contemporary article
on Nubrick House,
describing the
development of its
structural system using
loadbearing brick
Source: *Architect* No 19
(Jan/Feb 1972), page 6

keep out intruders from cranks to competitors. But BLB designers proved themselves equal to all the client's requirements and they produced a building which was not only a functional success but which was admired for its architectural merits, including external walls sandblasted to expose white river gravel aggregate.

Another of the 1970s commissions for Melbourne and its suburbs attracted attention because, as the *Herald* reported, it was a 'multi-storey office block with a difference.' The difference was that it was Melbourne's first office block constructed from load-bearing brick, which was seen as a pleasing change from the more conventional steel and concrete buildings already becoming commonplace in the city. A.V. Jennings, working in association with BLB, had carried out extensive research into load-bearing brick structures and the 13-storey Nubrik building at 271 William Street had walls and columns built from half-a-million tan bricks.

The media often commented on BLB projects, even if only peripherally, and on 28 February 1978 the architectural writer of the *Melbourne Age* said, 'Geelong is only an hour's drive from Melbourne and is crammed with interesting buildings.'

Figure 9: Excerpt from official published history of Buchan Laird & Buchan, mentioning Nubrik House
Source: Michael Page, *An Architectural Apex* (1990), p 167

FIRE IN THE BELLY 1965–1974

In the second half of the 1960s Jennings joined the ranks of Australia's large-project construction operations, offering a wide range of design and construction services. It moved into new fields including property development, large contracts to build mining towns in remote areas of the country (both of which are dealt with below), and more sophisticated construction work including multi-storeyed buildings in CBD areas. The business astuteness of Keith Turley and Frank Woodcock and the construction expertise of Dan Cronin were vital. Dan gave the company the confidence and knowledge to brave such work, and gave guidance on such matters as the purchase of tower cranes and other new equipment. As confidence grew, Jennings tried new construction techniques such as the tilt-up system of concrete walls which was used in the Liptons and Safeway warehouses at Mulgrave.⁸⁰ In 1971 Jennings commenced Nubrik House at 271 William Street, for Brick and Pipe Industries, which was the first multi-storeyed load-bearing brick office building in Melbourne, the bricks supporting the load rather than a steel frame.⁸¹

Figure 10: Excerpt from official published history of A V Jennings, mentioning Nubrik House
Source: Don Garden, *Builders to the Nation* (1990), p 229

This use of structural brickwork is clearly a key aspect of the building's history that should not be dismissed or downplayed. In my opinion, it constitutes a compelling case for technical significance that should be acknowledged in the Statement of Significance under Criterion F for "a high degree of creative technical achievement at a particular period".

D2.7 56-64 Collins Street (former Reserve Bank) - Submission 45

I consider that this building meets the threshold for an individual heritage overlay.

I consider that the Statement of Significance could be improved by ascribing historical significance more specifically than just as a generic manifestation of the post-WW2 building boom in the Hoddle Grid. By definition, each state capital requires only one branch of the Reserve Bank of Australia. As such, the Melbourne building has historical associations that are unique in the Hoddle Grid, and uncommon across the State of Victoria. The only other building in Victoria to have such direct associations with the Reserve Bank of Australia is the Note Printing Works on the Hume Highway at Craigieburn (1981). Its pre-WW2 counterpart, the Commonwealth Note & Stamp Printing Works at 115 Victoria Parade, Fitzroy (1924), has similar associations, although, strictly speaking, it predates the creation of the Reserve Bank in 1959. As such, the Reserve Bank's premises in Collins Street is the only building in the subset of 55 places to have historical associations with a nationwide resonance.

The citation devotes considerable attention to the architectural attribution of the building, making the important point that, while effectively emanating from the design office of the Commonwealth Department of Works, the project included Professor Brian Lewis as consulting architect. In an enviable coup, the citation reproduced a number of preliminary sketches sourced from Lewis' papers, held by the State Library of Victoria. Notwithstanding this exemplary research, neither the comparative analysis nor the Statement of Significance ascribes any importance to Lewis' participation in the design process.

Tasmanian-born Brian Bannatyne Lewis (1906-91) began architectural studies in Melbourne but left overseas to complete his education in the UK, travel across Europe, then commenced private practice in London. Later joining the architectural department of the Great Western Railway, he rose to the post of Chief Architect only to be coaxed back to Melbourne in 1946 to become inaugural Professor of Architecture at the University of Melbourne. Crucially restructuring the course, Lewis remained in charge for 25 years, during which he initiated many innovations, including championing enrolment of overseas students, and realising a new purpose-built faculty building. During this prolific time, he was sometimes called upon to act as a consulting architect on major projects but otherwise maintained only a nominal private practice, with few commissions under his own name. His best-known larger-scale projects have been demolished, such as the premises of Oxford University Press in Bowen Crescent, Melbourne (1962) and Penguin Publishing in Ringwood (1963), as well as the new Faculty of Architecture Building (1962-68), designed by Lewis but documented/supervised by Eggleston McDonald & Secomb. Lewis' output includes some smaller-scaled residential work, such as a holiday house for a colleague at Apollo Bay (1951) and the prototype *Cardiff* project house at Mount Martha (1958), but nothing comparable in scale to the Reserve Bank of Australia in Collins Street, which remains unique in the Hoddle Grid, and uncommon on a broader statewide scale, as a major surviving building with which Lewis was involved.

The Statement of Significance should be updated to ascribe significance to Lewis' involvement, possibly by invoking *Criterion A* (for the unusual historical circumstance of Lewis being appointment as consulting architect for this major Commonwealth project), *Criterion B* (for rarity, as one of Lewis' few recorded architectural projects) or *Criterion H* (for special associations with this influential academic and sometime practitioner)

D2.8 308-336 Collins Street (CML Building/plaza & Children's Tree sculpture) - Submission 46

I consider that this building meets the threshold for an individual heritage overlay.

The comparative analysis is generally good, citing comparators on several levels. Reference is made to near-contemporaneous building in the subset of 55 places, the Reserve Bank of Australia in Collins Street, which is observed to have a very similar façade expression (and, furthermore, also occupies a corner site). Attention has been drawn to the important fact that the building was set back from its street frontage to create a public plaza, representing an architectural trend that emerged in the early 1960s but of which little evidence now remains. This point would be hammered home by citing some of the key examples that no longer exist, such as CRA House at 89-101 Collins Street (Bernard Evans, 1960-61), which effectively introduced the concept, and the recently demolished National Mutual Building at 447 Collins Street (Godfrey, Spowers, Hughes, Mewton & Lobb, 1962-64). The analysis points out that the few surviving examples tend to be located outside of the Hoddle Grid, citing the Victorian State Offices in Treasury Place (VHR H1265), to which one might also add the former TAA Building at 42-56 Franklin Street (HO 1152).

The comparative analysis also places appropriate importance on the *Children's Tree* sculpture by Tom Bass, both in terms of an example of the artist's work in the Hoddle Grid, and more broadly as an example of integrated artwork in the plaza of a post-WW2 office building. There is no doubt that this sculpture is important, in both contexts. Bass himself considered the project to be significant in his body of work, discussing it at length in his autobiography, *Tom Bass: Totem Maker* (1996) and citing it in an appended list of 'Major works'. That list includes only one other example in the Hoddle Grid: the bronze piece entitled *Transformation*, which was (and remains) integrated into the new H C Sleigh building in Queen Street (1963-64). That statue was also mentioned in the comparative analysis, and the building itself (including the sculpture) has also been recommended for a heritage overlay as part of this amendment. In addition, Bass is known to have produced at least two other works for buildings in the Hoddle Grid, although neither was included on his own list of 'Major works': a small metal piece over the entry to the Union Building in Queen Street (1957), and a water sculpture in the RACV Building (1960-61). Both have since been removed.

The comparative analysis cites further examples of integrated public artwork in the Hoddle Grid, namely Richard Beck's mural at Hosie's Hotel (1955-56) and Clement Meadmore's *Awakenings* at the AMP Tower (1965-69), although the latter was removed and relocated in 2010. Several other buildings in the subset of 55 places have regrettably had integrated artwork removed, such as the Reserve Bank of Australia (mural by Sydney Nolan), Union House in Queen Street (mosaic mural by Eric Smith and a minor Tom Bass sculpture) and the RACV Building (Tom Bass again). Certainly, the removal and relocation of integrated public artwork from post-WW2 office buildings has been a recurring theme since the 1980s, with many important examples removed from their original contexts (sometimes, relocated to public galleries but many others unaccounted for and presumed lost).

Other Hoddle Grid office buildings of the 1950s and '60s known to have lost their integrated artwork include Hume House at 185 William Street (controversial stone sculpture by George Allan, 1957), the Australian Wool Bureau at 578 Bourke Street (sculpted panels by Andor Meszaros, 1957), the Bank of Adelaide at 267 Collins Street (metal screen by Douglas Annand, 1960), the South British Insurance Building at 161 Queen Street (garden sculpture by Gerald Lewers, 1960), the State Savings Bank at 184 Bourke Street (mural by George Baldessin, 1966) and an office building at 99 Queen Street (mural by Rein Slagmolen, 1967). The removal of integrated artwork by important post-WW2 artists, from the city buildings for which they were specifically conceived, is a source of concern. The relatively few examples remaining extant, notably the *Children's Tree*, are of considerable significance and the retention of such pieces, *in situ*, is highly desirable from a heritage viewpoint.

D2.9 588-600 Little Collins Street (Stella Maris Seafarers Centre) - Submission 47

I consider that this building meets the threshold for an individual heritage overlay.

The comparative analysis gives an excellent framework of similar post-WW2 club premises in the Hoddle Grid, citing examples recommended for protection under the current review (eg Lyceum Club, RACV headquarters) and others (eg YWCA, Elizabeth Street). It is helpful to know that very few purpose-built club premises were established in the Hoddle Grid in the second half of the twentieth century. Other city-based clubs invariably occupied existing premises typified by the University Club, which operated from an architect-designed fitout on the seventh floor of the Coates Building at 100 Collins Street from 1955. Several purpose-built club premises appeared along Queens Road during the 1960s, such as the Green Room Club (Yuncken, Freeman Architects Pty Ltd, 1963) and the Power House Club (Best Overend, 1965), but such buildings remained unusual in the Hoddle Grid proper.

I consider that the argument for historical significance would be bolstered by further reference to buildings that share the building's associations with maritime activity. The one example that has been cited, namely the Missions to Seamen building in Flinders Street Extension (Walter Butler, 1916-19), is certainly the most direct and pertinent comparator: the Melbourne branch of an international Anglican seamen's mission that is effectively the Protestant counterpart to the Stella Maris Seafarers' Centre in Little Collins Street.

It is well recorded that the south-western corner of the Hoddle Grid was a major epicentre for Melbourne's shipping and related industries, due to its proximity to the wharves on the Yarra River and further west to Victoria Dock. While this significant phase is demonstrated in the Hoddle Grid by former premises of shipping companies (eg Melbourne Steamship Company at 25 King Street; Huddart Parker in 466 Collins Street) and the old Port Authority Building at 29 Market Street, virtually nothing remains of places associated with the day-to-day activities of sailors, wharf labourers and others employed in the thriving shipping trade. Consequent to the redevelopment of the Victoria Dock area from the early 2000s, little evidence of shipping infrastructure now remains in that area apart from the two remnant cargo sheds (Berths 9 and 14) on Central Pier and the 1966 control tower on North Wharf.

Aside from the Missions to Seamen building, nothing remains in the Docklands precinct of facilities for the welfare and wellbeing of the workers themselves: the second Melbourne Sailors' Home in Siddeley Street (1903), the Melbourne Waterside Labour Bureau on Piggott Street (1936), the Port of Melbourne Authority's Waterfront Medical Centre on North Wharf Road (1959), and the numerous modern staff amenities blocks provided by the Melbourne Harbour Trust in the 1950s and '60s (the last of these, adjacent to Berth 21, was demolished in 2013). The same is true of the Hoddle Grid itself, where the most pertinent comparators to the Stella Maris Centre have long since disappeared: the original Melbourne Sailors' Home at 110 Spencer Street (1865) and the Wharf Labourers' Union Building at 480 Flinders Street (1915) were both demolished in the 1970s.

While the shipping industry maintained its significant presence in this corner of the Hoddle Grid in the second half of the twentieth century, the Stella Maris Centre is an uncommon survivor of purpose-built infrastructure from that era. It is apparently unique in the Hoddle Grid, and uncommon in the broader context of buildings extending to the river and docklands.

D2.10 430-442 Collins Street (Royal Insurance Group) - Submission 56

I consider that this building meets the threshold for an individual heritage overlay.

The fact that the building received the Victorian Architectural Medal for 1967 (as noted in the citation) is testament to the high regard in which it was held at the time of completion. Its heritage significance has been acknowledged since the early 1980s, when it was identified in Graeme Butler's *Twentieth Century Building Register* (1983).

The building received consistently high gradings in four Hoddle Grid heritage reviews completed between 1985 and 2011 (B-graded in 1985, 1993 and 2002, and A-graded in 2011). In 2007, it was classified by the National Trust of Australia (Victoria) as a building of state significance (File No B6854) and was subsequently included in the Trust's publication, *Melbourne's Marvellous Modernism* (2014). The building has been discussed and illustrated in other key secondary sources including Philip Goad's *Melbourne Architecture* (1999), Jennifer Taylor's *Tall Buildings: Australian Business Going Up, 1945-1970* (2001) and most recently in Robin Grow's *Melmo: Modernist Architecture in Melbourne* (2021).

The Statement of Significance ascribes historical significance in a fairly generic sense, noting "associations with rapid growth of high-rise office buildings" and "expansion of large companies undertaking construction and naming rights of new city buildings". More explicit attention could be drawn to the fact that the firm that built it, the Royal Insurance Company, was a long-established London-based body (styling itself as "one of the largest insurance companies in the world") making an important inroad into the Australian market. The post-WW2 expansion of overseas companies into the local market, and their provision of large and architecturally striking headquarters in the Hoddle Grid, is a significant historical sub-theme worthy of noting in the Statement of Significance.

The Statement of Significance in the citation does not mention several key aspects that were noted in the National Trust's Statement of Significance and Philip Goad's book. Both sources acknowledge that the building is notable for its early use of pre-cast concrete panels, with Goad pointing out that the architects went on to use the same technique, with veneer of reconstituted black granite, in a series of subsequent buildings. Goad further alludes to the technical achievement of precast panels incorporating pre-fitted double-glazed sashes with no frames visible externally, which contributed to the overall slickness of the architectural expression. It would be appropriate for these aspects of the building's form and detailing to be noted in the Statement of Significance under Criterion F for "creative and technical achievement".

D2.11 457-469 Little Collins Street (Cowan House) – Submission 56

I consider that this building meets the threshold for an individual heritage overlay.

The comparative analysis appears satisfactory, drawing appropriate attention to several contemporaneous multi-storey buildings in the Hoddle Grid that similarly exploited the aesthetic potential of pre-cast concrete façade panels. The analysis also noted the building's articulation as a low-rise podium surmounted by a setback tower, describing this as unusual but without actually citing any other comparators. It would be useful to provide a context by referencing other examples of this podium expression, which include several others in the subset of 55 places: notable earlier manifestations such as Hosie's Hotel (1954-55) and the RACV Building (1961), and more contemporaneous ones such as the Park Tower flats (1969) and Treasury Gate flats (1971), both in Spring Street, and the Bryson Centre in Exhibition Street (1970-72). This bolsters the case that, while the podium expression was most typically adopted for multi-storey buildings geared towards accommodation (ie hotels, apartments and the residential component of a club), it was indeed unusual for an office building.

The analysis also draws attention to another unusual aspect of the building: the fact that it was developed on an island site with exposed street facades to all four elevations. This should also be underpinned by reference to some comparators. Other examples of post-WW2 buildings on island sites tend to be much larger developments incorporating multiple buildings and/or expansive plazas, typified by the now-demolished National Mutual Building on Collins Street (1961-62), the AMP Tower/ St James Building on Bourke Street (1965-69), and Collins Place on Collins Street (1970-81). This is quite distinct from Cowan House, where the building's footprint extends to all four street boundaries, with each of the four facades (including the rear) having some architectural pretension, to a greater or lesser degree (Figure 11).



Figure 11: (clockwise from top left) Cowan House, Little Collins Street, as seen from its front (north) side (west) and rear (south) street frontages)
(Source; Photograph by Built Heritage Pty Ltd, August 2021)

While the citation acknowledges that the building represented an early use of reinforced concrete waffle slab floors, the Statement of Significance does not actually ascribe any technical significance to this aspect through invoking Criterion F.

D2.12 527-555 Bourke Street (AMP Tower/ St James Building) – Submission 56

I consider that this building meets the threshold for an individual heritage overlay.

As with the Royal Insurance Group building, the significance of the AMP Tower/St James Plaza has been acknowledged since the early 1980s, when it was identified in Graeme Butler's *Twentieth Century Building Register* (1983). Although ungraded in two CBD heritage reviews of the early 2000s, it had previously been bestowed with a B-grading in 1985 and an A-grading in 1993. That year, it was classified by the National Trust of Australia (Victoria) as a building of national significance (File No B6315) and was subsequently included in the Trust's publication, *Melbourne's Marvellous Modernism* (2014). The building has been discussed and illustrated in other key secondary sources including Philip Goad's *Melbourne Architecture* (1999), Jennifer Taylor's *Tall Buildings: Australian Business Going Up, 1945-1970* (2001) and most recently in Robin Grow's *Melmo: Modernist Architecture in Melbourne* (2021).

The Statement of Significance ascribes historical significance in a fairly generic sense, noting "a clear association with the post-war building boom". More explicit attention could be drawn to the fact that it was conceived as the headquarters of a major Australian firm with which the site remains strongly associated to the present day. The sheer scale of the project, incorporating a 26-storey tower (unusually tall for the mid-1960s) with a low-rise but still substantial annexe block and an expansive L-shaped plaza, was testament to the building's status (as noted in a contemporary report) as "a visual symbol of an enterprise which has grown with Australia".

While the Statement of Significance otherwise ascribes importance (citing criteria for both rarity and aesthetic significance) to the complex's unusual integration of elements, the argument could be bolstered by incorporating some of the more superlative remarks made in the National Trust's Statement of Significance, such as the complex being "one of the three finest examples of a freestanding tower in Melbourne" and "unique for including a freestanding office tower juxtaposed against a lower building".

The Statement of Significance in the citation does not mention one other key aspect that was noted in the National Trust's Statement of Significance and also in Philip Goad's book. Both sources observe the building's allusions to contemporary American corporate architecture and specifically the work of Eero Saarinen, with both noting a strong similarity to Saarinen's CBS Tower in New York (1962-64). The Statement of Significance should ascribe more importance to such direct American antecedents, which hitherto had only a limited impact on the design of multi-storey buildings in the Hoddle Grid (eg the earlier Shell House on the corner of William and Bourke Streets, designed in 1958 by Skidmore, Owings & Merrill in association with Buchan, Laird & Buchan, but demolished in 1990). In this regard, the only surviving comparator is BHP House at 140 William Street (1969-72), also designed by Skidmore, Owings & Merrill, in association with Yuncken Freeman. The crucial difference between these two surviving buildings, however, is that the earlier was designed by the American firm's San Francisco office and the latter by its Chicago office. With different teams of architects involved in each of the two projects, their respective stylistic allusions are not directly comparable (with the National Trust making the point that Edward Bassett, who was in charge of the firm's San Francisco office, had worked for Saarinen).

D2.13 Ajax House, 103-105 Queen Street - Late submission 66

I consider that this building meets the threshold for an individual heritage overlay.

The comparative analysis is satisfactory, placing the building in the context of other early post-WW2 office buildings that were demonstrative of a hybrid approach that combined the emerging curtain wall aesthetic with a more traditional use of masonry or ceramic cladding. This has been acknowledged (by the National Trust and others) as a distinct architectural trend of the early-to-mid-1950s, when architects (and especially those of an older pre-WW2 generation) hedged their bets by combining the progressive with the more conventional.

The citation references several counterparts identified in the subset of 55 places, including slightly earlier ones such as the original H C Sleigh Building (1953) and Laurens House (1956), and the somewhat later Atlas Assurance Building (1958). Such buildings, indicative of the earliest tentative forays to make modernist commercial architecture more palatable to a still-conservative public, are uncommon survivors today. Several other textbook examples have long since been demolished, such as the respective premises of the Federated Pharmaceutical Guild of Victoria, in St Francis Street, off Lonsdale Street (Cowper, Murphy & Associates 1953-54), the Federation Insurance Company at 342 Flinders Street (Meldrum & Noad, 1953-54) and F R Barlow & Sons at 305 Queen Street (Marcus Barlow, 1954-55), as well as the massive Commonwealth Centre at the corner of Spring and Latrobe Streets (Commonwealth Department of Works, 1954-58).

The Statement of Significance places appropriate emphasis on this aspect of the building, ascribing significance to it as a representative example of early post-WW2 commercial development "designed to convey a modern and progressive aesthetic".

D2 CONCLUSION

In summarising the outcome of my peer view, I support the inclusion of eleven of these thirteen contested places on the heritage overlay. In the other two cases (ie, unnamed office buildings at 178-188 William Street and 516-520 Collins Street), I do not consider that the citations, in their current form, provide an adequate case that the threshold for local significance has been reached.



APPENDIX A: CURRICULUM VITAE

SIMON REEVES

Qualifications

1996-97	Bachelor of Architecture (Hons) (University of Melbourne)
1991-93	Bachelor of Planning & Design (University of Melbourne)

Full-time Professional Experience

2009-	Director and principal, Built Heritage Pty Ltd
2002-2009	Architectural historian and heritage consultant, Heritage Alliance, Melbourne
1998-2002	Architectural historian, Allom Lovell & Associates, Melbourne

Other experience

2013-2017	Lecturer, <i>Architectural History & Theory 2: Australian Architecture</i> School of Architecture & Design, RMIT University
2011	Tutor, <i>Architectural History & Theory 2: Australian Architecture</i> School of Architecture & Design, RMIT University
2010	Tutor, <i>Modern Architecture: MoMo to PoMo</i> Faculty of Architecture, University of Melbourne
2010	Guest editor, <i>Architect Victoria</i> (Journal of AIA Victorian Chapter) Special issue on post-WW2 Heritage Places (Autumn 2010)
2000	Research assistant to Dr Philip Goad [Post-War Sydney Housing project] Faculty of Architecture, University of Melbourne
1999	Archivist and curator of architectural drawings (Walter Burley Griffin) Newman College, University of Melbourne
1998	Architectural historian [Stephenson & Turner archive project] State Library of Victoria
1998	Tutor, <i>History of Building Construction</i> Faculty of Architecture, University of Melbourne
1995-1998	Assistant to the Building Project Co-ordinator State Library of Victoria
1995	Teaching assistant to Jeffrey Turnbull Faculty of Architecture, University of Melbourne
1994	Research assistant to Jeffrey Turnbull & Peter Navaretti [Griffin catalogue project] Faculty of Architecture, University of Melbourne

Current (*) and former affiliations

Australia ICOMOS*

DoCoMoMo Australia

National Trust of Australia (Victoria)

Society of Architectural Historians of Australia & New Zealand (SAHANZ)

Art Deco & Modernism Society of Victoria*

Walter Burley Griffin Society

Australian Garden History Society

Robin Boyd Foundation

Selected published work

Books:

Beaumaris Modern. Melbourne: Melbourne Books, 2018. [with Fiona Austin & Alison Alexander]
- winner of Bates Smart Award for Architecture in Media, AIA (Victoria) Awards, 2020

Gentle Modernist: The Nine Lives of Anatol Kagan. Fremantle [WA]: Vivid Publishing, 2014.

Conference papers:

"Paradise Lost/Regained/Lost: The Uneven History of Melbourne's Tiki Restaurants",
Hungry Town: 2019 Labour Day Symposium. Australian Centre for Architectural History,
Urban & Cultural Heritage (ACAHUCH), University of Melbourne, 11 March 2019.

"Gold-Plated Doors If You Want Them: Holgar & Holgar and the Architecture of Opulence,"
in AnnMarie Brennan and Philip Goad (eds), *Proceedings of the Society of Architectural
Historians, Australia and New Zealand*, No 33 (2016), pp 568-577.

"Pacific Modern: The Life and Work of Haydn Phillips" in Miles Lewis (ed),
The Pacific Connection: Trade, Travel and Technology Transfer. Proceedings of a seminar at the
University of Melbourne, 19-22 February 2009. pp 220-226.

Articles:

"Revisited: Porter House", *Houses*, No 131 (March 2020), pp 130-135.

"Meadmore Originals", *RMIT Design Archives Journal*, Vol 5, No 2 (2015), pp 4-23.

"From Hotel to Motel to Boatel", *Australian Motel Owners' Journal*, December 2011, pp 8-10.

"Googie goes Australian", *Australian Modern*, Vol 1, No 1 (2012), pp 12-15.

"The Walmsley House at Royal Park: La Trobe's 'other' cottage", *La Trobeana: Journal of the
C J La Trobe Society Inc*. Vol 7, No 3 (November 2008), pp 12-19.

"Roy Prentice: Centenary Architect", *Spirit of Progress*, Vol 7, No 3 (Winter 2006), pp 7-9.

"Heritage Overlooked", *Architect Victoria*, Autumn 2005, pp 22-25.

"Millie Gibson blooms again", *La Trobe Journal*, No 65 (Autumn 2000), pp 4-16.