

MELBOURNE PLANNING SCHEME

Incorporated Document

(Am C305)

Authorisation

Southbank

Statements of Significance

~~2 October 2017~~ [approval date]

Draft C305 Amendment Documentation
Version to be presented to Panel

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Introduction

The following statements of significance have been drawn from the *Southbank and Fishermans Bend Heritage Review* by Biosis and Graeme Butler dated 16 June 2017.

Southbank and Fishermans Bend

Summary

Southbank, South Wharf and the northern half of Fishermans Bend have shared, but distinct, histories. They are defined by the curve of the Yarra River, the West Gate Freeway, the former South Melbourne industrial area and the St Kilda Road civic spine. The areas have historically been seen as the other site, or 'opposite' bank of the river.

St Kilda Road, Sandridge Road, the "Short Road" to the ferry and the Coode Canal provided the historical routes through the area. These determined that Southbank and Fishermans Bend would initially be areas passed through by travellers as much as places to dwell and work in.

Continuous change marks the history of this area. The landscape was created by a tidal estuary, following rising sea levels, flooding of Port Phillip Bay and the formation of wetlands and sand ridges. It was then modified by Aboriginal fire management, and transformed into an industrial heartland by colonial settlers. It is soon to become a new chapter in Melbourne's growth and evolution.

Much of the Fishermans Bend district lies on the soft, grey Coode Island Silt deposited by the Yarra and Maribyrnong Rivers. This is overlaid with sand ridges from old beach dunes, separated by intervening swamps. The wooded Batman's Hill and Emerald Hill formed the first high ground upstream. The Southbank and Fishermans Bend area was a rich environment for diverse plant life and animals. This diversity supported Aboriginal people for thousands of years.

Aboriginal people from the Bunurong and Woiwurung language groups shared territory around Port Phillip Bay and across the site of the future Melbourne. Particular clans claimed the land between the mouth of the Yarra River and Melbourne. Billibillary (1799-1846) was Ngurungaeta (or leader) of a group known as 'Billibillary's mob'. Billibillary's mob' belonged to the Wurundjeri willam clan (meaning 'white gum dwellers') of the Woiwurung language group.

Billibillary was one of the signatories to Batman's treaty and custodian of the Mount William stone axe quarry. Derrimut (1808/14-1864) was the Arweet (also leader) of the Yalukit willam clan (meaning 'river dwellers') of the Bunurong. Despite having his wife kidnapped by sealers, Derrimut stayed at the Port Phillip settlement and protected Fawcner's hut from rumoured attack in 1835.

The various Aboriginal clans were made up of several extended families who took advantage of the seasonal abundance of the beach, swamps and river at Fishermans Bend. They managed the landscape with fire, and travelled to other parts of their estate to rest the land and allow it to regenerate.

Salt and fresh water met at the 'Falls', which was a rock bar on the Yarra near the foot of Queen Street. Aboriginal people took advantage of this bar to trap fish and cross the river. Charles Grimes recorded their methods when he explored the Port Phillip district in 1803 and noted the tidal limit of the Yarra. Batman and Fawcner then took up residence near the falls in 1835. This was the obvious place for the settlement, as it avoiding the flood-prone flats and sand ridges downstream.

The river, however, was winding, shallow and full of snags. Larger ships anchored in the bay, and passengers walked across the flats to Melbourne, following well-worn Aboriginal paths. These paths

became the basis for the modern roads, including City Road and Williamstown Road. They were used for transporting goods from the Port Melbourne piers to the city. Australia's first train, the Hobson's Bay Railway, ran parallel to the roads from 1854.

As Melbourne grew, the river was widened and straightened by the Coode Canal. Wharves extended along both banks downstream from the 'Pool of Melbourne', which was the wide deep section below the falls. Adjoining the wharves, dry docks, foundries, factories and warehouses served the shipping trade. The Montague Shipping Shed stored the goods transferred from the railways, while vast open timber yards covered the blocks south of Lorimer Street.

Beyond the docks and railway was a wasteland, used and misused for sand quarrying, rubbish dumping and manure depots. A few isolated noxious industries were established from the 1840s: boiling-down works rendering animal carcasses to tallow, abattoirs, fell mongers, soap and candle makers and chemical works. These facilities were sufficiently distant to avoid causing nuisance to Melbournians, but close by for convenience. Fishermans Bend could serve an essential purpose, but still remain a forgotten and ignored fringe.

However at the same time it was a paradise of wildlife. The swamps and sand hills harboured a diversity of birds, snakes and small mammals, and some of the last saltmarsh and natural wetlands on the estuary. As recently as the 1960s, the Field Naturalists' and Bird Observers' clubs made regular excursions to record and study this remnant oasis on Melbourne's doorstep. Some idea of its richness can still be gained from the reconstructed wetlands in Westgate Park.

Fishermans Bend itself has migrated, initially from the sharp bend in the Yarra near Footscray, then to the bend in the Coode Canal, and finally to the land between the canal and Sandridge beach. Known just as 'The Bend' this wasteland became home to fishermen's camps and the huts of itinerants and the dispossessed.

There were a few scattered residences in the parts of Southbank and Fishermans Bend that are now within the City of Melbourne, until a speculative venture in the 1870s saw the creation of the Montague district between City Road and the railway line. Much of the Southbank area was once a swamp, and was regularly flooded, but in the 1860s small timber cottages were built and promoted for 'persons of the artisan class'. Eventually over a thousand homes were crammed into the small area, with at least 200 on the back lanes and little streets. Occupied by labourers, fisherman, boilermakers, mariners and shipwrights, Montague was renowned for its close-knit community, with its own school, church, police station, kindergarten, football team, hotels, post office, bank and shops. The self-contained suburb of intricate laneways and a complex physical and social structure deteriorated in the early 20th century and became a focus of the various slum commissions.

Hanna Street and City Road appear to have formed boundaries between the industrial areas (to the north and east) and residential areas (south and west). By the 1890s a few pockets of dwellings were located on Coventry Street, either side of Catherine and Hancock Streets, and Blakeney Place,¹ but by the 1930s, even these buildings were being adapted to commercial uses or demolished for larger factories and warehouses.

The Allen's Sweets Factory, Walker Cheese, Sennitt's Ice-cream, and the paper mills defined the vista across the river, while City Road formed the backbone of the district, flanked by warehouses and factories, such as the Castlemaine Brewery, Robur Tea House, Johns & Waygood elevator manufacturers and engineers, Patent Stone Works, Felton Grimwade's chemical works, and the Port Melbourne Abattoirs.

¹ MMBW General Plans City of South Melbourne c 1897 (State Library Victoria)

St Kilda Road was more refined and as the front door to the city. It was the preferred location for grand public buildings such as the Victoria Barracks and Police Depot, as well as the more prosaic popular attractions, such as the circus and dance halls. These in turn gave way to the modern sophisticated entertainments of the Arts Centre and Victorian College of the Arts. Meanwhile the industrial strip along the river was transformed into public space backed by modern commercial development, as part of the Southgate development. This became the catalyst for the spread of offices and apartment buildings throughout Southbank and more recently west towards Fishermans Bend proper.

The open expanses of Fishermans Bend were hidden from Melbourne's prying eyes. It proved a suitable place for a secret tank factory during World War Two, and development of other military facilities. An early private airfield was used for testing and then building aircraft. The privately operated Commonwealth Aircraft Corporation and Government Aircraft Factory were established during World War Two. After the war the factories turned to making the prefabricated Beaufort houses to help alleviate the severe housing shortage.

In the 1930s, a new endeavour, General Motors (Holden) was established on the vast empty expanse of Fishermans Bend. It initially assembled imported chassis and mechanics with locally-built bodies, but with the development of the FJ Holden, the site saw Australia's first entirely local, mass-produced car. Launched by Prime Minister Ben Chifley, it became a symbol of Australian achievement and knowhow. Several other car and truck makers established in Fishermans Bend and along City Road, including International Harvester, GP Motors and Neale's Motors.

In 1951, the iconic Australian manufacturer, Kraft Walker cheese, moved their factory from the Yarra Bank near Princes Bridge to Fishermans Bend, where the home of Vegemite still operates.

Fishermans Bend is now undergoing yet another change, as the traditional manufacturing industries are replaced by innovative and creative business and new residential uses.

By the 1960s, the many urban features of the Southbank area had been established, but the major changes brought by the Westgate Bridge and redevelopment of Southbank were yet to come. This moment in time is captured by the first Melway Map in 1966 (Figure 1).

History and heritage conservation have encompassed varied narratives moving beyond the circles of privilege associated with political, social and economic establishments. The stories of the everyday, underclasses and commonplace events, often missing from traditional historical narratives, have taken their place with those of "the big men of the past".

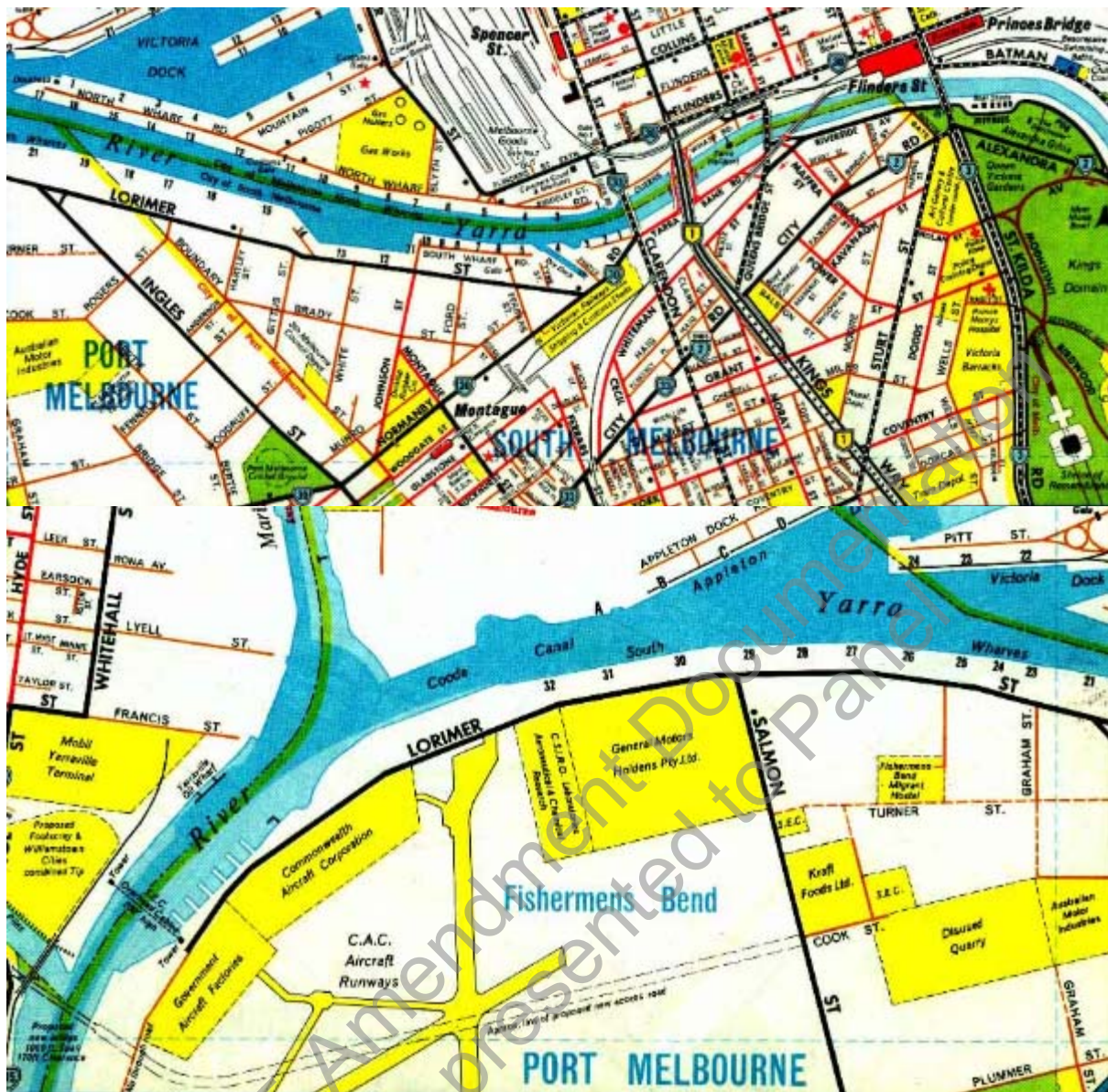


Figure 1 Extracts from Melway Maps 42 and 43 (Ausway Publishing on-line ed)

Statement of significance of Southbank and Fishermans Bend

The historic built form of the Southbank and Fishermans Bend area is of local significance. It satisfies the following criteria:

- Criterion A: Importance to the course or pattern of our cultural or natural history (historical significance).
- Criterion E: Importance in exhibiting particular aesthetic characteristics (aesthetic/architectural significance).
- Criterion G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons (social significance).

What is significant?

The street pattern, land uses and built fabric of Southbank and Fishermans Bend reflect the geographic, social and economic factors influencing Melbourne's growth and development in the late 19th and early 20th century.

The Southbank and Fishermans Bend area comprises several geographically, historically and thematically distinct areas within that part of the current City of Melbourne located south of the Yarra River and west of St Kilda Road. These areas include the modern suburbs of Southbank, South Wharf, part of Docklands and part of Port Melbourne. Historically and thematically the study area might be divided into distinct parts (note: the examples given are representative of the types of places reflecting the significant themes within the study area, but are not the only examples).

- St Kilda Road where the focus has been on large government complexes, and entertainment; Contributory elements include:
 - St Kilda Road Boulevard
 - Victoria Barracks and Police Depot
 - Hamer Hall, NGV, Arts Centre, VCA, Southgate, HSV-7.
- The narrow strip along the south bank of the Yarra River focused on maritime and trade; Contributory elements include:
 - South Wharf berths and god sheds Nos.1-2, 4-9, 21, 27, 30-31
 - Duke & Orr Dry Dock and remnants of the Wright & Orr Dry Dock
 - Yarra Bridges – 19th and early 20th century – Princes, Queens, Sandridge, and Spencer, and Modern bridges – Kings Way, Charles Grimes, Bolte and West Gate
 - Tea Warehouse and Jones Bond store.
- Industrial South Melbourne from the Yarra River to Dorcas Street and backing on to the St Kilda Road area, including City Road, Queensbridge Street, Sturt Street and surrounding streets in Southbank; Contributory elements include:
 - Motor Garages – GP Motors, Melbourne Towing Service, Lanes Motors
 - Factories and warehouses – Maurice Artaud, Kosky Bros, Murphy, James Moore & Sharp & Sons timber yards, Crown Chemicals,, Eckersley & sons, Austral Otis
 - Castlemaine Brewery and Malthouse.
 - GPO workshops, Artificial Limb Factory
 - Local substations that support the industry
 - Community facilities – City Road Primary School, St Johns Church, Hotels and bank buildings
 - Remnant 19th-century cobbled laneways.
- The post war industrial areas in the northern parts of Port Melbourne and Fishermans Bend, Contributory elements include:
 - General Motors Holden
 - Wartime aircraft industry – Government Aircraft Factory, commonwealth Aircraft Corporation, Aeronautical Research Laboratories

- Kraft factory
- Associated SEC substation.

Although not proposed for Heritage Overlay, there are also a number of modern buildings erected in the last 25 years that have been part of the transformation of Southbank into a mainly residential, commercial and entertainment precinct. They include the tallest building in Melbourne: Eureka Tower; architecture award winning performance venues: The Recital Centre, Melbourne Theatre company; exhibition spaces: Australian Centre for Contemporary Art, Melbourne Exhibition and Convention Centre; and entertainment venues: Crown Casino.

How is it significant?

The Southbank and Fishermans Bend area is of historical, architectural/aesthetic and social significance to the City of Melbourne.

Why is it significant?

Historical significance

Southbank and Fishermans Bend are historically significant as the first peripheral settlement to the main European occupation of the Port Phillip district from 1835. While Batman and Fawkner vied for the foundation of Melbourne on the north bank, the south side became the temporary landing place for new immigrants, staging points for further entrepreneurial activity, camps for both soldiers and immigrants, and fringe settlement for dispossessed Aboriginal people.

The street pattern is a significant historical relic, determined by the transition between shipping in the bay and the crossing point to the city, the routes to the southern bayside suburbs and to Williamstown via the ferry. Therefore the alignments of Queens Bridge Street, City Road and St Kilda Road are of historical importance.

The governmental and institutional sites on St Kilda Road illustrate the processes of implementing colonial government control in the colony. These interrelate with the significant avenue or boulevard of St Kilda Road itself, where these sites have a dominant presence, but also in the way the road determines the placement of such facilities.

This is shown also in the evolution of entertainment and cultural facilities. These facilities, with their origin in popular entertainments of dance halls, circus' and ice rinks, evolved into concert halls, galleries and theatres. They reflect the development of a culturally rich city and mark the intersection of the first Town Reserve and the formal approach to the city from the more prosperous south-eastern suburbs.

The first development on the south bank comprised activities not desirable in the city proper. They included noxious industries such as the paper mill and foundries, and maritime related industries including wharves, boat builders, ships chandlers, rope walks, store yards and warehouses. The focus on the immediate riverbank, and limitations for expanding shipping activities away from the river, meant that as trade and industry grew, shipping-related activities spread downstream. It eventually extended all the way to the ferry crossing at Fishermans Bend. Significant evidence of maritime activity remains, despite the almost universal transformation and reconstruction of the Southgate, Southbank, South Wharf, and Yarra's Edge developments in the last 20 years. The Duke & Orr and Wright & Orr Docks, the bond stores, shipping sheds and remaining timber wharfs are all part of the historically significant maritime infrastructure.

Behind the river frontage and set back from the government reserved land on St Kilda Road, the South Melbourne industrial area that became Southbank comprised a vast array of diverse industries, manufacturers, engineers and trading companies, with factories and warehouses ranging from tin sheds, to massive masonry multi-storey warehouses.

As shipping moved downstream, so did industry. By the middle of the 20th century, the western end of Fishermans Bend became the site for new, vast industrial endeavours. These were initially connected with the nation's efforts to develop economic independence and growth, such as the first car factories. There was also an element of survival during war with the establishment of an experimental tank depot, aircraft factories and aeronautical research laboratories. After the war, these went on to become an important key to the massive growth of the manufacturing sector contributing to the long boom of the 1950s and 1960s.

Architectural significance

Southbank has architectural significance for the very high quality of the colonial government architecture in the Victoria Barracks and Police Depot, the modern cultural icons of the Arts Precinct, and the cohesive industrial styles of the late Victorian, Edwardian and Interwar styles of factories and warehouses. Although there have been a number of recent losses, the Southbank and Fishermans Bend areas are of architectural significance for the range of Moderne, and Modern styles in factory designs in the 1930s and 1940s, including the aircraft factories, GMH, and motor garages.

The Southbank area has a particularly strong recent architectural significance with numerous architectural prize-winning buildings including the Casino, Recital Centre and Exhibition Centre.

The aesthetic/architectural significance of Southbank and Fishermans Bend is diverse due to several phases of development. Southbank retains elements of the late Victorian, Edwardian and Interwar industrial architecture in the form of one to three storey brick factories and warehouses, including some specialist building types such as the Castlemaine Brewery and malthouse. The other special character of the area lies in ornate public buildings from the 19th and early 20th centuries along St Kilda Road including the aforementioned Police Depot and Victoria Barracks. The prominence of St Kilda Road also gave rise to the modern architectural styles of the National Gallery, Arts Centre and Hamer Hall, and even more recent arts precinct buildings.

Social significance

While the original residential buildings in Southbank were demolished in the early 20th century, the social values of the area remain in the associations of past and present workers with the numerous, and in some cases continuing, workplaces. The recent closure of General Motors Holden highlights the connection of many thousands of people to these long-standing workplaces, where migrants forged new lives and social connections. The continuing retirees clubs and community heritage groups which retain their emotional connections to the area demonstrate this.

The wharves also cultivated a strong social connection, through both the danger and hardship experienced by the workers and the often conflicting relations between the workers and employers, and within the union movement itself. The Docklands War of the 1960s and 1970s, and the Waterfront dispute of the 1990s provide the historical reference for the continuing social significance.

City Road Industrial and Warehouse Precinct



Statement of Significance

What is significant?

The City Road industrial and warehouse precinct, Southbank comprising the extent of land and significant and contributory buildings.

Contributory elements to the precinct include:

- The scale and character of the one to five-storey factory and warehouse buildings constructed in City Road, Queensbridge Street, and surrounding streets between the late nineteenth century and Second World War and the predominant building forms and materials of the precinct.
- The traditional association with mercantile and motoring activities.

How is it significant?

The City Road industrial and warehouse precinct is historically and aesthetically significant to Southbank and the City of Melbourne.

Why is it significant?

The City Road industrial and warehouse precinct is historically significant for its rare surviving industrial and commercial buildings which were once the characteristic building types in the area

south of the Yarra River. This area was regarded as the industrial seed bed, supporting commercial activities with essential warehousing and wholesale supplies for Melbourne business.

The variety of industrial and warehouse building forms are distinctive expressions of the important mercantile activity that developed along the south bank of the Yarra River around the turn of the twentieth century and so is representative of the major industrial development that occurred in the Victorian-era and Interwar periods.

The surviving buildings in the precinct are aesthetically significant for the range of late Victorian, Edwardian and Interwar architectural treatments of commercial and industrial premises, which despite being utilitarian, still had a finely resolved presentation to the street. This is evidence of the role that the buildings' appearance had as part of the companies' public face in their marketing and promotion. Styles employed reflect the fashions of the time whether Classically derived, or Arts & Craft or Streamlined Moderne, indicating that the functional spaces were seen as contributing to the aesthetic character of the city.

The map below shows the location and boundary of the City Road heritage precinct. The map has been reproduced from the Southbank and Fishermans Bend Heritage Review 2017 prepared by Biosis and Graeme Butler.





Bluestone pitched laneways thematic group - various locations Southbank

 <p>Anthony Lane</p>	 <p>Blakeney Place</p>	 <p>Lane Sm0477 off Catherine St</p>
 <p>Lane Sm0199 off City Road</p>	 <p>Lane Sm0337 off Clarendon Street</p>	 <p>Haig Lane</p>
 <p>Fawkner Street</p>	 <p>Lane Sm0459 off Hancock St.</p>	 <p>Lane PL5195 off Power Street</p>
 <p>Wells Place</p>		

Statement of Significance

What is significant?

The Southbank bluestone paved laneways are located at Anthony Lane (SML246), Blakeney Place (SML639), Fawkner Street, Haig Lane, off Catherine Street (Sm0477), off City Road (Sm0199), off Clarendon Street (Sm0337), off Hancock St (Sm0459), off Power Street (PL5195), and Wells Place

| (SML~~s~~ 609, SML247 & Sm0248). (note Sm, ~~Sml-SML~~ and Pl are City of Melbourne location designations from their CoMMap system)

How is it significant?

The Southbank bluestone paved laneways are significant historically and aesthetically to Southbank, South Melbourne and the City of Melbourne.

Why is it significant?

The Southbank bluestone paved laneways are of historical significance for their representation of the character of nineteenth and early twentieth century urban design and the historical patterns of use which required rear service access for factories and warehouses, and night cart access for emptying cesspits and toilet pans prior to the construction of the Melbourne sewerage system.

The lanes provide a direct and tangible link to the former industrial and working class residential character of the Southbank area, which has been entirely assumed by modern commercial and high rise residential development.

| The lanes ~~are~~ are of ~~of~~ aesthetic significance as representative of past urban design styles and the use of natural materials in urban street construction, prior to the greater availability of materials such as concrete and asphalt. The lanes retain the distinctive patterns created by hand skills or their makers, and over 100 years of use producing a smoothly worn patina and fine rutting from steel wheeled delivery vehicles.

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Electricity substation thematic group - various locations, Southbank



99A Sturt Street



79 Fawkner Street



33 Hancock Street



7 Moray Street



175 Sturt Street

Statement of Significance

What is significant?

The Southbank Electrical Substations are located at 99A Sturt Street, 79 Fawkner Street, 33 Hancock Street, 7 Moray Street and 175 Sturt Street, Southbank.

Contributory elements include:

- rectangular plans and parapeted forms
- brick finishes with rendered lintels and brick drip moulds
- fittings including rain goods, terracotta vents and timber doors
- wide eaves and gambrel roof forms

How is it significant?

The Southbank electricity substations are significant historically to Southbank and the City of Melbourne.

Why is it significant?

The Southbank electricity substations are historically significant as representative of the provision of reticulated electricity into the Southbank area in the early 20th century as local engineering firms created a much increased demand for electricity and former crown land reserves were sold for new development. The individual substations were generally connected to specific industrial developments in their local area, such as the 99A Sturt Street substation being establishment adjacent to the PMG workshops in the 1920s.

-The substations are of aesthetic interest for their utilitarian brick interwar style which was typical of both the period and function.

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New St John's Lutheran Church, 20 City Road, Southbank



Statement of Significance

What is significant?

Emanating from a congregation established in Melbourne in 1861, St John's Lutheran Church was built in 1989 as a replacement of an earlier 1928 church, which was demolished as part of the sweeping changes brought by the development of Southbank.

Contributory elements include:

- octagonal and colonnaded Post-Modern form;
- artificial stone finishes.

How is it significant?

St John's Lutheran Church is socially and historically significant to Southgate and the City of Melbourne and of architectural interest.

Why is it significant?

St John's Lutheran Church is historically significant as being symbolic of a small but pioneering Lutheran congregation church which reflects both a long tradition in Melbourne since the 1860s and previous occupation of the nearby site from the 1920s, as well as the modern context of its setting in the Southgate development.

It is of architectural interest as a Post-Modern reinterpretation by David Cole of Buchan, Laird and Bawden, of the austere tradition of the original church near this site in a style which also reflects the larger Southgate shopping mall development of that time.

It is of social significance for its continuing contribution to the spiritual and cultural life of the Southbank area and the community of parishioners and congregation, as well as an established recital venue for chamber musicians.



Statement of Significance

What is Significant?

G.P. Motors, Pty Ltd. is a mid-twentieth century motor garage built for the owners and operated in the 1930s to early 1950s. The remaining part of the building has comprises a brick masonry and iron framed structure, formerly with car ramps to the upper level, and an elaborate Streamlined Moderne façade, the rest of the structure having been demolished in 2018.

Contributory elements include:

- parapeted two storey form, built to the street alignment with pitched roof behind;
- Streamlined Moderne styling, promoting the modern imagery of the firm;
- cream face brick upper level façade cladding set against distinctive terracotta faïence on the ground level;
- cemented streamlining on the façade, at parapet and storey levels;
- multi-pane glazing to upper level;
- counter-posing of vertical and dominant horizontal elements, as seen in the stair window ribbing, set under the upper level window hood;
- oyster light fittings either side of the door;
- faceted terra-cotta door reveals to entry; and
- transom lights to show windows; and
- the rear elevation is plain but well-preserved with some changes to openings.

Added panel sign is removable and is not contributory.

How is it Significant?

G.P. Motors, Pty Ltd. is significant historically and aesthetically to Southbank and the City of Melbourne.

Why is it Significant?

G.P. Motors, Pty Ltd. is significant historically as expressive of the continuing industrial expansion in the Southbank area into the Interwar period, with associated motor trade buildings nearby, such as Brooklands (since demolished) and the Melbourne Towing Service. It is a rare survivor of a representative of the motor trade, for which the Southbank area was once highly characteristic. Aesthetically, it is a good example of the Moderne style as applied to retail imagery to promote a modern industry, motor car retailing and service.

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Crown Chemical Co. warehouse, 63-65 City Road, Southbank



Statement of Significance

What is Significant?

Crown Chemical Company warehouse built for George Buckley by c1915 and occupied over a long period by Anderson's Printing and Publishing Co., Pty., Ltd.

Contributory elements include:

- parapeted two-storey form, with pitched roof behind;
- face brick and cemented detailing to façade (painted over);
- tall-arched façade fenestration;
- Romanesque revival styling typical of Edwardian-era warehouses.
- rear elevation red brickwork (partially over-painted) with a timber upper-level vertical board loading door and largely intact timber-framed windows.

A skillion awning and other joinery elements have been added to the City Road facade.

How is it Significant?

Anderson's Printing and Publishing Co., Pty., Ltd. is significant historically and aesthetically to Southbank and the City of Melbourne.

Why is it Significant?

Anderson's Printing and Publishing Co., Pty., Ltd. warehouse is significant Historically as representative of the major industrial development that occurred along the south bank of the Yarra

| River from the Victorian-era through to the Interwar periods. Aesthetically, it is significant -for the tall-arched fenestration of the façade that exhibits the interest in medieval architectural sources and Arts & Crafts detailing in the Edwardian-era warehouse design.

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Kosky Bros, Pty Ltd furriers, 67-69 City Road, Southbank



Statement of Significance

What is significant?

Kosky Bros, Pty Ltd furriers, 67-69 City Road Southbank

Contributory elements include:

- parapeted three-storey form, with pitched roof behind;
- cement rendered façade (since painted over);
- Modelled parapet detail
- recessed side light wells and rows of windows (for lighting the sales and production areas)
- Austere modernist styling typical of interwar-era warehouses;
- rear elevation with barred steel frame windows.

How is it significant?

Kosky Bros, Pty Ltd furriers is significant historically and aesthetically to Southbank and the City of Melbourne.

Why is it significant?

Kosky Bros, Pty Ltd furriers is of historical significance as characteristic of the interwar warehouses which typified the architectural style and function of City Road in most of the twentieth century. It was one of a number of fabric and clothing companies in the area (c.f Maurice Artaud next door) with international origins, reflecting the role of European immigrants in the import and rag trades in Melbourne.

It is also significant as an example of early reinforced-concrete construction in a design that recognises the modernity of the material.

The place is also indirectly related to the Petrov affair though Kosky's selling furs to Petrov's wife and other embassy officials and being accused in the Petrov papers of being an MVD spy.

The building is also of historical significance for demonstrating the style of prominent architect Gordon John Sunderland, in one of his rare commercial/industrial commissions.

It is of aesthetic significance as a distinctive modernist treatment of the standard warehouse form, hinting at the Egyptian revival employed by the architect at the Sandringham Masonic Centre.

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Version to be presented to Panel

Maurice Artaud & Co, 71-75 City Road, Southbank



Statement of Significance

What is significant?

Maurice Artaud and Co 71-75 City Road Southbank

Contributory elements include:

- parapeted three-storey form, with pitched roof behind;
- face brick and cemented detailing to façade (since painted over);
- tall-arched façade fenestration;
- Romanesque revival styling typical of Edwardian-era warehouses;
- rear elevation red brickwork (part overpainted), a timber upper level vertical boarded loading door and largely intact timber framed windows.

How is it significant?

Maurice Artaud and Co. warehouse is significant historically and aesthetically to Southbank.

Why is it significant?

Maurice Artaud and Co, is significant historically as a representative example of the factory and warehouse buildings that were characteristic of the Southbank area in the late nineteenth and early twentieth century. Artaud was an importer of fancy goods and hat manufacturer, and one of a number of clothing businesses that concentrated in Flinders Lane and inner suburbs of Melbourne as

an important part of the city's business prosperity. As such it represents an important phase in the history of Melbourne and Southbank.

The building is of aesthetic significance for its tall, arched fenestration of the facade that signals an interest in medieval architectural sources and arts & crafts detailing during the Edwardian era of warehouse design.

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Version to be presented to Panel

James Moore's Timber Yards and Sawmills complex façade, 135 & 151 City Road, 68-82 Southbank Boulevard, Southbank, HO366



Statement of Significance

What is significant?

James Moore's Timber Yards and Sawmills complex street façade and supporting structure at 115-143 City Road, built up for the important timber merchant firm of James Moore in the period 1899-1903 and occupied by the firm into the mid-1930s.

Contributory elements include:

- Two storey Italian Renaissance revival face brick (overpainted) and rendered façade to City Road and approximately 10m return onto Southbank Boulevard (formerly Ireland St) ;
- symmetrical City Road façade with minor pedimented bays at both ends of the elevation, and a central large pediment that once contained the name of the company within its tympanum, as the focus of the façade;
- stuccoed pilasters defining the bays, with miniature pediments at the intermediate string course;
- parapet entablature linking the three pedimented bays, set above the main cornice, once, with cement orbs on the parapet piers.
- stuccoed impost and sill courses as further horizontal elements;
- timber framed double-hung sash windows, once had multi-pane glazing; and

- typically segmental archways at ground level.

Ground level openings have been changed, the brickwork painted over, some joinery renewed but the integrity as a large Edwardian-era commercial facade is relatively good. A replica bay has been added to the west end of the facade, separated by a glass link.

How is it significant?

James Moore's Timber Yards and Sawmills complex street facade is significant historically and aesthetically to Southbank, South Melbourne and the City of Melbourne.

Why is it significant?

James Moore's Timber Yards and Sawmills complex street facade is significant.

Historically:

As a large and relatively well-preserved commercial facade that symbolises the extensive development created by the hardware, timber supplier and saw miller James Moore in the Victorian and Edwardian-eras. Moore was also one of the colony's foremost contractors and served prominently in local government. The facade is also symbolic of a time when this part of South Melbourne, well served by the wharves and railways, was a major industrial centre within the Colony of Victoria.

Aesthetically:

A well designed and extensive commercial elevation in the prevailing Italian Renaissance revival manner that was far grander than equivalent timber yards within Victoria at that time. Also contributory to the larger role of City Road as one of the major commercial and industrial strips, in this case linking Melbourne with the waterfront of Port Melbourne.

Sharps & Sons Timber, General Motors (Australia), International Harvester façade, 171-193, 195-205 City and 1 Balston Street Southbank, HO368



Statement of Significance

What is significant?

The Sharps & Sons Timber warehouse, General Motors (Australia), and later International House façade built in 1926-7 and modified in 1939 is all that remains of a once vast industrial complex.

Contributory elements include:

- Two-storey parapeted and rendered masonry form;
- divided by capped and ribbed pilasters into 17 bays along City Road and 4 (once 7) bays along Balston Street with a wider central bay in City Road bearing the firm's name;
- regular punched fenestration set in the spandrels between piers, typically glazed in 8 panels;
- large ground floor display window openings but refitted with new glazing (once with multi-pane glazing to transoms and 2 pane plate glass below); and
- contribution to the former industrial character of the City Road Industrial precinct.

How is it significant?

The Sharps & Sons Timber warehouse, General Motors (Australia), and later International House façade is significant historically and aesthetically to Southbank.

Why is it significant

The Sharps & Sons Timber warehouse, General Motors (Australia), and later International House façade is significant historically to Southbank, South Melbourne and the City of Melbourne.

General Motors (Australia) Pty Ltd complex, later International Harvester façade is significant.

Historically:

- as symbolic of a once vast industrial complex built up in the Interwar period to serve the growing motorisation of community transport and large scale farming in Australia;
- as the Australian headquarters of the International Harvester company, part what was described as 'the largest and most modern motor truck and farm implement display in the southern hemisphere'
- also symbolic of the move of industry to major assembly plants needing more and cheaper land located out of the central city to localities such as City Road that still had good shipping and rail access
- as a contributory part of the City Road Industrial precinct and hence symbolic of the key role this area one played in the nation's industrial development.

Draft C305 Amendment Documentation
Version to be presented to Panel

**Boyd Community Hub, formerly State School No. 2686, later J.H. Boyd Domestic College,
207-227 City Road Southbank, HO369**



Statement of Significance (as listed in the Victorian Heritage Register 2017)

What is significant?

The J.H. Boyd Girls High School was constructed in 1884-1885 to the design of the Education Department's Chief Architect Henry Bastow. It opened as State School No. 2686, replacing No. 222 St Luke's South Melbourne Church of England School in Clarendon Street, Emerald Hill. In 1929 it was amalgamated with the Eastern Road State School No. 1852. The building was reconstructed in 1930 by W.H. Bolger to become the South Melbourne Girls' School devoted to the training of girls in domestic arts. In 1932 it was renamed the J.H. Boyd Domestic College after its patron, a successful grazier, who bequeathed a large sum of money to establish a school of domestic science so 'that women should be taught to manage a home correctly'. The school occupies a prominent corner site on City Road, and is a two storey brick building with a third storey of one room and entry to a tower. It was closed as a school in 1985 after 100 years of operation. The extant section of the original school is a commanding Tudor Revival design executed in Hawthorn bricks, embellished with bands of cream brick and render mouldings. The Tudor influence is repeated in a castellated parapet and octagonal turret.

How is it significant?

The J.H. Boyd Girls High School is of architectural and historical significance to the State of Victoria.

Why is it significant?

The J.H. Boyd Girls High School is of architectural significance as one of the most ornamental and distinctive of the Education Department schools of the 19th century. It was the only 19th century State School to have a three storey central block, reflecting its prominent location in full view of the

railway line from Port Melbourne to Flinders Street. The school's size and style are evidence of the rapid growth in population and wealth in Melbourne's suburbs as a result of post-gold rush consolidation and prosperity.

The J.H. Boyd Girls High School is of historical significance as a reminder of earlier philosophies of educational provision, especially for girls. Domestic Arts schools developed in the years during and after WWI, at a time when there was a wider concerted push for 'scientific' mothering education. It was considered that mothering skills were not innate and needed to be taught, in the same way that domestic skills needed to be inculcated at school. The school's emphasis on the domestic arts demonstrates the different approach to girls' and boys' education that characterised the school system for much of the 19th and 20th centuries. Less emphasis was placed on academic achievement than on domestication, to produce young women who would find their place in private rather than public life. Nevertheless, these domestic arts schools were the predecessors of the Girls High Schools and, despite the emphasis on domestic skills, they were a means of expanding secondary education to girls at a time when State Governments were reluctant to provide post-primary education education.

Draft C305 Amendment Documentation
Version to be presented to Panel

Main Point Hotel, 235-239 City Road, Southbank HO370



Statement of Significance

What is significant?

The Main Point Hotel is an Italian Renaissance derived design, executed in stuccoed brick, with some rich decorative elements including the distinctive corner tower. It was built for Emily Rubira to the design of Joseph Parer, the Spanish Rubira and Parer families being linked by marriage. Both families were long-term hotel and café operators in Melbourne, The London, Hosies and Albion hotels being some of the more prominent examples.

Contributory elements include:

- Two storey stuccoed Italian Renaissance revival form set on two street alignments;
- a balustraded and pierced parapet;
- parapet piers-surmounted by acroteria;
- a deeply bracketed cornice;
- rusticated pilasters and moulded strings;
- unusual upper level doorway at the corner presumably leading to a wrought-iron balconette;
- brackets supporting hood moulds over the segment-arched window openings;
- double-hung timber-framed sash windows;

- a corner entry covered by a richly foliated bracketed hood;
- gas bracket base remnant under the foliated panel, over the entry;
- two major bar windows are at the corner;
- an octagonal corner tower capped by a fish-scale pattern, metal sheeted dome; and
- construction date (1903) and building name set in cemented parapet panels.

Signs placed in windows and set within façade panels are not contributory; the roof sign is intrusive. The glazed entry doors are new and unrelated; the upper level door panels have been glazed. The finial is missing from the dome.

The hotel is contributory to the City Road industrial precinct as a major part of the Edwardian-era phase of the area's growth.

How is it significant?

The Main Point Hotel is significant socially, historically and aesthetically to Southbank, South Melbourne and the City of Melbourne.

Why is it significant?

The Main Point Hotel is significant.

Socially and historically, as a long-term gathering place within the community since 1903 and as the site of a hotel since the 1860s also for the link with the well-known hotelier Parer family; and aesthetically, for its distinctive tower and as a well-preserved Italian Renaissance revival design.

Draft C305 Amendment Documentation
Version to be presented to Panel

Bank of New South Wales, 269-283 City Road, Southbank HO371



Statement of Significance

What is significant?

The South Melbourne branch of the Bank of New South Wales opened its premises in City Rd in 1932 and its designers, Godfrey and Spowers.

Contributory elements include:

- Jazz Moderne styling,
- parapeted two-story corner form;
- stylised cornice, entablature and string mould, in a simple classical manner
- detailing reflecting both Aztec and Egyptian influences, typical of the Moderne style;
- scalloped string frieze are stylised papyrus capitals or lotus borders,
- bas-relief chevrons to the architrave to the entrance door;
- punched slit-like fenestration, with casement sashes to City Road and timber double-hung sash windows to the side street;
- bas-relief ornament as foliation, arabesques and shields in pressed cement at the tympanums of window openings and as isolated panels in the stucco, reflecting a medieval character;

- building name in bas-relief in the parapet entablature; and
- Modernistic pressed sheet metal rain-waterheads.

The entrance doors and vestibule have been changed and a ramp added. A major development is adjoining.

How is it significant?

The South Melbourne branch of the Bank of New South Wales is significant socially, historically and aesthetically to Southbank and the City of Melbourne.

Why is it significant?

The South Melbourne branch of the Bank of New South Wales is significant. Historically and socially, as a long-term and well-preserved commercial site in Southbank's main thoroughfare, and a publicly accessible banking destination in South Melbourne over time; and

Aesthetically, as a good example of Jazz-Moderne style commercial architecture by a well-known architectural firm and bank specialist, as enhanced by its corner siting. The design is unusual and shows the influence of exotic styles on design in parallel with the move to Modernism. The former bank remains as one of the few key commercial buildings built during the 1930s in the South Melbourne area.

Draft C305 Amendment Documentation
Version to be presented to Panel

Edward Murphy's warehouse and workshop, 272 City Road, Southbank, HO374



Statement of Significance

What is significant?

Edward Murphy, old Colonist, ventilator manufacturer and plaster modeller, had this brick warehouse erected in the late 1880s after a long tenure in this part of South Melbourne as a manufacturer. His firm remained there until around World War One after a successful enterprise that gained a number of awards and commissions.

Contributory elements include:

- Two storey brick parapeted form;
- an arcuated façade of face brick with a cemented detailing;
- a cemented trabeated system laid across the façade;
- Doric Order and Corinthian Order pilasters
- large arched window openings with prominent cement masks set onto their keystones, befitting the trade within;
- cemented mouldings including a parapet cornice and string mould at the first floor level;
- timber framed double-hung sash windows;

- an attic level with Victory garlands adorning the parapet panels; and
- contribution to the adjacent Victorian-era commercial streetscape, also built up by Murphy.

How is it significant?

Edward Murphy's warehouse is significant historically and aesthetically to South Melbourne and the City of Melbourne.

Why is it significant?

Edward Murphy's warehouse is significant.

Historically as a well-preserved warehouse associated with the plaster modelling and architectural ornament trade which evokes its purpose by the application of cement ornament to the façade also for the long association with the locally prominent pioneering Murphy family that had been linked with industrial development on Southbank since the 1860s; and aesthetically, for the relative sophistication as both an arcuated and trabeated workshop façade and one of the few Victorian-era commercial buildings remaining in Southbank as an indicator of the former key role of the locality in manufacturing and warehousing.

Draft C305 Amendment Documentation
Version to be presented to Panel

Murphy's Buildings, formerly Australian Chemicals/ Scott Paint Works, 276-282 City Road, Southbank HO375



Statement of Significance

What is significant?

Edward Murphy, old Colonist, ventilator manufacturer and plaster modeller, had this brick warehouse row erected in 1885 after a long tenure in this part of South Melbourne as a manufacturer. His firm remained there until around World War One after a successful enterprise that gained a number of awards and commissions. Murphy leased this row to a number of engineering and manufacturing tenants.

Contributory elements include:

- two storey brick parapeted form;
- an arcuated façade of face brick with a cemented detailing;
- cemented mouldings including a parapet cornice and string mould at the first floor level;
- formerly timber framed double-hung sash windows; and
- contribution to the Victorian-era commercial streetscape, built up by Murphy.

How is it significant?

Murphy's Buildings, Edward Murphy's warehouse row is significant historically and aesthetically to South Melbourne and the City of Melbourne.

Why is it significant?

Murphy's Buildings, Edward Murphy's warehouse row is significant.

Historically as a well-preserved warehouse row associated with the locally prominent pioneering Murphy family that had been linked with industrial development on Southbank since the 1860s; and aesthetically, relatively well-preserved and one of the few Victorian-era commercial buildings remaining in Southbank as an indicator of the former key role of the locality in manufacturing and warehousing.

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Version to be presented to Panel

White & Hancock's warehouse, later White, Hancock and Mills Pty. Ltd., 300 City Road, Southbank, HO376



Statement of Significance

What is significant?

Poultry and bird foods supplier and filter manufacturers, White & Hancock, had this warehouse, built by 1916 and occupied it for a long period. They were part of the extensive industrial and distribution development that existed at Southbank over a long period, aided by good railway and shipping access.

Contributory elements include:

- two storey parapeted brick warehouse form of approximately 10m depth;
- Edwardian-era Classical revival styling
- six façade bays arranged either side of an ornate cemented entry;
- large parapet pediment above the entry;
- paired arcuated fenestration with hood moulds set above and below a cemented panel in the central three bays;
- a boldly modelled bracketed tympanum set over another segmental archway at the doorway at the entry;
- double-hung sash windows used throughout the central bays;

- casement sashes typical of the Edwardian-era, with paired top lights set in segmentally arched openings for the rest of the street elevation;
- contribution to nearby commercial streetscape of the Murphy buildings, as enhanced by the stone paved Haig Lane backing onto the site.

How is it significant?

White & Hancock's warehouse is significant historically and aesthetically to Southbank.

Why is it significant?

White & Hancock's warehouse is significant.

- historically for its representation of the extensive industrial and distribution development that existed at Southbank over a long period, aided by good railway and shipping access, and its long association with the firm White & Hancock, who were well-known in the poultry industry; and
- aesthetically for the ornate Edwardian classicism of the façade, particularly the entry bays, judged within Edwardian-era warehouse and manufacturing structures.

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Version to be presented to Panel

Spencer Street Bridge, Clarendon and Spencer Streets Southbank



Statement of Significance

What is significant?

The Spencer Street Bridge built by the Victorian Railways Construction Branch in 1929-30 is significant as a major new crossing of the Yarra River reflecting engineering and design standards intended to enhance the Yarra River as an aesthetic and recreational adjunct to the City of Melbourne.

Contributory elements include:

- low triple arched form;
- cantilevered and suspended riveted girder design;
- cast iron balustrade and handrails; and
- bluestone Newell post pillars, wingwalls and commemorative plaques

How is it significant?

The Spencer Street Bridge is significant for aesthetic/architectural, historic, and technical reasons at a State level.

Why is it significant?

Spencer Street Bridge was constructed after a long period of stagnation in road and bridge development in Victoria in a climate of controversy and rivalry between public authorities, local councils and politicians.

The Spencer Street Bridge is of historical significance as the first major new crossing (as opposed to replacement of older bridges on existing crossings such as the 1924 Church Street Bridge) to be created over the lower Yarra in Melbourne after a considerable lull in such projects, since the Morell Bridge of 1899-1900 to the 1920s. Its construction demonstrates the political difficulties of the time and the growing importance of motor vehicle traffic to Melbourne's commerce. The Spencer Street

Bridge was the first permanent structure over the Yarra built below “the falls” (a natural rock barrier that formed the upstream limit of practical river navigation) and as such is historically important because it was the first bridge to effectively cut the city off from direct contact with its port. For five decades Spencer Street was the furthest downstream bridge on the Yarra River and today still forms a principal gateway to the central business district and one of the most significant Yarra crossings.

The bridge is also of historical significance as the largest and most prominent road bridge built by the Victorian Railways Construction Branch during a decade in which the influence and importance of this railways design office reached a peak, undertaking several major bridge and railway construction projects in New South Wales and Malaya, in addition to the construction of some 700 km of new railway and several major railway bridges within Victoria.

The Spencer Street Bridge is also of historical significance for its role in the political and local infighting, which hindered cooperation between the various authorities with a stake in the crossing, preventing the bridge being built for many years. It is also noteworthy for the social changes it created in Melbourne by altering travel and communication patterns between suburbs, industrial areas and the city following its construction.

The bridge is of technical significance as the earliest known variable depth steel plate girder bridge in Victoria and one of the earliest examples of composite road bridge design in which plate girders were “keyed” to a cast in-situ reinforced concrete deck by shear connectors to form an integral structure with enhanced stiffness. While this was not part of structural design for increasing bearing capacity of the bridge it predicts design trends which became standard in the 1930s.

The riveted steel girders were fabricated by Kelly & Lewis Pty. Ltd., one of Victoria’s most prominent engineering firms in the early 20th century, and are a rare and early example of both variable-depth plate girders and the combination of cantilevered and suspended spans. The 33.66 m centre span of the Spencer Street Bridge is the second-longest extant riveted metal plate girder road bridge span in Victoria (after the 42.7 m Keilor Bridge over the Maribyrnong) and the ninth-longest span amongst all plate girder road bridges in the State. The unusual length and innovative design of the Spencer Street Bridge girders and their application in a composite structural form with a shear connected reinforced concrete deck, is of importance in the development of bridge engineering technology in Victoria during the interwar years, a period when standardisation in bridge design was becoming the norm under the CRB, but experimentation and innovation was also apparent.

The bridge is of aesthetic significance as a representative example of the nature of large civic construction of the interwar period with its subdued Art Deco design. The aesthetic design qualities of the bridge are apparent in its understated and somewhat austere parapets and pylons utilising the standard Melbourne building material of bluestone, as well as the combination of a humped or arched overall deck profile over the three individual arches of each variable depth girder span. .

The alterations to the bridge in recent years have been unsympathetic due to the lack of appreciation of the significance of the bridge. However, its historical and technical values are still intact and can be appreciated despite changes in the vicinity, such as the addition of a modern footbridge on the downstream side.

Fergus and Mitchell, later Robur Tea warehouse, 28 Clarendon Street Southbank, HO765



Statement of Significance (as listed in the Victorian Heritage Register H0526 last updated September 28, 1999)

What is significant?

The Robur Tea Building is named after one of its better known occupants, but it was in fact built between 1887 and 1888 as a warehouse for Fergus and Mitchell, manufacturing stationers. The architect was Nahum Barnet, the engineer John Grainger and the builder James Moore. The building is constructed of load-bearing red brick and provides six above ground floors which are separated by cream brick courses. The largely unadorned walls are amply supplied with windows. The timber floors are supported by cast iron columns and steel beams. The building is a simple box shape with ornamentation confined to a rendered central entrance surround on the east facade which is reflected by an arched balcony the height of the top two floors.

How is it significant?

The Robur Tea Building is of scientific (technical), architectural and historical significance to the State of Victoria.

Why is it significant?

The Robur Tea Building is of scientific (technical) significance because of several innovative techniques employed in its construction. The most notable feature of the building is the solution to the problem of foundations. The building was erected on a swampy site and initial advice to the owners was that a building of the size proposed was not feasible. The engineer John Grainger was engaged and he devised a system of 450 ironbark piles and concrete rafts to support the six storey structure. It was a remarkable solution and no directly comparable buildings exist because such difficult foundations were not tackled again until after WWI. Another innovation was the use of steel beams supporting the floors, one of the earliest uses of such technology in Victoria. These innovations are a tribute to John Grainger, architect and engineer, who, in partnership with several

reputed architects, contributed to such noted structures as Princes Bridge, the swing bridge over the La Trobe River at Sale, the administration block of the Melbourne Town Hall, Elizabeth House and Collins House and the conversion of Cliveden Mansions, East Melbourne.

The Robur Tea Building is of architectural significance as one of the finest and most prominent examples of a 19th century warehouse in Melbourne. It was for many years one of the tallest buildings outside the CBD, its height and freestanding character making it a South Melbourne landmark even today. The functional requirements of a warehouse are clearly evident in its simple box-like shape, but a certain amount of pride is expressed in the restrained decoration of the eastern facade.

The Robur Tea Building is of architectural significance as a noted work of Nahum Barnet. Barnet was a most prominent architect in the four decades that saw Melbourne emerge from the 1890s depression and flourish during the Edwardian period. Certain architectural details indicate that this building was seminal in Barnet's development as an architect. In particular the central arched motif links the six storeys of the facade, a detail that became a major element in his central city buildings. Buildings such as the Auditorium Building, Paton Building and the Davison Building at the corner of Collins Street and Elizabeth Street are typical of his city buildings. Barnet's practice was extensive, however, and included such buildings as the Villa Chandos in East Melbourne, the Florida Mansions in St Kilda and the Toorak Road Synagogue.

The Robur Tea Building is of historical significance as a reminder of the character and location of 19th century commerce in Melbourne. The Tea building is one of the few remaining traces of the industrial and warehousing establishments that until the 1970s and 1980s dominated the south bank of the Yarra, in an area where swampy land made substantial building difficult and residential development unattractive. These older uses have now been 'swamped' in their turn by leisure and luxury apartment developments. While the building has been known for some time as the Tea House, it is worth remembering that it was originally constructed as a stationer's warehouse and factory, and is now one of the few remaining factory buildings in the centre of the city. Its later use as a tea warehouse also serves as a reminder that this part of the river bank was once a thriving wharf area, before bigger ships and changed cargo handling methods led to the construction of larger capacity port facilities further towards the mouth of the Yarra.

Eckersley & Sons soda fountain works, 93-103 Clarendon Street Southbank



Statement of Significance

What is significant?

Eckersley & sons soda fountain works, 93-103 Clarendon Street Southbank

Contributory elements include:

- parapeted brick and cement rendered Edwardian style facades to Clarendon Street, Haig Street & Haig Lane
- timber and steel framed windows
- deep mouldings and brick decorations
- corrugated iron clad saw tooth roof profile

How is it significant?

The Eckersley & sons soda fountain works is significant historically and aesthetically to Southbank and the City of Melbourne.

Why is it significant?

The Eckersley & sons soda fountain works is significant historically as one of few remaining relatively intact engineering works in the Southbank area, representing what was once the characteristic building form and use. Eckersley was an unusual manufacturer which reflects the wide range and diversity of industrial activity that developed in Southbank in the early twentieth century. The Eckersley & sons factory is of aesthetic significance for the well resolved utilitarian Edwardian style which was typical of both the period and function.

Melbourne and Metropolitan Tramways Board Electricity Substation 'S', 67-69 Clarke Street Southbank



Statement of Significance

What is significant?

Melbourne and Metropolitan Tramways Board (M&MTB) electric substation 'S', located at 67-69 Clarke Street Southbank, constructed 1926.

Contributory elements include:

- Simple stripped classical or Greek Revival style parapeted single storey form;
- brick and cement rendered interwar style facades to Clark Street, Hancock Street & facing CityLink;
- refined rendered decorative details; and
- integrated fittings including wall and ridge vents and rain goods.

How is it significant?

The M&MTB electric substation is significant historically, and aesthetically to Southbank and the City of Melbourne.

Why is it significant?

The Melbourne and Metropolitan Tramways Board electric substation is historically significant as one of several suburban tram substations erected by the newly formed Melbourne & Metropolitan Tramways Board to rationalise and expand the Melbourne tramway system and so creating one of the world's largest single city tram networks. In particular it reflects the extension of existing tramways in the city into the southern suburbs and the gradual replacement of cable tramways with

electric traction. By the late 1920s this created both a commuter connection with the bay side suburbs and provided access for workers to the South Melbourne industrial areas.

It is also significant as one of several related tramway substations designed by the Board architect, A.G. Monsborough, in the 1920s.

The substation is also of architectural interest for the Greek Revival style design, which uses a variety of traditional forms and decorative elements of brick and rendered masonry, adopting a grand contemporary style for a utility building.

Draft C305 Amendment Documentation
Version to be presented to Panel

Thornycroft (Aust) Ltd later Herald Sun Television studio, 49-61 Coventry Street and 50 Dorcas street, Southbank



Statement of Significance

What is significant?

The Thornycroft (Aust) Ltd showroom and service station of the 1920s, later Herald Sun Television studio 50 Dorcas St Southbank, was established in 1956 on this site.

Contributory elements include:

- Simple Interwar style parapeted two storey brick form, one bay deep;
- red brick cladding (painted) with concrete lintels;
- Steel-framed industrial hopper sash windows with multi-pane glazing.

How is it significant?

The Thornycroft (Aust) Ltd showroom and service station, later Herald Sun Television studio is significant historically and socially to Southbank and the City of Melbourne.

Why is it significant?

The Thornycroft (Aust) Ltd showroom and service station, later Herald Sun Television studio is significant historically for its expression of the prevailing motor industry development in the Southbank area during the Interwar period and as the last remaining building related the HSV-7's once Dorcas Street production, broadcast, administrative and studio facilities. The studio operated for over 50 years from this site and was responsible for the first television broadcast in Victoria and the second in Australia. The studio is of historical and social significance as the location where a large number of long lived, and popular television programs have been produced including *World of Sport*, *The Penthouse Club with Mary Hardy*, *Fast Forward* and *Tonight Live with Steve Vizard*.

Vault sculpture, Grant Street (corner Dodds Street) Southbank



Statement of Significance

What is significant?

Vault sculpture - currently located within the Malthouse Plaza corner of Dodds and Grant Street Southbank created by sculptor and painter Ron Robertson-Swan, who studied under Lyndon Dadswell and was assistant to Henry Moore. He is Head of Sculpture at the National Art School and artistic adviser to the Sculpture by the Sea exhibition. He was a founding member of the Visual Arts Board of the Australia Council and has won numerous awards including the Comalco Invitational Sculpture Award, the Transfield Prize and the Alice Prize. Vault is his best known work.

Contributory elements include:

- painted yellow steel plate folded into abstract geometric forms
- 360 degree views to the sculpture.

How is it significant?

Vault is significant historically and aesthetically to Southbank and the City of Melbourne.

Why is it significant?

Vault is historically significant as the main public art element proposed for the Melbourne City Square, as part of the revitalisation of the central city in the 1970s and 80s. It was intended to demonstrate the progressiveness of the city and act as a focal point for the square, but due to public and media criticism, it became a controversial symbol of conservative backlash resulting in its dismantling and banishment to the much less frequented Batman Park on the Yarra. It is therefore

historically significant as an iconic representation of the politicization and responses to public art, and the conflict between conservative and progressive aesthetic and urban planning ideas.

It is also of historical significance for its association with the prominent Australian Abstract artist Ron Robertson-Swan.

It is of aesthetic significance as a finely finished minimalist abstract sculpture, which has ultimately been accepted and embraced by the art world and general public.

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Version to be presented to Panel

Kings Way Bridge, Kings Way Southbank



Statement of Significance

What is significant?

King Street Bridge is located on the southern approach to Melbourne's Central Business District and incorporates a 23 span steel girder and concrete deck elevated roadway extending from Kavanagh Street South Melbourne to Flinders Street. Built between 1959 and 1961, it incorporates a crossing of the Yarra River, with unusual split level side lanes, formerly connecting minor roads (Yarra Bank and Queens Wharf Roads) on the north and south banks. The structure comprises cantilevered and suspended spans in varying span lengths up to 160 feet (48.7 m), with larger spans over the Queens Bridge Street and City Road intersection.

Contributory elements include:

- Elevated continuous linear form with cantilevered and suspended spans and steel and concrete piers;
- multi-level roadways with split level side lanes crossing the Yarra; and
- red-painted deep steel girders and concrete deck;

The additional girders added for the Casino carpark access lanes are not contributory to the significance of the place.

How is it significant?

King Street Bridge is significant for aesthetic, historic, social and scientific (technical) reasons at a National level.

Why is it significant?

King Street Bridge is of historical significance as the first major elevated controlled-access road structure in Victoria providing grade separation over multiple intersections, and was probably the first structure of this type Australia. It predates the opening of the Cahill Expressway in Sydney by a few months and was completed five years after the Clifton Hill Overpass that provided Victoria's first grade separation of a major road intersection and railway crossing.

King Street Bridge and Kings Way provided a new southern approach to the City to relieve the congestion on St. Kilda Road and Princes Bridge that had become a chronic problem in the post war period. The bridge was the first example in Victoria of a major elevated road intended to improve traffic flow through multiple intersections by grade separation. As such, it can be seen as a precursor to Victoria's later urban freeways.

It is also historically significant due to the controversy over the collapse of a section on 10 July 1962 and subsequent Royal Commission which showed flaws in the design and management of this major public works project, and influenced government decisions about responsibility for such projects for some time after.

King Street Bridge is of technical significance as the most adventurous bridge construction project in Victoria up to that time, with considerable innovation in design and construction of the works through the input of the CRB engineers, Melbourne consulting engineer Roy Hardcastle, of Hardcastle and Richards, who led the design team (King Street Bridge Design Pty Ltd), and the construction firm Utah Australia. Further, the "design and construct" tender process for public works of such magnitude was a first for Victoria, the largest precedent in Australia being the Sydney Harbour Bridge. The tender process was considered by the Royal Commission to be a factor contributing to the subsequent collapse.

King Street Bridge was the largest structure erected on the Coode Island Silt to that time, resulting in a great deal of design and construction attention being devoted to the foundations and eliciting a non-conforming tender (not adopted) for a foundation design with slender piles prevented from buckling by the lateral support of the soft silt, using theory developed by Professor Arthur Francis, of the University of Melbourne.

When completed, the King Street Bridge and Kings Way Elevated Roadway (with an overall length of 793 metres) was the longest continuous road bridge in Victoria. It is still the second longest metal road bridge in Victoria after the 848 metre long cable-stayed metal girder section of the West Gate Bridge, and is the sixth longest bridge in Victoria in overall length after the Bolte Bridge & City Link Elevated Tollway (4,110 metres, opened 1999), the West Gate Bridge (2582.6 metres, opened in 1978), the West Gate Elevated Freeway (1,850 metres, opened 1987-8), the Kooyong Elevated Viaduct on the former South Eastern Freeway (now Citylink Tollway) (1,197 metres, opened 1970), and the Melbourne Airport Departure Terminals Bridge (850 metres, opened 1970). The City Road span of the King Street Bridge is the second longest non-truss, metal road bridge span in Victoria after the 336 metre cable-stayed main span of the West Gate Bridge. Prior to the 1950s most metal bridges in Victoria with span lengths over 30 metres were of truss designs.

The use of high-tensile welded steel for a bridge of this scale had not been undertaken before in Australia, and while the novel materials and unfamiliarity of the CRB in managing such a project may have contributed to a failure of a girder, the knowledge gained in building this bridge contributed to the development of not only further welded-steel bridge construction, but also a more thorough approach to inspection, control and management of major bridge projects.

King Street Bridge is of aesthetic and architectural significance as a major landmark at the southern approach to Melbourne which, while compromised by its partial enclosure by the casino complex, still presents a dramatic engineered form in the complex urban streetscapes of the Southbank area. The river crossing section of the bridge is also of aesthetic significance for its gentle, curved form – suggesting an arch form – and skewed angle, contrasting with the modern materials.

King Street Bridge is of social significance because of its prominent landmark quality. It is also significant because of its dominant role in city travel, the quantity of traffic it carries on a regular basis, and the shared experience of the many travellers who experience the congested commuter traffic queuing to cross the bridge. The unique tunnel through the casino section further enhances this experience.

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Austral Otis engineering works, later Regent House, 63 Kings Way, Southbank



Statement of Significance

What is significant?

Austral Otis engineering works 127-129 Kavanagh Street, Southbank

Contributory elements include:

- Classical masonry façade to Kavanagh Street with return section
- brick and cement render finishes including mouldings
- timber framed windows
- corrugated iron clad timber and steel framed factory buildings, with original cladding to east and south
- steel and concrete modern addition along Kings Way

How is it significant?

Austral Otis is significant historically and aesthetically to Southbank and the City of Melbourne.

Why is it significant?

Austral Otis is of historical and aesthetic significance as a distinctive and long lived engineering firm which pioneered the development of steam and electric power installations in Melbourne, and was a major contributor to the development of fast electric passenger lifts which facilitated the design and

construction of multi-story office buildings in the late nineteenth century. As such it contributed to the Melbourne building boom and economic development in the state.

The corrugated iron clad factory buildings are of historic significance as a very rare survivor of South Melbourne engineering works, which once formed the distinctive building type and use in this area.

The Kavanagh Street office building is of architectural significance as an elaborately resolved Victorian Italianate masonry façade, to a shallow two story office space and backed by characteristic timber and steel framed and corrugated iron double height factory shell. This reflects the dual function of such prominent industrial sites in providing an impressive public face and functional works behind. The office building is also significant as an early example of the work of prominent architect Charles Debro, who went on to design a number of important Melbourne buildings including Stonington, the Prahran Town Hall clock Tower and the Winfield Building.

The corrugated iron clad factory buildings are of historic significance as a very rare survivor of South Melbourne engineering works, which once formed the distinctive Building type: and use in this area.

The place is of aesthetic significance for its well-designed Victorian-era commercial elevation in the prevailing Italian Renaissance revival manner only occasionally used for the higher status engineering firms in Victoria at that time.

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Queen's Bridge, Queens Bridge Street Southbank, HO791



Statement of Significance (as listed in the Victorian Heritage Register – last updated on February 9, 2000)

What is significant?

Queens Bridge which crosses the Yarra at the southern extension of Market Street, replaced an earlier timber footbridge erected in 1860, known as Falls Bridge. The present structure, named after Queen Victoria, was designed by Frederick M Hynes, the Chief Design Engineer for the "Harbour Jetties and Coast Works Department" of the Public Works Department. The chief contractor for its construction was David Munro, who also erected Princes Bridge, and the Sandridge Railway Bridge over the Yarra River. The bridge was officially opened by the Governor, Lord Hopetoun, on 18 April 1890. Queens Bridge is built in a very flat arch, reflecting the minimal rise and fall of the Yarra River. It is a five span structure constructed of wrought iron continuous plate girders. The bridge rests on iron cylinders filled with concrete, in groups of eight, with arched bracing between. The abutments are built in basalt and Stawell freestone. The bridge has an ornamental cast iron balustrade and a series of inverted foliated consoles beneath the balustrade.

How is it significant?

Queens Bridge is of architectural, aesthetic and historical importance to the State of Victoria.

Why is it significant?

Queens Bridge is of architectural and aesthetic importance for its unusual very flat arch which reflects the minimal rise and fall of the Yarra River. The iron cylinders filled with concrete which support the bridge are architecturally important as an unusual and innovative method of bridge construction.

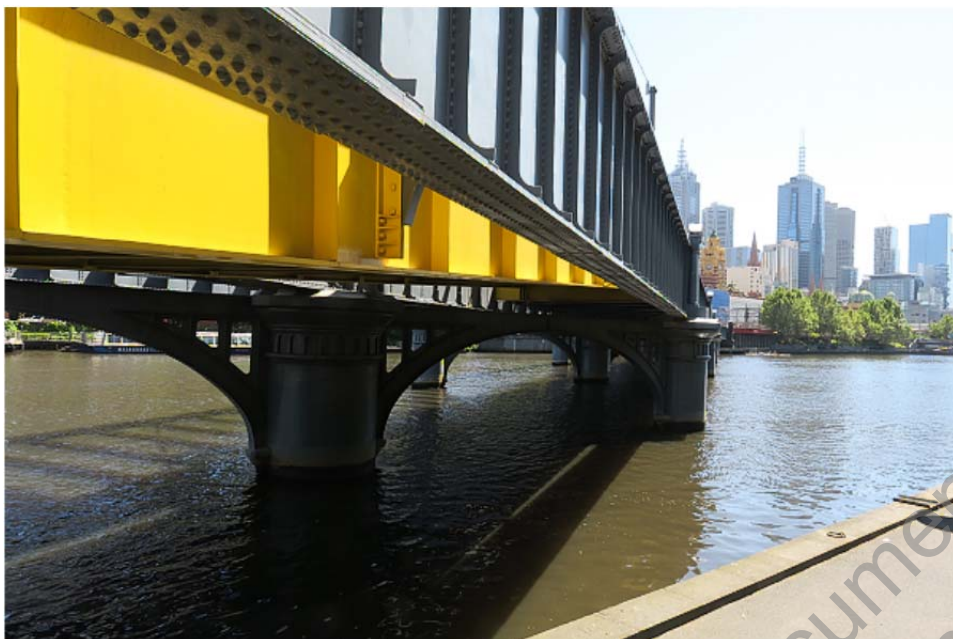
Queens Bridge is of aesthetic importance as an elegant feature on the Yarra River with its contrasting substantial structure and fine detailing. The bridge is an important landmark and is a

contributory element in the distinct series of bridges which cross the Yarra within the city vicinity. The bridge represents a notable example of the work of David Munro who was also responsible for the construction of Princes Bridge and Sandridge Railway Bridge and who was a prominent contractor and speculator during Melbourne's boom period of the 1870s and 1880s.

Queens Bridge is of historical and social importance for its role in the early establishment of main thoroughfares in and around the city. A bridge was first built at this location in 1860. These early thoroughfares, and in particular river crossings contributed greatly in forming the shape of the city. The bridge played a significant role in linking port, recreational and industrial facilities with the city, facilitating the economic, suburban and demographic development of Melbourne.

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Sandridge Rail Bridge, 1 Queens Bridge Street Southbank, HO762



Statement of Significance (as listed in the Victorian Heritage Register -H0994, last updated on February 23, 2000)

What is significant?

The Sandridge Railway Line Bridge was the third successive bridge at this location to carry the rail link from Flinders Street Station to Port Melbourne and St Kilda. The bridge is on the line of the original Hobson's Bay Railway Company line to Sandridge, the first passenger railway line in Australia in 1854. The bridge was designed by the Victorian Railways Department and the contract let to David Munro & Co in 1886. It is a metal girder bridge with five spans totalling 178m and with a maximum span of 36.9m. The four railway lines were opened for railway traffic in 1888. The Sandridge Railway Line Bridge is constructed from steel with hollow iron columns filled with concrete to support the plate girders and cross girders. The columns, set parallel to the stream flow in groups of three, were intended to reduce the impact of flooding. On either side of the river the steel girders are supported by bluestone and brick buttresses. On the south side the structure is continued as a brickwork viaduct. The location of the Flinders Street Station, the widening of the river and the great strength of its all-metal construction resulted in the unusual slanted angle of the bridge across the river, with the tracks at an angle of about 33 degrees to the stream flow. In 1925 overhead electrical masts were added and the original timber deck was replaced with rail and concrete slabs. The bridge is no longer used.

How is it significant?

The Sandridge Railway Line Bridge is of historical, technical and architectural significance to the State of Victoria.

Why is it significant?

The Sandridge Railway Line Bridge is historically significant as a surviving link across the River Yarra of Australia's first passenger railway line. The bridge has a strong historical association with the Port Melbourne and St Kilda railway lines which played a vital role in the development of Melbourne as a

great commercial city of the nineteenth century. Each of these two lines was provided with twin tracks, making the bridge the first railway bridge in Victoria with more than two tracks. The bridge played a significant role in linking both port and recreational facilities with the city, facilitating the economic, suburban and demographic development of Melbourne. It is also historically significant as a notable example of the work of engineer, speculator and contractor David Munro, whose other work included Queens Bridge and Princes Bridge.

The Sandridge Railway Line Bridge is technically significant as possibly the earliest example of the use of steel bridge girders on the Victorian railway system. The columns, innovative in construction design, are similar in design to Queens Bridge. The bridge is of considerable size, both in terms of its maximum span and its length. Its maximum span is among the ten longest metal girder bridge spans in Australia. The bridge is also an unusual example of bridge design for its skewed angle over the River Yarra.

The Sandridge Railway Line Bridge is architecturally significant as an essentially intact and rare example of a building type, and as the only known example of a railway bridge in Victoria carrying substantial ornamentation. The bridge demonstrates a notable application of classical decorative schemes in its piers, columns, pediments, fanlight motifs and arched braces across the piers.

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Queens Bridge Hotel, 1-7 Queens Bridge Street Southbank



Statement of Significance

What is significant?

The Queens Bridge Hotel 1-3 Queen Street Southbank

Contributory elements include:

- parapeted three-storey corner form;
- Stuccoed ornament, in a trabeated form, in a neo-Classical style, terminating on a cornice at the parapet.
- stepped parapet, entablature and central flagpole providing a Moderne flavour
- Neo-Egyptian reeded capitals to the pilasters in keeping with the exotic derivation of the stepped parapet.
- cantilever street verandah,
- glazed tiling in the typical mottled cream with brown stripe pattern, as the dado between
- openings still fitted with their varnished timber doors and concertina wrought-iron security grilles.

The hotel is near original externally.

How is it significant?

The Queens Bridge Hotel is significant historically and aesthetically to Southbank and the City of Melbourne.

Why is it significant?

The Queens Bridge Hotel is of local historical significance for its role in serving the travellers and workers in the Southbank area. Its history is notable for the association with the nearby Queen's Bridge and its precursor, the Falls Bridge after which the hotel was named and then renamed. It is also notable for its associations with the firm of architects, Peck & Kemter,

As a major focus for workers from the South Bank Area as well as travelling salesmen, visiting the districts businesses, it reflects the former historical use of the Southbank Area.

The hotel is aesthetically significant for its stripped classical style and Egyptian motifs, and its prominent corner position giving it a landmark status on one of the main entries from the city into the Southbank area.

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Robur Tea Company factory-warehouse, 107-127 Queens Bridge Street Southbank



Statement of Significance

What is significant?

Robur Tea Company factory-warehouse 107-127 Queens Bridge Street, Southbank

Contributory elements include:

- multi story form with Romanesque and Classical façade elements
- cement moulding details
- multi-paned glazing
- exposed red brick utilitarian industrial rear and side elevations
- Rear loading doors

How is it significant?

Robur Tea Company factory-warehouse is significant historically and aesthetically to Southbank and the City of Melbourne.

Why is it significant?

Robur Tea Company factory-warehouse is of local historical significance as one of the largest warehouse buildings in the Southbank area comparable with Jones Bond Store and the Clarendon Street Tea house. It represents the important mercantile activity that developed along the south bank of the Yarra River around the turn of the twentieth century and so is representative of the major industrial development that occurred in the Victorian-era and Interwar periods. It is also

significant for its association with James Service & co, one of Melbourne's most successful import and trading firms.

The Place is aesthetically significant for its well-developed architectural treatment for the tall-arched fenestration of the façade that exhibits the interest in medieval architectural sources and Arts & Crafts detailing in the Edwardian-era warehouse design.

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Castlemaine Brewery, 107-127 (Part), 129-131 and 133 Queens Bridge Street, Southbank



Statement of Significance

What is Significant?

The Castlemaine Brewery complex (bottling stores and brewing tower at 115-127, 129-131 and 133 Queens Bridge Street) is a group of three buildings constructed in 1888 for the Castlemaine Brewery: a central five-storey brew tower and two two-storey bottling store buildings arranged symmetrically around it.

The Castlemaine Brewery Company was established in 1859 by the brothers Edward and Nicholas Fitzgerald. The company's Queens Bridge Road, South Melbourne brewery was commenced on the west side of Queens Bridge Street in 1871, and land opposite was first used for stables. In 1888 the three buildings, assumed to be designed by R. B. Whitaker, were constructed on the site of the former stables, and although intended as a standby in case of fire in the main brewery opposite, the buildings were fully utilized from the beginning. The central building was a traditional brew tower, and the two buildings flanking it were the bottling stores of the complex. In 1890 the brewery was described as 'one of the most extensive as it is also one of the most prosperous breweries at present existing in Australia'. However the company lost money in the early twentieth century when its beer was affected by a bacterial contamination, and the company was in poor financial shape when it became one of the six breweries which amalgamated to form Carlton & United Breweries in 1907. It ceased to operate from that time. The once extensive brewery complex on the west side of the street has been demolished. This former store is now used as offices.

The bottling stores of the former Castlemaine Brewery at 115-127 and 133 Queens Bridge Street are two storey buildings, originally of polychrome brick, with a parapet and a central arched pediment above (now been rendered and painted). The arched windows are divided by brick pilasters. The ground floor openings were altered in the post-World War II period and new arched openings similar

to the originals were reinstated in 2003. The former yard at the rear has been built over. Reputedly, the building retains the cast iron columns and riveted beams that support the first floor, as well as the original timber lined ceiling.

The central five-storey brewing tower is constructed of polychrome brickwork surmounted by a Mansard roof with dormer windows and once surmounted by a cast-iron widow's walk balustrade. The timber-lined interior of the top floor is a significant element demonstrating the requirement for dust and vermin proofing of the process areas. The tower's four facades are of red brick with quoins, window heads and string courses, at each floor level, in contrasting cream brick. A decorative arch motif, five stories in height, relieves the front façade. The views to the brew tower are also significant contributory elements, now prominent from Kings Way and in shorter views from Queens Bridge Street. Formerly, the tower was visible from across the Yarra River as a landmark, once facing another major brewing complex, McCracken's in Little Collins Street West, which has since been largely demolished.

Contributory elements include:

Fabric from c1888-1930 at the bottling stores of the former Castlemaine Brewery at 115-127 and 133 Queens Bridge Street:

- two storey form;
- originally polychrome brick main façade and face red brick side and rear walls;
- a parapet and a central arched pediment above, (now rendered and painted); and
- arched windows divided by brick pilasters.

The ground floor openings were altered in the post-World War II period and new arched openings similar to the originals were reinstated in 2003. The former yard at the rear has been built over. The buildings retain the cast iron columns and riveted beams that support the first floor, as well as the original timber-lined ceiling.

Fabric from c1888-1930 of the central five-storey brewing tower:

- polychrome brickwork external walls;
- four facades are of red brick with quoins, window heads and string courses, at each floor level, in contrasting cream brick;
- a decorative giant arcade motif, five stories in height, relieves the front façade;
- timber lined top floor interior and exposed riveted wrought iron girders on each floor;
- remnant machinery including line shafting; and
- surmounted by a mansard form roof with dormer windows, which was once surmounted by a cast-iron widow's walk balustrade to the roof;

- internal² cast iron columns and riveted wrought iron girders;
- internal³ exposed brick walls; and
- internal⁴ timber floors.

This is a coherent group of three buildings, each built in polychrome brickwork. The three buildings remain and the central tower is substantially intact including its mansard roof, however the lower buildings have been rendered over, resulting in some loss of coherency over the group. The sandblasting of the brickwork of the central tower has been detrimental to its fabric.

A nearby associated building to the complex is the former Castlemaine Brewery malt house designed by Richard Buckley Whitaker and built in 1892. It was converted to a theatre complex in 1989 with three main buildings of two and three storeys and was refurbished in 2006.

How is it Significant?

The Castlemaine Brewery complex is significant historically, socially, technically and aesthetically to Southbank and the City of Melbourne.

Why is it Significant? (derived from Conservation Management Plan)

The former Castlemaine Brewery is of significance as a rare, large and substantially intact surviving part of one of South Melbourne's largest industries, and for being an architectural landmark in the area. Despite their altered state, the two storeyed buildings are integral to the significance.

The Castlemaine Brewery complex is significant historically and socially:

- as representative of the boom in Melbourne's brewing history in the late nineteenth century, and in particular as one of South Melbourne's largest industries during a period of substantial growth in the area;
- as acknowledged in 1890 as one of 'the most prosperous breweries at present existing in Australia';
- for its connection with the Fitzgerald Brothers and their managing director J. B. Perrins who, from their earliest establishment in Castlemaine, and then South Melbourne, went on to develop breweries in Newcastle, NSW, and Brisbane – eventually becoming one of Australia's major brewing operations, as Castlemaine Perkins;

And aesthetically:

- as part of a wider brewing group that includes the significant Castlemaine Brewery Malt House (113 Sturt Street, Southbank, designed by Richard Buckley Whitaker and built in 1892), also a rare, large architectural landmark in the area;

^{2,2,3} Internal controls apply to the uppermost two levels only

- for the multi-storey brewing tower form which represents an innovation in local brewing technology and greatly enhanced the company's prosperity, even though it is not a rare building form for breweries in Victoria;
- as one of three Victorian-era brewing towers in the City of Melbourne (towers associated with the Melbourne Brewery in Stanley Street , West Melbourne and the Victoria Brewery, East Melbourne are not publicly visible); and
- as a well preserved example of a nineteenth century brewing complex, including a brew tower and bottling stores, distinguished by its symmetrical composition and prominence in views across the Yarra River from Melbourne's Central Activities District and as a three dimensional architectural expression with four equally elaborate elevations visible from all directions.

The general approach to the conservation of the building should be to retain its appearance as it stood in around the 1930s, including the removal of later accretions and reinstatement of missing fabric if appropriate (refer to Policy 4.2.1 in Conservation Management Plan).

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Jones Bond Store, later Riverside Apartments, -1 Riverside Quay Southbank



Statement of Significance

What is significant?

The Jones Bond Store was a large complex of store buildings, the first being constructed on the site around 1865. The extant registered buildings are Stores B and C and building No. 11. These probably date from 1888. The B and C stores were constructed of English-bond face brickwork with cast-iron columns and timber floors and roof trusses. The five storeys are delineated by corbelled brick string courses, and arched and flat arched window heads alternate with each floor. An oculus in each gable is surrounded by cream brick with quoins on the four axes. Building 11 was constructed of brick and bluestone and has a shallow gable roof.

How is it significant?

The Jones Bond Store is of historical and architectural significance to the State of Victoria.

Why is it significant?

The Jones Bond Store is of historical significance as one of the largest extant 19th century store complexes in Victoria and one of the few remaining links with Southbank's early industrial and maritime past. The buildings provide evidence of the character of late-19th century warehousing and are a reminder of the fact that the river bank in their vicinity was once a hive of shipping activity. They show how warehouses and shipping freight facilities were more closely integrated in the fabric of the city in the years before containerisation and heavy freight haulage demanded more specialised and separate freight precincts. The simple but substantial character of the buildings reflects Melbourne's growing importance as a port city in the post-gold rush years.

The Jones Bond Store is of architectural significance because it documents a development in building design, namely the multi-storey warehouse, a development which was influenced by the introduction of hydraulic lift technology in the mid-1880s.

Duke & Orr's Dry Dock, South Wharf and Cargo Sheds, 1-27 & 29-65 South Wharf Promenade, 2 Clarendon Street, South Wharf, HO764



Statement of Significance (as listed in the Victorian Heritage Register –H1096, last updated on October 5, 1999)

What is significant?

Duke and Orr's Dry Dock is a large timber lined dock which currently houses the historic barque Polly Woodside. It was built in 1875 and was largely reconstructed in 1901 with a new pump house, plant and machinery. The dock, gates, machinery and pump house are largely intact, although the basin of the dock has been partially filled and reduced in length. The dock is now approximately 107m long, 24m wide and 7m deep.

How is it significant?

Duke and Orr's Dry Dock is of historical and scientific (technical) significance to the State of Victoria.

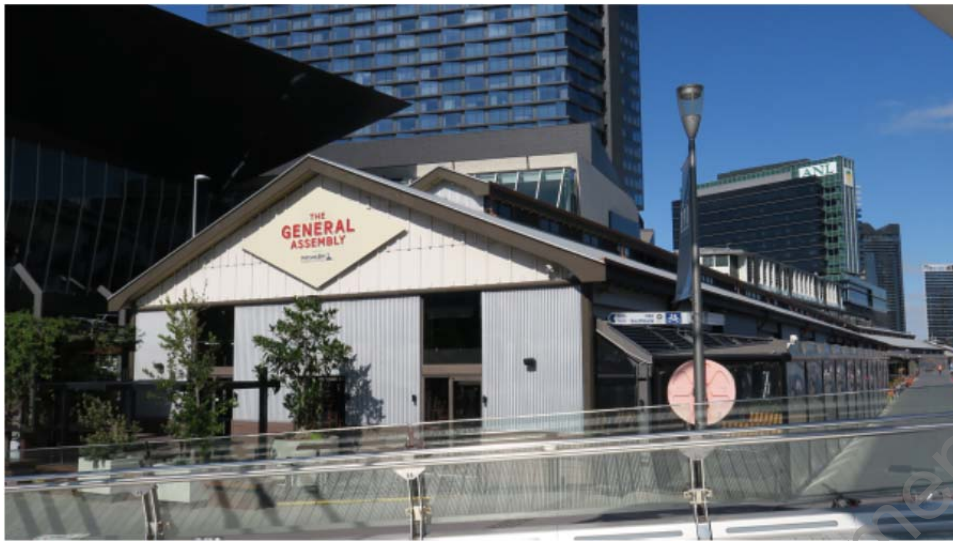
Why is it significant?

Duke and Orr's Dry Dock is of historical significance as one of the few surviving relics of a once extensive ship building and repair industry that stretched along the south bank of the Yarra River for 5 kilometres below the Queen Street Bridge. Its location is a reminder of the once close proximity between the CBD and its port facilities, a proximity that was interrupted by changed cargo handling methods and larger ships. At the time of its closure in August 1975 it was the oldest and longest operating privately-owned dry dock in Victoria, having been in almost continuous operation for one hundred years. Associated buildings provide an important and authentic aspect of the dock's historical context as do the cobbled bluestone laneways that formed Tyne Street and Phayer Street which contribute a significant historical aspect to the precinct.

Duke and Orr's Dry Dock is of scientific (technical) significance as the last timber walled dry dock to operate in Australia and because of its unique steam plant which includes the oldest known surviving installation of Victorian-built underfired tubular boilers in the metropolitan area, and the only extant pair of Victorian-built tandem compound vertical steam pumping engines.

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Version to be presented to Panel

Cargo Sheds, berths 4,5,6,7,8,9, 1-27 & 29-65 South Wharf Promenade and 2 Clarendon Street, South Wharf



Statement of Significance (as listed in the Victorian Heritage Register H0891 last updated on October 18, 1999)

The Cargo Sheds No. 4 and No. 5-9 South Wharf represent the last (in situ) remaining link with the cargo and berthing facilities of the nineteenth century river port of Melbourne, originally extending to Queen's Bridge, and is now the most eastern part of the port of Melbourne.

The Sheds, and associated wharfing, illustrate the small scale methods of cargo-handling direct from ship to wharf, in the era of trans-shipment and before the introduction of roll-on roll-off and container shipment. They have been in use for cargo-handling for over 60 years.

They also represent an important transitional link between the period of smaller shallow draught trading vessels and the age of larger vessels involving greater draughts, tonnage and length.

Cargo Shed No.9 Wharf, built in 1884, is the oldest cargo shed in situ along the river within the Port of Melbourne. Whilst its fabric has been partially destroyed by fire, the remaining shed provides sufficient evidence to illustrate the style of construction including the unusual truss design, alignment with the river, and association with the once thriving maritime industry within close proximity of the city of Melbourne. It is a unique survivor of a once-common building practice in the transport industry.

Cargo Sheds No.4 and Nos 5-8 South Wharf between 1929-31 reflect the construction principles of the early twentieth centuries including roller shutter doors at regular intervals rather than sliding doors, flexible open floor plan enabling berths to be allocated as required, and ridge lantern lighting for security and lighting.

The access roads to sheds number 5-9 (south wharf road) displays evidence of bluestone cobbles, and contains some of the earliest macadamised roadway within the port of Melbourne.

The sheds and wharves are also closely associated with the heart of Melbourne's ship building and marine engineering industry, carried out on the south bank of the river from the 1850s. As the focal point for Melbourne's commercial shipping trade, the Yarra River in the vicinity of Spencer Street Bridge was an important location for the repair, maintenance and construction of cargo vessels. It is

significant that this area survives in close proximity to the commercial centre of the city of Melbourne.

The historical importance of the sheds and wharves is therefore enhanced by their location within an area that still retains its nineteenth century maritime character.

The sheds themselves also make a significant contribution to the maritime precinct. Other elements include the Robur Tea House and Buchanan and Brock, engineering workshop, the Duke and Orr Dock, former Titan Wire Products factory, the amalgamated marine engineers building and the "Polly Woodside".

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Hamer Hall and part of Arts Centre Melbourne, 100 St Kilda Road, Southbank



Statement of Significance (as listed in the Victorian Heritage Register -H1500, last updated on June 9, 2005)

What is significant?

After the National Gallery of Victoria opened in 1968 as the first stage of the Victorian Arts Centre, attention turned to the completion of the remainder of the complex. This included a concert hall, theatres and spire, which had all been conceived by Roy Grounds in his original master plan in 1960, as one building, under a spire, and linked to the gallery via a covered porch. He died before seeing the final completion of this project which he began in 1959. The site selected for this complex, just south of the Yarra, was first proposed in 1943, proclaimed in 1957, and construction of the gallery component finally commenced in 1962. A competition was not held for the design of the Arts Centre and in 1959 Grounds, Romberg and Boyd were appointed architects. In awarding this commission, emphasis was placed on Grounds thirty years of experience and he subsequently became responsible for the job. He then devoted much of his time, from the 1960s to the 1980s, to this building complex.

The rectangular gallery building was constructed to the south of the selected site in St Kilda Road, a triangular art school constructed to the west in 1970, and the area to the north, known as the North End, was allocated to the theatre and concert facilities, located under a circular spire. Nine years after producing the master plan, and with the gallery complete, Grounds turned his attention to the design of the theatre and concert facilities. Initial plans had been for a new gallery building and a multi- purpose auditorium, however plans for the auditoria components grew, and the State government was persuaded to annex land all the way to the Yarra. The design for the State Theatre was altered to accommodate 2000 patrons and concerns over the implications of structural works associated with underground proposals, particularly after the collapse of the West Gate Bridge in

1970, forced Grounds to look at alternatives. The Theatres Building was modified and extended above St Kilda Road level as an undistinguished bush-hammered concrete building, and the spire, lifted to house the fly tower, became an enormous latticed space frame. The Concert Hall, also originally intended to be underground, became a massive, sandstone coloured precast panelled, cylinder. As a result, Ground's initial concept for the complex was greatly compromised. Responsibility for the project lay with the Building Committee, established in 1956, and comprising a number of representative members from the community, local councils, regional Victoria, the Victorian Government and the National Gallery of Victoria. These included Kenneth Myer, who was chairman from 1965 to 1989, Professor Joseph Burke and later Professor Margaret Manion from the Fine Arts Department at Melbourne University, Councillor Michael Winneke and Sir Ian Potter. For twenty five years this committee were a consistent force in the completion of the complex. It became the Victorian Arts Centre Trust in 1980, with actor and film director, George Fairfax, as its first General Manager, a position he held until 1989. Originally appointed as a technical officer, and Chief Executive Officer in 1972, Fairfax played an influential role in the development of the Arts Centre. Work began on the theatre site in 1973, with excavation work not completed until 1977-8, two years later than expected. Work on the more stable concert hall site began in 1976. As work began on the substructures, fully developed sketch plans of the buildings and their interiors were completed. Academy Award-winning expatriate set designer, John Truscott, was employed to decorate the interiors and his theatrical connections added another dimension to the project. His work on the interiors was constrained only by a requirement to leave elements already constructed, such as Ground's faceted cave Concert Hall interior, to which he applied jewelled finishes, and his steel mesh draped ceiling in the State Theatre, to which he added perforated brass balls. The lushness of Truscott's interiors, contrasted with the sombre character of Ground's exterior. The Concert Hall opened in November 1982, while substantial work remained to be done on the Theatres site. The rest of the Arts Centre was opened progressively in 1984, with the Theatres building officially opened in October that year. This signified the completion of one of the largest public works projects in Victorian history, which had been undertaken over a period of almost twenty five years.

How is it significant?

The Victorian Arts Centre is of architectural, aesthetic, historical and social significance to the State of Victoria.

Why is it significant?

The Victorian Arts Centre is of architectural significance as a major work by noted Australian architect, Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to 1980s. Grounds significance as an architect was confirmed when he was awarded the RAIA Gold Medal in 1968 and was knighted the same year.

The Arts Centre is of architectural and aesthetic significance for the high standards of design and detail evident in the distinctive interiors of the performance and ancillary spaces, designed by John Truscott.

The Victorian Arts Centre is of historical significance as one of the largest public works projects in Victoria's history. This ambitious project, undertaken over a period of almost twenty five years,

encompassed complex planning, design, documentation and construction phases. It has associations with prominent individuals in Victoria's cultural history including George Fairfax and John Truscott.

The Arts Centre is of historical significance as a major cultural institution and as the primary focus for the arts in Victoria. Once constructed, the complex, with its distinctive spire, provided Melbourne with an important visual image.

The Arts Centre is of social significance for the unusual level of public interest and support it afforded. A large number of Victorians were involved with the planning and financing of the complex and a number of major and minor corporate and individual sponsors were involved.

Draft C305 Amendment Documentation
Version to be presented to Panel

Arts Centre, 100 St Kilda Road Southbank HO760



Statement of Significance (as listed in the Victorian Heritage Register H1500, last updated on June 9, 2005)

What is significant?

After the National Gallery of Victoria opened in 1968 as the first stage of the Victorian Arts Centre, attention turned to the completion of the remainder of the complex. This included a concert hall, theatres and spire, which had all been conceived by Roy Grounds in his original master plan in 1960, as one building, under a spire, and linked to the gallery via a covered porch. He died before seeing the final completion of this project which he began in 1959. The site selected for this complex, just south of the Yarra, was first proposed in 1943, proclaimed in 1957, and construction of the gallery component finally commenced in 1962. A competition was not held for the design of the Arts Centre and in 1959 Grounds, Romberg and Boyd were appointed architects. In awarding this commission, emphasis was placed on Grounds thirty years of experience and he subsequently became responsible for the job. He then devoted much of his time, from the 1960s to the 1980s, to this building complex.

The rectangular gallery building was constructed to the south of the selected site in St Kilda Road, a triangular art school constructed to the west in 1970, and the area to the north, known as the North End, was allocated to the theatre and concert facilities, located under a circular spire. Nine years after producing the master plan, and with the gallery complete, Grounds turned his attention to the design of the theatre and concert facilities. Initial plans had been for a new gallery building and a multi- purpose auditorium, however plans for the auditoria components grew, and the State government was persuaded to annex land all the way to the Yarra. The design for the State Theatre was altered to accommodate 2000 patrons and concerns over the implications of structural works associated with underground proposals, particularly after the collapse of the West Gate Bridge in

1970, forced Grounds to look at alternatives. The Theatres Building was modified and extended above St Kilda Road level as an undistinguished bush-hammered concrete building, and the spire, lifted to house the fly tower, became an enormous latticed space frame. The Concert Hall, also originally intended to be underground, became a massive, sandstone coloured precast panelled, cylinder. As a result, Ground's initial concept for the complex was greatly compromised. Responsibility for the project lay with the Building Committee, established in 1956, and comprising a number of representative members from the community, local councils, regional Victoria, the Victorian Government and the National Gallery of Victoria. These included Kenneth Myer, who was chairman from 1965 to 1989, Professor Joseph Burke and later Professor Margaret Manion from the Fine Arts Department at Melbourne University, Councillor Michael Winneke and Sir Ian Potter. For twenty five years this committee were a consistent force in the completion of the complex. It became the Victorian Arts Centre Trust in 1980, with actor and film director, George Fairfax, as its first General Manager, a position he held until 1989. Originally appointed as a technical officer, and Chief Executive Officer in 1972, Fairfax played an influential role in the development of the Arts Centre. Work began on the theatre site in 1973, with excavation work not completed until 1977-8, two years later than expected. Work on the more stable concert hall site began in 1976. As work began on the substructures, fully developed sketch plans of the buildings and their interiors were completed. Academy Award-winning expatriate set designer, John Truscott, was employed to decorate the interiors and his theatrical connections added another dimension to the project. His work on the interiors was constrained only by a requirement to leave elements already constructed, such as Ground's faceted cave Concert Hall interior, to which he applied jewelled finishes, and his steel mesh draped ceiling in the State Theatre, to which he added perforated brass balls. The lushness of Truscott's interiors, contrasted with the sombre character of Ground's exterior. The Concert Hall opened in November 1982, while substantial work remained to be done on the Theatres site. The rest of the Arts Centre was opened progressively in 1984, with the Theatres building officially opened in October that year. This signified the completion of one of the largest public works projects in Victorian history, which had been undertaken over a period of almost twenty five years.

How is it significant?

The Victorian Arts Centre is of architectural, aesthetic, historical and social significance to the State of Victoria.

Why is it significant?

The Victorian Arts Centre is of architectural significance as a major work by noted Australian architect, Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to 1980s. Grounds significance as an architect was confirmed when he was awarded the RAIA Gold Medal in 1968 and was knighted the same year.

The Arts Centre is of architectural and aesthetic significance for the high standards of design and detail evident in the distinctive interiors of the performance and ancillary spaces, designed by John Truscott.

The Victorian Arts Centre is of historical significance as one of the largest public works projects in Victoria's history. This ambitious project, undertaken over a period of almost twenty five years,

encompassed complex planning, design, documentation and construction phases. It has associations with prominent individuals in Victoria's cultural history including George Fairfax and John Truscott.

The Arts Centre is of historical significance as a major cultural institution and as the primary focus for the arts in Victoria. Once constructed, the complex, with its distinctive spire, provided Melbourne with an important visual image.

The Arts Centre is of social significance for the unusual level of public interest and support it afforded. A large number of Victorians were involved with the planning and financing of the complex and a number of major and minor corporate and individual sponsors were involved.

Draft C305 Amendment Documentation
Version to be presented to Panel

National Gallery of Victoria, 180 St Kilda Road, Southbank



Statement of Significance (as listed in the Victorian Heritage Register H1499, last updated on February 22, 2000)

What is significant?

The National Gallery of Victoria was opened in 1968 as the first stage of the Victorian Arts Centre. Designed by noted Melbourne architect Roy Grounds, this building created great controversy both before and after construction, and caused the split in 1962 of the important and influential partnership Grounds had with Robin Boyd and Frederick Romberg.

The National Gallery was originally established in the Public Library in Swanston Street in 1861. Calls for a new and separate gallery building began after the generous Felton Bequest in 1905 enabled the acquisition of a large collection of art, however this was not fulfilled for another sixty years. In 1943 the State Government proposed that a new art gallery be constructed on crown land just south of the Yarra River on a site known as Wirth's Park, occupied at the time by a number of entertainment facilities. Proclamation of the site was delayed until 1957, after Henry Bolte was elected Premier, and construction on the site finally commenced in 1962. A competition was not held for the design and in 1959 Grounds, Romberg and Boyd were appointed architects. In awarding this commission, emphasis was placed on Grounds thirty years of experience and he subsequently became responsible for the job. He then devoted much of his time, from the 1960s to the 1980s, to this building complex. The master plan produced by Grounds, placed the Gallery at the southern end of the St Kilda Road site, with the northern end reserved for the future construction of a theatre and concert hall complex.

The Director of the Gallery at the time, Eric Westbrook, produced a brief outlining the aims of a new Gallery building and, together with Grounds, undertook a three month tour of Europe and America

to view international gallery designs. Grounds had already gained a reputation in Victoria for his highly innovative work, playing a key role in the early 1930s in bringing the Modern Movement to Australia. His fascination with geometry was evident in his work from the early 1950s and can be clearly seen in his gallery design.

The large palazzo-like gallery building is rectangular in form with three internal courtyards providing light and external views to surrounding galleries. The bluestone clad, reinforced concrete building is relieved only by a large entrance archway and a bronze Victorian coat of arms by Norma Redpath on the front facade. The oriental influenced floating roof, with upturned eaves, is separated from the walls by a continuous band of high clerestoreyclerestory windows, and a moat surrounds the entire building. The water theme is continued at the entry where a flow of water runs down a glass screen, now known as the water wall. The brief required the inclusion of a reception hall for State functions and this is four storeys in height and features an abstract ceiling of multi-coloured glass by the artist Leonard French. Two principal double height floors, at ground and second floor levels, contain the main gallery spaces, with intermediary floors containing many of the service areas. Contrasting internal finishes include bluestone, bush-hammered concrete and Victorian ash veneer panels, baffles and gapped lining boards.

Grant and Mary Featherston were commissioned to design the furniture and fittings for the gallery in 1966. They were required to address a wide range of issues, including security, atmospheric control and the housing of a variety of objects, and, in response to their brief, developed a system of butt jointed glass cases which provided an unencumbered view of the objects on display. These were supported on rectilinear frames of Victorian ash, consistent with the material used throughout the interior.

In response to the specific site, the original master plan included a triangular planned Art School to the west of the gallery and circular spire to the north, and in 1970 the former was opened. Associated auditoria and theatres were also planned for future development and these were completed in the early 1980s.

A major redevelopment of the National Gallery was opened in 2003. Designed by Italian architect Mario Bellini, in conjunction with Melbourne architects, Metier 3, it retained the basic design and inserted a new gallery. Many important features of the original Grounds design remain intact, including the exterior bluestone walls, Leonard French ceiling, water wall entry (although moved), and many of the original internal finishes.

How is it significant?

The National Gallery of Victoria is of architectural, historical and social significance to the State of Victoria.

Why is it significant?

The National Gallery of Victoria is of architectural significance as the most ambitious and most successful of the works from the post-Second World War period to 1960, in the development of a modern Australian architecture. This period of experimentation in structure and expression was influenced by the Modern Movement in Europe and America, and resulted in a specific Australian response.

The National Gallery of Victoria is of architectural significance as a major work by noted Australian architect, Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. The gallery represents the peak of his five decades of practice. It is his best known work and a building that provoked a mixed reaction from the architectural profession. Grounds' significance as an architect was confirmed when he was awarded the RAIA Gold Medal in 1968 and was knighted the same year.

The Gallery is of architectural significance as a highly detailed, integrated design. This is seen in the variety of internal finishes employed, the design of furniture and fittings, and in the integration of art work in the building, such as the ceiling by artist Leonard French and the coat of arms by Norma Redpath.

The Gallery is of historical significance as the first major public building to be constructed in Victoria in the fifty years following the First World War, and the first entirely new Art Gallery to be constructed in Australia after the Second World War. It set new standards for exhibition layout, art storage and conservation and represented a new era in the arts and public architecture. The site became the primary focus for the arts in Victoria and provided Melbourne with an important visual image.

The National Gallery is of social significance for the high level of public ownership and affection it attracts. This is particularly evident in the large amount of money raised by public appeal and the strong attachment felt with the visible images of the water wall and the Great Hall.

Draft C305 Amendment Document
Version to be presented to Panel

Victoria Police Barracks, later part Victorian College of The Arts, 234 St Kilda Road, Southbank



Statement of Significance (as listed in the Victorian Heritage Register –H1541, last updated on October 5, 1999)

What is significant?

The Former Victoria Police Depot, including the Stables, the Riding School, and Drill Hall (1912-13), Police Hospital and Dispensers Residence (1914) , Police Stores and Workshop, (c.1916-20), Police Barracks (1925) and Rough Riders Residence (1929) , was constructed between 1912 and 1929 as the headquarters for police training and mounted police operations in Victoria. The building resulted from the Federal Government's decision to establish the Victoria Barracks as the headquarters for the newly formed Commonwealth Department of Defence in 1906. As the Victoria Police had occupied a significant proportion of the Barracks since 1881, provisions were made by the Government to relocate the Police to the nearby St Kilda Road site. The St. Kilda Road site of the former Barracks has important associations with the history of Melbourne as the location of Canvas Town in 1852-54 and the Immigrants Home from 1856-1914. The Victorian College of the Arts began occupying the police buildings on the site from 1973. They subsequently erected substantial buildings and now occupy all the site except the Police Stables which remain in their original use by the Police as the Operational Headquarters for Mounted Police in Victoria. The whole of the land is significant as the curtilage of the island site of the Victoria Police Depot notwithstanding the buildings which have been erected or modified by the Victoria College of the Arts.

How is it significant?

The former Victoria Police Depot is architecturally and historically important to the state of Victoria.

Why is it significant?

The Former Victoria Police Depot is historically significant as a police training establishment of the early twentieth century and a police hospital. The Former Police Depot demonstrates the association of the site with the Victoria Police and in particular the Mounted Police Branch since 1912. The St Kilda Road site of the former Depot has important associations with the history of Melbourne as the location of Canvas Town in 1852-54 and the Immigrants Home from 1856-1914.

The Police Barracks within the Police Depot (now the Administration Building for the Victorian College of the Arts) is historically significant for its association to the police strike of November 1923 and subsequent Royal Commission in 1924, which found that many police barracks and stations provided poor living conditions for officers. As a result, the old Immigrants Home buildings previously used by the Police recruits were demolished and construction of the new barracks was commenced. The new building set new standards for the accommodation of recruits with the provision of comfortable living conditions and recreational grounds and facilities.

The former Rough Riders' Residence within the Police Depot is historically significant as a representative example of a police residence, but also as one for a special use as it was erected to accommodate those involved with breaking in new horses acquired for police work.

The Police Depot is architecturally significant in providing an extremely rare and unique solution to the institution's requirements. The architectural form of the stables, riding school and drill hall demonstrates the reliance on the horse as a means of transport for police work at that time. The combination of stables, octagonal entrance hall, riding school and drill hall was regarded with pride at the time it was built. The Stables is one of the largest stable buildings to have been constructed and to still remain in metropolitan Melbourne. The original design for the Riding School and former Drill Hall was for one large open space divided in the centre by a mezzanine viewing platform. The Riding School is located in the wing extending east from the octagonal entrance hall.

The former Police Hospital is historically and architecturally significant as the first purpose-built Police Hospital to be constructed in Victoria and one of the few Police buildings to still remain in metropolitan Melbourne. Its design was based on the pavilion principle, which expressed the late nineteenth and early twentieth century attitudes to hospital design. The design was intended to provide ample sunlight and ventilation for the convalescing patients, and included a two-levelled veranda on the north and south elevations. The hospital building included a dispensary, reflecting the function carried out by the dispenser in medical practice at that time. The hospital also included a single-storey operating theatre attached to the western end of the building. The associated former dispenser's residence remains virtually intact. It is significant in medical history as it demonstrates the role of the dispenser in the early 20th century medicine, in providing 24-hour medical assistance to the police hospital. The Rough Riders' residence is historically significant in the history of mounted police in Victoria, as it is contemporaneous with the continuing training of police horses on this site in the period after the introduction of motor transport to police work. In the 20th century the emphasis was changed from general transport use in city and rural areas. Horses had to be trained for ceremonial work and the control of hostile crowds, a use that continues to be necessary today. The police stores and workshop buildings as remaining elements of the entire complex help link the buildings and contribute to an understanding of the historical use and appearance of the site.

The former Police Barracks is architecturally significant as a notable example of the Georgian Revival style that developed in Australia during the early-20th century. The building is a rare example of the combination of this building type with the Georgian Revival style, as it was an aesthetic usually reserved for private residences or commercial buildings such as banks and offices. The design of the former Police Barracks is a major example of the work of the architect E. Evan Smith. As Chief

Architect of the Public Works Department from 1922-1929, Smith was responsible for many buildings, none of which were as controversial or publicly discussed as this. Smith's signature style of Georgian Revival also forms an important part of Australia's architectural history as it was the first time that an earlier style practised in this country was revived.

Draft C305 Amendment Documentation
Version to be presented to Panel

Victoria Police Mounted Branch stables, part Victoria Police Depot complex, 234 St Kilda Road (13 Dodds Street), Southbank



Statement of Significance (as listed in the Victorian Heritage Register –H1541, last updated on October 5, 1999)

What is significant?

The Former Victoria Police Depot, including the Stables, the Riding School, and Drill Hall (1912-13), Police Hospital and Dispensers Residence (1914) , Police Stores and Workshop, (c.1916-20), Police Barracks (1925) and Rough Riders Residence (1929) , was constructed between 1912 and 1929 as the headquarters for police training and mounted police operations in Victoria. The building resulted from the Federal Government's decision to establish the Victoria Barracks as the headquarters for the newly formed Commonwealth Department of Defence in 1906. As the Victoria Police had occupied a significant proportion of the Barracks since 1881, provisions were made by the Government to relocate the Police to the nearby St Kilda Road site. The St. Kilda Road site of the former Barracks has important associations with the history of Melbourne as the location of Canvas Town in 1852-54 and the Immigrants Home from 1856-1914. The Victorian College of the Arts began occupying the police buildings on the site from 1973. They subsequently erected substantial buildings and now occupy all the site except the Police Stables which remain in their original use by the Police as the Operational Headquarters for Mounted Police in Victoria. The whole of the land is significant as the curtilage of the island site of the Victoria Police Depot notwithstanding the buildings which have been erected or modified by the Victoria College of the Arts.

How is it significant?

The former Victoria Police Depot is architecturally and historically important to the state of Victoria.

Why is it significant?

The Former Victoria Police Depot is historically significant as a police training establishment of the early twentieth century and a police hospital. The Former Police Depot demonstrates the association of the site with the Victoria Police and in particular the Mounted Police Branch since 1912. The St.

Kilda Road site of the former Depot has important associations with the history of Melbourne as the location of Canvas Town in 1852-54 and the Immigrants Home from 1856-1914.

The Police Barracks within the Police Depot (now the Administration Building for the Victorian College of the Arts) is historically significant for its association to the police strike of November 1923 and subsequent Royal Commission in 1924, which found that many police barracks and stations provided poor living conditions for officers. As a result, the old Immigrants Home buildings previously used by the Police recruits were demolished and construction of the new barracks was commenced. The new building set new standards for the accommodation of recruits with the provision of comfortable living conditions and recreational grounds and facilities.

The former Rough Riders' Residence within the Police Depot is historically significant as a representative example of a police residence, but also as one for a special use as it was erected to accommodate those involved with breaking in new horses acquired for police work.

The Police Depot is architecturally significant in providing an extremely rare and unique solution to the institution's requirements. The architectural form of the stables, riding school and drill hall demonstrates the reliance on the horse as a means of transport for police work at that time. The combination of stables, octagonal entrance hall, riding school and drill hall was regarded with pride at the time it was built. The Stables is one of the largest stable buildings to have been constructed and to still remain in metropolitan Melbourne. The original design for the Riding School and former Drill Hall was for one large open space divided in the centre by a mezzanine viewing platform. The Riding School is located in the wing extending east from the octagonal entrance hall.

The former Police Hospital is historically and architecturally significant as the first purpose-built Police Hospital to be constructed in Victoria and one of the few Police buildings to still remain in metropolitan Melbourne. Its design was based on the pavilion principle, which expressed the late nineteenth and early twentieth century attitudes to hospital design. The design was intended to provide ample sunlight and ventilation for the convalescing patients, and included a two-levelled veranda on the north and south elevations. The hospital building included a dispensary, reflecting the function carried out by the dispenser in medical practice at that time. The hospital also included a single-storey operating theatre attached to the western end of the building. The associated former dispenser's residence remains virtually intact. It is significant in medical history as it demonstrates the role of the dispenser in the early-20th century medicine in providing 24-hour medical assistance to the police hospital. The Rough Riders' residence is historically significant in the history of mounted police in Victoria, as it is contemporaneous with the continual training of police horses on this site in the period after the introduction of motor transport to police work. In the 20th century the emphasis was changed from general transport use in city and rural areas. Horses had to be trained for ceremonial work and the control of hostile crowds, a use that continues to be necessary today. The police stores and workshop buildings as remaining elements of the entire complex help link the buildings and contribute to an understanding of the historical use and appearance of the site.

The former Police Barracks is architecturally significant as a notable example of the Georgian Revival style that developed in Australia during the early-20th century. The building is a rare example of the combination of this building type with the Georgian Revival style, as it was an aesthetic usually reserved for private residences or commercial buildings such as banks and offices. The design of the

former Police Barracks is a major example of the work of the architect E. Evan Smith. As Chief Architect of the Public Works Department from 1922-1929, Smith was responsible for many buildings, none of which were as controversial or publicly discussed as this. Smith's signature style of Georgian Revival also forms an important part of Australia's architectural history, as it was the first time that an earlier style practised in this country was revived.

Draft C305 Amendment Documentation
Version to be presented to Panel

Police Hospital, part Victorian Mounted Police Depot complex, 234 St Kilda Road, Southbank



Statement of Significance (as listed in the Victorian Heritage Register— H1541, last updated on October 5, 1999)

What is significant?

The Former Victoria Police Depot, including the Stables, the Riding School, and Drill Hall (1912-13), Police Hospital and Dispensers Residence (1914) , Police Stores and Workshop, (c.1916-20), Police Barracks (1925) and Rough Riders Residence (1929) , was constructed between 1912 and 1929 as the headquarters for police training and mounted police operations in Victoria. The building resulted from the Federal Government's decision to establish the Victoria Barracks as the headquarters for the newly formed Commonwealth Department of Defence in 1906. As the Victoria Police had occupied a significant proportion of the Barracks since 1881, provisions were made by the Government to relocate the Police to the nearby St Kilda Road site. The St. Kilda Road site of the former Barracks has important associations with the history of Melbourne as the location of Canvas Town in 1852-54 and the Immigrants Home from 1856-1914. The Victorian College of the Arts began occupying the police buildings on the site from 1973. They subsequently erected substantial buildings and now occupy all the site except the Police Stables which remain in their original use by the Police as the Operational Headquarters for Mounted Police in Victoria. The whole of the land is significant as the curtilage of the island site of the Victoria Police Depot notwithstanding the buildings which have been erected or modified by the Victoria College of the Arts.

How is it significant?

The former Victoria Police Depot is architecturally and historically important to the state of Victoria.

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Architect of the Public Works Department from 1922-1929, Smith was responsible for many buildings, none of which were as controversial or publicly discussed as this. Smith's signature style of Georgian Revival also forms an important part of Australia's the first time that an earlier style practised in this country was revived.

Draft C305 Amendment Documentation
Version to be presented to Panel



Statement of Significance

What is Significant?

The former Postmaster Generals Department (PMG) workshops, garage & stores, comprising mostly 1930-40s one and two storey red brick buildings at 45-99 Sturt Street South Melbourne, bounded by Sturt Street, Dodds Street, Grant Street and the modern Recital Centre to the north.

Contributory elements include fabric from the 1930s-1940s:

- one and two storey form;
- modern classical and Moderne styling marking the staged construction in the lead-up to World War Two;
- parapeted wings and expressed eaves marking the two styles;
- red brick walls with some patterned brickwork;
- cemented panels with streamlining and stylised classical motifs;
- multi-pane metal framed glazing and joinery some as original and others as empathetic to the original;
- regular trabeation in the form of brick piers and spandrels, and fenestration;
- steel framing and timber flooring;
- pitched and sawtooth roofing; and
- proximity to and visual relationship with the former Victoria Police complex and other

government sites, marking a public building precinct.

How is it Significant?

The former PMG postal workshops are significant historically and aesthetically to South Melbourne and the City of Melbourne.

Why is it Significant?

The former PMG postal workshops garage & stores are historically significant as representative of the growth of telecommunications in the lead-up to World War Two and a massive Commonwealth Government building program from the first decade after Federation to create unified communication services across the country. Prior to 1901, postal and telephone services were the responsibility of separate colonial governments but under the Federation of the colonies, the role reverted to the Commonwealth and became a major factor in the unification of the states.

The buildings are of aesthetic significance as well-preserved examples of the application of both the modern classical styles and Moderne style to utilitarian building under the important Commonwealth architects, J S Murdoch and H J Mackennal, respectively, also as complimentary to the similarly styled Victorian Police Mounted Branch.

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* ('The Burra Charter') 2013, using the HERCON criteria.

Draft C305 Amendment Documentation
Version to be presented to Panel

Castlemaine Brewery Malthouse, 113 Sturt Street, Southbank



Statement of Significance

What is significant?

Built for the important Castlemaine Brewery Company in 1892, this malt house was erected to the design of architect, Richard Buckley Whitaker. At that time the Castlemaine Brewing Company was described as one of the most extensive, most prosperous breweries, existing in Australia.

Successful maltster firms such as Barrett Brothers (barley store), then Barrett Bros & Burston & Co. Propriety Limited, had a long tenure of the building before it was given by Carlton and United Breweries to the then independent Playbox theatre company State Government in 1986 and opened as the new home of the Playbox theatre in 1989 on 23 February 1990, initially known as the Playbox at Malthouse, then just the Malthouse in 2003.

Contributory elements include:

- two and three -storey malt house bi-chrome brick malt house, with bays facing Sturt and Dodds streets, linked by a long central wing;
- walls of red brick with contrasting brickwork used for pilasters and horizontal banding at first and second floor levels; window openings at ground level facing onto Sturt Street;
- blind arcading on the exterior of the main wings (modified to create window openings to the upper floor level) with small arched;
- steeply pitched hip roof Sturt Street wing, clad with corrugated iron, has distinctive ventilation monitors for the former hop storage area in the roof (recreated);

- trabeated side walls with piers and spandrels, infilled with brick;
- segmentally arched openings to the side walls, typically fitted with double-hung sash windows or vertically boarded loading doors; and
- internal elements of cast-iron columns, timber trusses and upper floors.
- Remnant machinery, fittings and plant

The façade onto Dodds Street originally had a similar high hipped roof to that existing at Sturt Street, with three large vents extending out from the ridge but this has been removed and a single-storey brick bay added (engineering shop). Brickwork patching has been poorly matched and steel plates with tension rods added to some walls.

The adjoining recent development has provided contemporary counter-point of the malt house in a visually related manner while adding to what is now significant collection of structures and artefacts.

How is it significant?

The Castlemaine Brewery Company malt house is significant socially, historically and aesthetically to Southbank, South Melbourne and the City of Melbourne.

Why is it significant?

The Castlemaine Brewery Company malt house is significant.

Socially and historically as a rare, large and well-preserved part of one of South Melbourne's largest industries, the buildings being integral to the significance in their reflection of the scale and nature of operation of the nationally prominent Castlemaine Brewery and later the home of important live theatre productions since the 1980s as a symbol of expansion of the arts into repurposed significant structures, accompany the rising interest in heritage places and experimental theatre in that period.

The establishment of the theatres complex in what was still an industrial area was a bold move which helped instigate the development of the Southbank Boulevard / Sturt Street area as an 'Arts Precinct'.

Aesthetically, as a picturesque and visually distinctive building form that is evocative of its specialised use and linked in this way to the significant Castlemaine Brewery Tower in Queensbridge Street.

Commonwealth Artificial Limb Factory, 242-246 Sturt Street Southbank



Statement of Significance

What is significant?

The Commonwealth Artificial Limb Factory at 242-246 Sturt Street Southbank

Contributory elements include:

- parapeted two-storey form, with pitched roof behind;
- articulated brick facades
- steel framed windows

How is it significant?

The Commonwealth Artificial Limb Factory is significant historically and socially to Southbank and the City of Melbourne.

Why is it significant?

The Commonwealth Artificial Limb Factory is of social and historical significance for its role in providing essential services to returned servicemen from World War II. As an adjunct to the rehabilitation services of the Department of Defence, (as also expressed in the nearby Repatriation Clinic) it also reflects the important and extensive services provided in the South Melbourne area following World War I and expanded following World War II. These confirmed the area around the Shrine and Victoria Barracks as the public centre for defence activities in Melbourne.