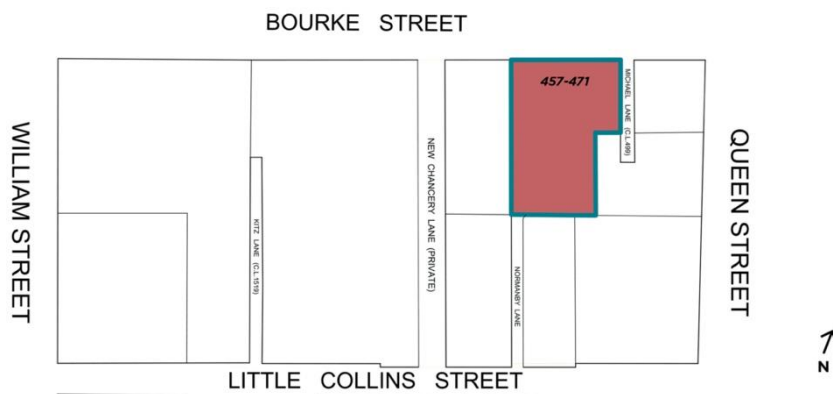


SITE NAME	Former Dalgety House
STREET ADDRESS	457-471 Bourke Street, Melbourne
PROPERTY ID	101152



SURVEY DATE: October 2019

SURVEY BY: GJM Heritage

HERITAGE INVENTORY	No	EXISTING HERITAGE OVERLAY	No
PLACE TYPE	Individual Heritage Place	PROPOSED CATEGORY	Significant
DESIGNER / ARCHITECT / ARTIST:	Peddle Thorp & Walker in association with Meldrum & Partners	FORMER GRADE	Ungraded
DEVELOPMENT PERIOD:	Postwar Period (1945-1975)	BUILDER:	Costain (Aust.) Pty Ltd
		DATE OF CREATION / MAJOR CONSTRUCTION:	1966-1968

THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation focused on the postwar history of the site and did not address associations with Aboriginal people or organisations	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
POSTWAR THEMES	DOMINANT SUB-THEMES
1 Shaping the urban landscape	1.8 Expressing an architectural style 1.9 Beyond the curtain wall
3 Building a commercial city	3.2 Buiness and finance

LAND USE

THEMATIC MAPPING AND LAND USE	
1890s	Retail, Merchant, Office
1920s	Retail/Workshop, Office, Caretaker
1960s	Workshop, Office, Merchant

RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

Extent of overlay: To extent of property boundary

SUMMARY

The Former Dalgety House was designed by Sydney-based architects Peddle Thorp & Walker, with Meldrum & Partners as local supervising architects, and was constructed in 1966-68. Dalgety & New Zealand Loan Limited were the principal occupants of the building following its construction.

CONTEXTUAL HISTORY

The period from 1945 to 1975 was one of radical transformation for Melbourne; from the low-rise city that still reflected its colonial origins to a bustling international centre of commerce and culture. The surviving buildings from this period are evidence of the evolving economic and social conditions in Melbourne at the time and demonstrate the city's transition from its nineteenth century manufacturing origins to its current banking, office and service industry focus. These buildings reflect the increasing commercial and cultural role of Melbourne in the international context of globalisation and postwar optimism as well as a radically altered economic environment which saw an influx of foreign capital and ideas. Collectively, these buildings represent a transformative period in the life of the city; a period that is categorised by significant change, growth and evolution across all aspects of life – social, political, economic and cultural.

Expressing an architectural style in the postwar period

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as 'essentially a continuous, non-bearing skin on the face of a building' and is one of the 'leitmotifs of modernism, both in Australia and overseas' (Lewis 2012:185). The curtain walled 'glass box' aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

Beyond the curtain wall

The dominant glass box design of the late 1950s was challenged in the 1960s as the shortcomings of the fully glazed curtain wall became apparent – in particular its poor thermal performance – and new technologies became available. Advances in concrete technology, including the development of precast concrete, impacted greatly on both the appearance and structure of the commercial tower form from the 1960s onwards.

By the mid-1960s, architects were experimenting with a range of solid cladding materials for tower buildings including precast concrete, stone, reconstituted stone, tile and brick, as well as various metals for cladding, screening and detailing. A number of buildings continued to adopt true curtain wall construction; however, a different aesthetic was created by the use of solid external cladding in place of the typically glazed spandrels of the 1950s. This aesthetic is evident in a number of existing buildings in the city centre including the Guardian Building at 454-456 Collins Street (1960-61), with its stone-faced precast concrete panelled facades.

Concrete advances saw an increase in the use of reinforced column and slab construction in 1960s multi-storey building design, however concrete-encased steelwork also continued to be used. Some buildings incorporated structural elements in their main facades (for example load-bearing precast concrete panels or structural mullions) so were therefore not of true curtain wall construction. The structural nature of these facades was not necessarily apparent to the observer and the buildings continued to display the well-established repetitive characteristics of the true curtain wall façade, such as at Australia-Netherlands House, 468-478 Collins Street, designed by Peddle Thorp & Walker in association with Meldrum & Partners (c1968-70).

A broad range of design approaches became apparent in multi-storey commercial buildings of the 1960s and early 1970s. The horizontality of curtain walling was often balanced by the addition of vertical elements such as façade columns, strips or fins, which introduced textural patterns and visual strength to the facades of a number of buildings. Other multi-storey towers clearly expressed their structure externally with grid-like facades which clearly reflected the internal trabeated structural system. Sun screening provided additional patterning to facades, either as a repetitive decorative motif across the façade, as an expression of the window frames (such as at Royal Mail House, 253-267 Bourke Street designed by D Graeme Lumsden, 1961-63), in the form of balconies (as at the Melbourne Office of the Commercial Banking Company of Sydney building, 251-257 Collins Street, 1971-73), or occasionally as an entire screen attached to the exterior face of the building.

Buildings also varied with towers set within plazas or on dominant podiums. The State Savings Bank of Victoria at 45-63 Swanston Street, designed by Buchan Laird & Buchan (c1974), is one example of a building constructed with a dominant podium. Buildings were sometimes set back from the street line behind public plazas – a strategy adopted to gain council approval for additional building height and evident in the Bates Smart McCutcheon designed Commonwealth Banking Corporation Building at 359-373 Collins Street (c1972-1975) – while others were built within larger plaza spaces, such as the AMP Tower & St James Building Complex (1965-69), designed by US-based firm Skidmore Owings & Merrill (SOM).

Business and finance in the postwar period

The postwar period was one of fluctuating fortunes in the business and finance sectors. In the main however, economic confidence and financial deregulation came together to create a period of growth that would radically change the appearance of central Melbourne.

Speculative investment in Melbourne increased after the Commonwealth government lifted restrictions on share dealings in 1947, which resulted in a dramatic increase in new company registrations (Marsden 2000:44-45). Subsequently, during the 1950s, a number of national and international companies sought to assert a physical presence in the country, constructing corporate buildings in the city centre. In Melbourne, up to the mid-1960s, investment was predominantly driven by British and American companies, government bodies, large Australian corporations such as AMP and BHP, and property developers, including Lend Lease (formerly Civil and Civic) and L J Hooker Ltd. Later in the 1960s, it was also driven by private developers such as Grollo and Lustig & Moar (Marsden 2000:46-47).

The construction of large bank buildings was also prolific during the postwar period with the passing of the Banking Act 1947, which led to an increase in the number of bank branches established in Victoria. One of the most significant changes in banking in Australia at this time was the creation of the new Reserve Bank of Australia in 1959, which replaced the central bank known as the Commonwealth Bank of Australia (Heritage Alliance 2008:17). Bank buildings constructed in the central city during this period included the State Savings Bank of Victoria at 233-243 Queen Street (1967-68), the Bank of Adelaide Building at 265-269 Collins Street (1959-60) and the Commercial Banking Company of Sydney Building at 251-257 Collins Street (1971-73).

The period between 1961 and 1963 was one of business recession, while the years between 1967 and 1969 was a time of growth due to two mineral booms. From 1967 to 1971 the construction of new office space in the city centre more than doubled that of the previous five years (City of Melbourne Strategy Plan 1974 in Clinch 2012:66-67). The property boom ended during the economic crash of the early 1970s and the 1974 oil crisis when many British institutions that had founded the commercial property industry left Australia. Government bodies and banks subsequently took over much of the building construction in the city centre (Marsden 2000:48).

SITE HISTORY

The Former Dalgety House was designed by Sydney-based architects Peddle Thorp & Walker, with Meldrum & Partners as local supervising architects, and constructed in 1966-68 (Figure 1 - Figure 4). The builders were Costain (Aust.) Pty Ltd (*Age*, 5 Jun 1968:24; 10 Jul 1968:26).

A permit application for the multi-storey office building was received by City of Melbourne in October 1966 (with an estimated project cost of \$4,250,000) (BAI). The *Age* reported on the building in the 'financial heart of Melbourne', that was nearing completion in June 1968, describing the 18-storey building with a basement, carpark for 35 cars, and a Bourke Street entrance comprising a terrazzo plaza, colonnade, steps and a ramp (*Age*, 5 Jun 1968:24; 19 Jun 1968:15). Another contemporary newspaper article reported that a feature of the building was that the air conditioning ducts for the main system were installed around the perimeter of the building, saving heights on each storey (*Age*, 10 Jul 1968:26).

The 1970 Sands & McDougall Directory listed the primary occupant of the building as Dalgety & New Zealand Loan Limited. Dalgety and Company Ltd had occupied a portion of the site from the 1880s, addressed to 471 Bourke Street in 1890. In 1900, the Sands & McDougall Directories described the company as merchants and importers, stock and station agents, and woolbrokers. By the mid-twentieth century, Dalgety and Company Ltd was a world-wide establishment and one of the biggest wool selling brokers in the world (*Victor Harbour Times*, 17 Jun 1960:3). The earlier building at the subject site occupied by Dalgety and Company Ltd, as well as the adjacent Optical House Chambers

(next to Michael Lane at 457-459 Bourke Street), were demolished to make way for the present building (S&Mc).

A series of photos dating to 1969 show the newly completed building (Figure 5 – Figure 7). Above the entrance was the name 'Dalgety House'. The ground floor lift lobby was designed with a stained glass panel designed by artist Leonard French (Figure 8), the abstract design representing the sun. French is primarily known for his design of the stained glass ceiling at the National Gallery of Victoria (1968) and series of windows at the National Library in Canberra (1967), displaying a planet theme.

Peddle Thorp & Walker, architects

James Peddle (1862-1930) arrived in Australia and practiced as an architect in Sydney from 1889. In 1902, Peddle employed an articled student (Samuel) George Thorp (1889-1967). Peddle left Thorp in charge of the Australian practice in 1911 and travelled to the United States where he established a practice in California. The partnership of Peddle & Thorp was formed in 1914. From 1920, Frederick H E Walker (1900-1950) served his articles at the firm before completing his studies, working in the United States and travelling. Walker re-joined the firm as partner in 1924, which established the firm Peddle, Thorp & Walker. Frank Thorp (1903-1968; George Thorp's younger brother) became the fourth partner in 1929. George Thorp travelled in 1953 and 1960 to review the latest overseas architectural developments and trends (Goad & Higham 2012:535-6).

From the 1950s, Peddle, Thorp & Walker asserted itself as a major Sydney postwar practice. The firm's design for AMP's Sydney headquarters on Phillip Street (1962) brought them international attention for designing the first skyscraper completed in Sydney (Goad & Higham 2012:535-6; Taylor 2001:58). The curved and glazed curtain wall tower broke the 150 foot (c45.75m) height limit and 'signalled a new era of skyscraper design and a race for height' (Goad & Higham 2012:536). The firm continued designing tall buildings in Sydney, including Sun Alliance House, Bridge Street (1964-65; demolished), Goldfields House, Pitt Street (1966), the Royal Exchange Building, Bridge Street (1967) and the ANZ Bank and Offices, Pitt Street (1972) (Goad & Higham 2012:535-6). In Melbourne, the firm designed Dalgety House on Bourke Street (1966-68) and Australia-Netherlands House on Collins Street (c1968-70), both in association with Melbourne-based architects Meldrum & Partners, as well as the multi-storey office building at 601 Bourke Street (1974).

By the 1980s the firm had grown substantially, with offices established interstate and in New Zealand, and by 2010, a number of offices were located throughout Asia. Since c2008, the firm has been called PTW Architects, with Peddle Thorp Architects continuing to operate in Melbourne, Brisbane and Auckland as separate offices and entities (Goad & Higham 2012:535-6).

Meldrum & Partners, architects

Percy H Meldrum (1887-1968) was born in Casterton, Victoria and studied architecture before being articled to A A Fritsch from 1907. He remained with Fritsch until 1913 before travelling to the United States and working in England. Meldrum returned to Australia in 1921 and joined A G Stephenson in practice as Stephenson & Meldrum from 1921 to 1937. Meldrum subsequently partnered with Arthur A Noad (1903-1973), forming Meldrum & Noad, before establishing Meldrum & Partners in 1959 (Willis 2012:450).

Meldrum & Noad are known to have designed the Coles and Garrard Building at 376-78 Bourke Street (1957) and the National Bank of Australasia Stock Exchange Branch at 85-91 Queen Street, Melbourne (1973).

Meldrum & Partners designed the multi-storey State Savings Bank building at 258-264 Little Bourke Street (1961) with Robert Cousland, and the State Electricity Commission building at 15 William Street (1965) (AIA). Meldrum & Partners acted as the local architects for Sydney-based firm Peddle Thorp & Walker, in the design and construction of Dalgety House on Bourke Street (1966-68) and Australia-Netherlands House on Collins Street (1968-70).

Meldrum partnered with Sydney-based architect Bill Burrows to form Meldrum Burrows, before Meldrum's son, Richard J Meldrum (1928-2004), joined the firm and Percy Meldrum retired in 1965. Meldrum Burrows gained prominence in the 1970s and '80s with large interstate and international projects (Willis 2012:450).

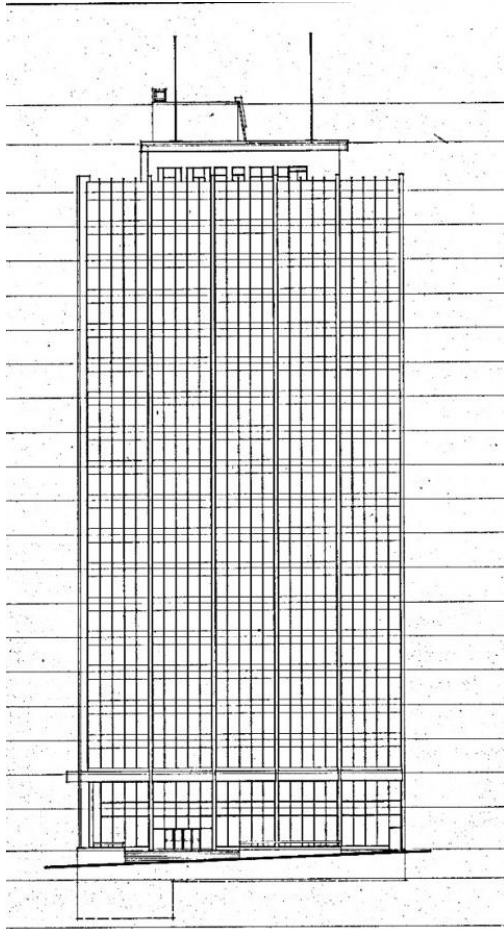


Figure 1. North (Bourke Street) elevation. Drawing by Peddle, Thorp & Walker, in association with Meldrum & Partners, dated August 1966 (BAP).

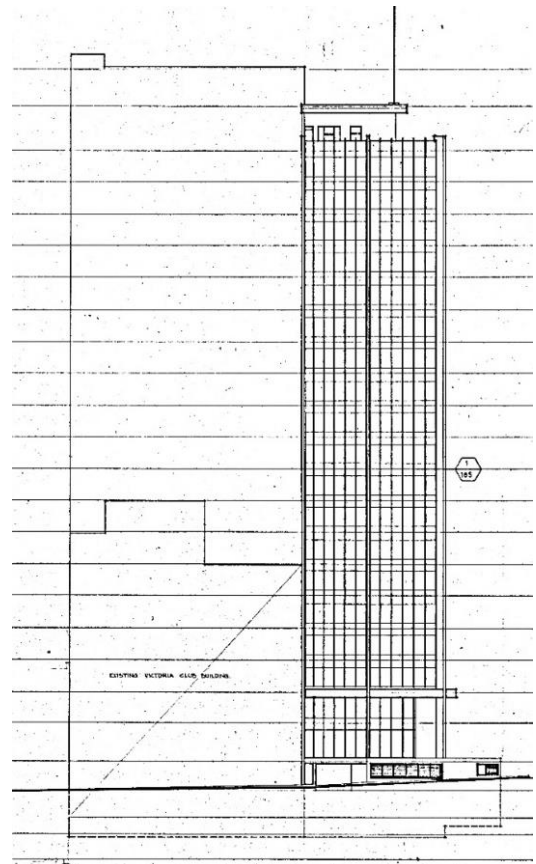


Figure 2. East (facing Queen Street) elevation. Drawings by Peddle, Thorp & Walker, in association with Meldrum & Partners, dated August 1966 (BAP).

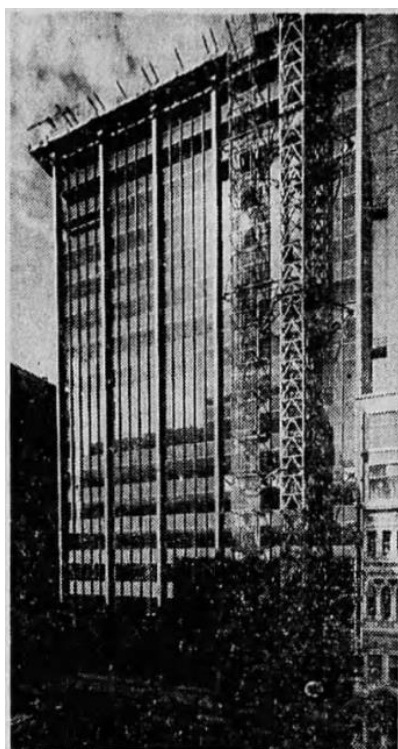


Figure 3. An image of the building nearing completion, published in *The Age* in June 1968 (*Age*, 5 Jun 1968:24).

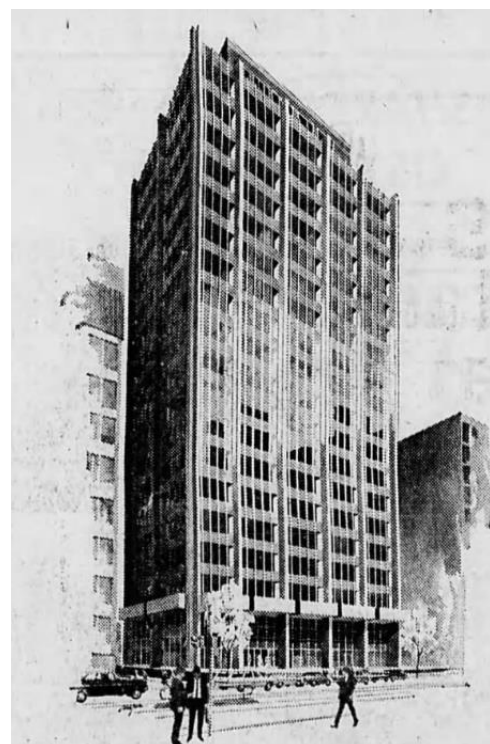


Figure 4. An illustration of the building, published in *The Age* in June 1968 (*Age*, 19 Jun 1968:15).



Figure 5. The newly completed building in 1969 (SLV, Wolfgang Sievers, photographer, Image H99.50/364).



Figure 6. Photo dating to 1969 (Wolfgang Sievers, photographer, Image H99.50/365).



Figure 7. The building in 1969 (SLV, Wolfgang Sievers, photographer, Image H99.50/368).

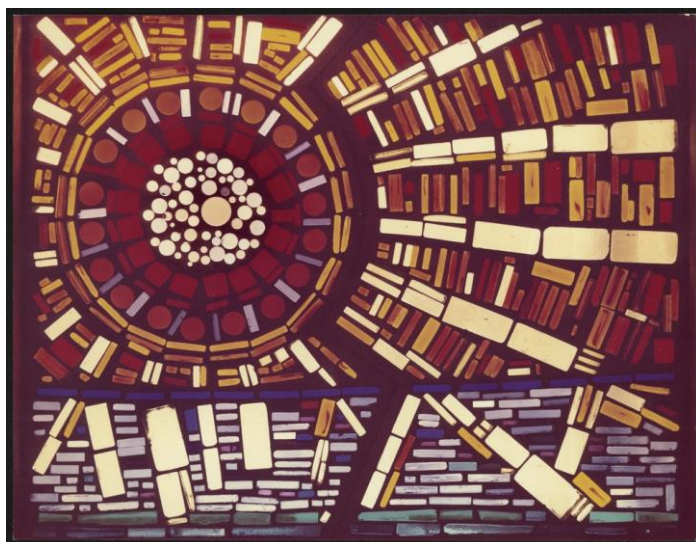


Figure 8. A 1969 photo of the stained glass panel in the ground floor lift lobby, designed by artist Leonard French (SLV, Wolfgang Sievers, photographer, Image H99.50/379).

SITE DESCRIPTION

The Former Dalgety House at 457-471 Bourke Street is an 18-storey commercial building located on the south side of Bourke Street between William and Queen streets. Constructed in 1966-68 to a design by Peddle Thorp & Walker, with Meldrum & Partners as local supervising architects, the multi-storey building is an example of the Post-War Modernist style.

The Former Dalgety House is a T-shaped building with broad frontage to Bourke Street which is set back approximately 6.5 metres behind a small raised plaza area. The building comprises a plant room at roof level and a basement carpark which is accessed from Bourke Street (via Michael Lane) at the eastern boundary of the site, and from the rear (via Little Collins Street and Normanby Lane) which leads to the rear of the building, at the western side.

The building is of reinforced concrete column and slab construction with articulated facades to the north and west which are grid-like in appearance. These facades are fully glazed with rows of rectangular aluminium-framed windows alternating with precast concrete spandrels, possibly clad with opaque brown glass.

These rows are set between thin protruding piers which ascend continuously from a street level arcade to the crown of the building and appear to be clad with vertically ribbed metal sheeting. Six piers divide the front façade into five bays, with matching piers at the corners of the building. The resulting dominant verticality is accentuated by continuous mullions which clearly divide the rows of windows and spandrels into vertical bays between piers, and the absence of a parapet line to provide termination to the vertical elements.

At street level the form of the raised entrance plaza has been retained, however modifications include reconfigured stairs and retaining walls and the addition of a glazed canopy. The form of the double-height building podium has also been retained, however columns and fascias have been reclad and shops inserted with fully glazed shopfronts. The continuous podium fascia has obscured the original individual fascia sections which spanned between the podium piers and continued the vertical emphasis of the design scheme.

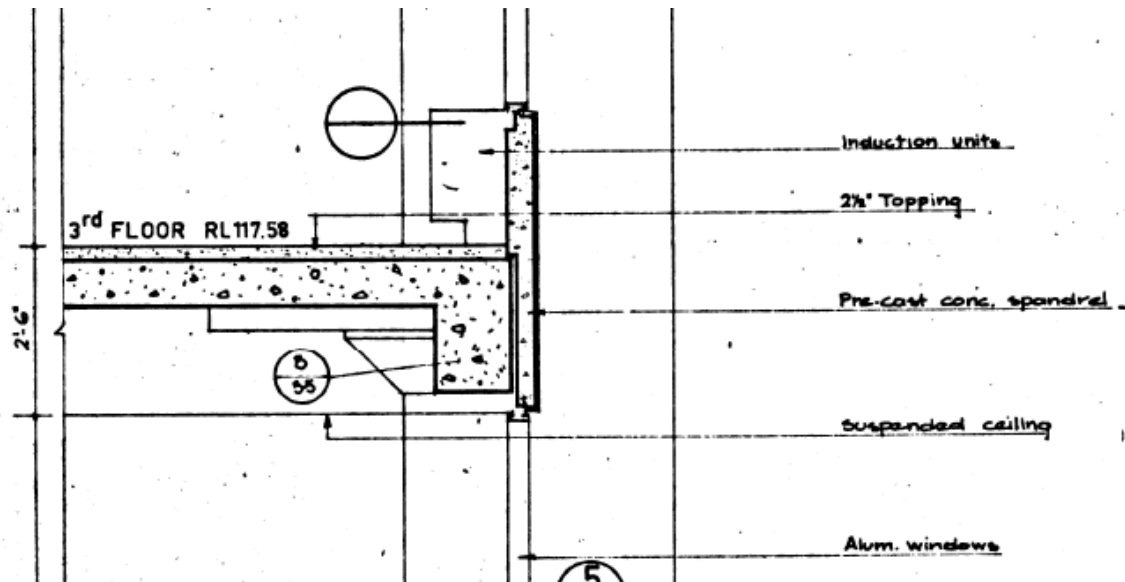


Figure 9. Drawing 38528-48, Building Application Plan, showing pre-cast concrete spandrel (BAP).

INTEGRITY

The Former Dalgety House, including the original form and the detailing of the exterior of the building above street level, remains highly intact to its original construction in 1966-68. Works to the building at street level have altered the original design of this frontage.

Overall, the building retains a high degree of architectural integrity to the Post-War Modernist style in fabric, form and detail. While the building has undergone alterations at street level, these do not diminish the ability to understand and appreciate the place as a fine example of a Post-War Modernist multi-storey commercial building.

COMPARATIVE ANALYSIS

The Former Dalgety House at 457-471 Bourke Street is a fine and representative example of the Post-War Modernist style and clearly demonstrates the typical characteristics of a 1960s to mid 1970s multi-storey commercial building design. The building's two grid-like curtain walls (front and west side) of dominant vertical mullions and piers, and rows of aluminium framed glazing and opaque brown glass spandrels, can be clearly observed from Bourke Street and Michael Lane. Despite the redesign of the street-level facade, the upper facades of the Former Dalgety House remain highly intact to their original design.

There are a number of buildings within the Hoddle Grid in the City of Melbourne which were constructed in the same period and display similar characteristics to the Former Dalgety House. These are detailed below.

State-significant places

A small number of 1960s to mid 1970s buildings in the Hoddle Grid within the City of Melbourne have been assessed as being of State-level significance and are included in the Victorian Heritage Register (VHR). These include:

- Total House, 170-90 Russell Street (Bogle & Banfield 1964-65; VHR H2329 & HO1095)
- Former Hoyts Cinema Centre, 134-44 Bourke Street (Peter Muller 1966-69)
- Victorian Government Offices, Treasury Reserve Precinct (Yuncken Freeman 1967-68 – outside the Hoddle Grid)
- Eagle House, 473 Bourke Street (Yuncken Freeman 1971-72; VHR H1807 & HO901)
- BHP House, 130-148 William Street (Yuncken Freeman 1969-72; VHR H1699 & HO767).

Locally-significant places

As only a piece-meal evaluation of postwar buildings within the Hoddle Grid in the City of Melbourne has previously occurred, few buildings from this period are currently included in the Heritage Overlay of the Melbourne Planning Scheme on a permanent basis. Those that are, are generally currently included within Heritage Precincts but are recommended for inclusion in the Heritage Overlay as Individual Heritage Places, as follows:

Precinct Heritage Overlay



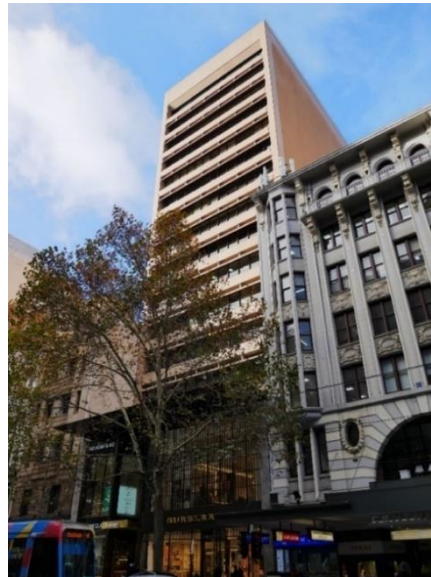
Former Reserve Bank of Australia, 56-64 Collins Street (Commonwealth Department of Works, 1964-66) included in HO504 Collins East Precinct as a Contributory place.



Former State Savings Bank of Victoria, 45-63 Swanston Street, (Buchan Laird & Buchan, 1974) included in HO505 Flinders Gate Precinct (Non-contributory).



Wales Corner, 221-231 Collins Street (Stephenson & Turner, 1964-66) included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Swanston Street) Collins East Precinct as a Contributory place.



Former Commercial Banking Company of Sydney Building, 251-257 Collins Street, (Bates Smart & McCutcheon, 19741-73 included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Flinders Lane) (Non-contributory).

One individual heritage place recently included in a site-specific Heritage Overlay on a permanent basis is the Scottish Amicable Building, 128-146 Queen Street (Yuncken Freeman, 1966) (HO1213):



Scottish Amicable Building, 128-146 Queen Street

Other examples

Despite the demolition of many 1960s and 1970s multi-storey commercial buildings in the City of Melbourne, a number of fine and highly representative examples of this building type that are not currently included in the Heritage Overlay on a permanent basis have been retained with sufficient integrity to demonstrate this class of place. These buildings clearly illustrate the advancement of construction techniques from the 1960s through to the mid 1970s and demonstrate the broad range of design approaches of the period. The podiums of the majority of these places have been modified at street level. Examples include:



Former RACV Club, 111-129 Queen Street (Bates Smart & McCutcheon, 1961) (Interim HO1068)



Former Australia Pacific House, 136-144 Exhibition Street (McIntyre McIntyre & Partners, 1975-78)



Royal Insurance Group Building, 430-442 Collins Street, (Yuncken Freeman, 1965) (Interim HO1010)



Office Building, 516-520 Collins Street (architect unknown, c1974)



Former Guardian Building, 454-456 Collins Street (Bates Smart & McCutcheon, 1960-61)



Former South British Insurance Company Ltd Building, 155-161 Queen Street (Bates Smart & McCutcheon, 1961-62)



Former State Savings Bank, 258-264 Little Bourke Street (Meldrum & Partners, 1961)



MLA Building, 308-336 Collins Street (Stephenson & Turner, 1963)



Royal Mail House, 255-267 Bourke Street (D Graeme Lumsden, 1963)



Former Sleigh Corner Building, 158-164 Queen Street (Bates Smart & McCutcheon, 1964)



The Former Houston Building, 184-192 Queen Street (E & G Kolle & Associates, 1965)



AMP Tower and St James Building Complex, 527-555 Bourke Street (Skidmore Owings & Merrill in association with Bates Smart & McCutcheon, 1965-69)



Office Building, 178-188 Collins Street (McIntyre McIntyre & Partners, 1972-73)



Former State Saving Bank of Victoria, 233-243 Queen Street (Godfrey & Spowers, Hughes Mewton and Lobb, 1967-68)



Former Legal & General House, 375-383 Collins Street (B Evans, Murphy, Berg & Hocking, 1967)



Former AMP Building, 344-350 Collins Street (Godfrey & Spowers, Hughes Mewton and Lobb, 1966-68)



Equitable House, 335-349 Little Collins Street (unknown architect, 1968)



Former Australia-Netherlands House, 468-478 Collins Street (Meldrum & Partners with Peddle Thorp Walker, 1968-70)



Former Methodist Church Centre, 130-134 Little Collins Street (Bates Smart & McCutcheon, 1966-67)



Cowan House, 457-469 Little Collins Street (E & G Kolle, 1969)



Lonsdale Exchange, 447-553 Lonsdale Street (Commonwealth Department of Works, 1969)



Former Dillingham Estates House, 114-128 William Street (Yuncken Freeman, 1976) (Interim HO1180)



Former Bryson Centre, 174-192 Exhibition Street (Perrot Lyon Timlock & Kesa, 1970-72)



Former Commonwealth Banking Corporation Building, 359-373 Collins Street (Bates Smart & McCutcheon, c1972-75)



Nubrick House, 269-275 William Street (Buchan Laird & Buchan, 1972)



Former Law Department Building, 221-231 Queen Street (Fischer Group, 1972)



Former National Bank of Australasia Stock Exchange Branch, 85-91 Queen Street (Meldrum & Partners, 1973)



Former MLC Building, 303-317 Collins Street (Demaine, Russell, Trundle, Armstrong & Orton, c1970-1973)



Office Building, 589-603 Bourke Street (Peddle Thorp de Preu, 1973-75)

Analysis

As a fine and highly intact representative example of Post-War Modernist commercial building, the Former Dalgety House at 457-471 Bourke Street clearly demonstrates an important phase in the architectural development of multi-storey office buildings within the Hoddle Grid in the City of Melbourne. Similar to the small number of 1960s to mid-1970s buildings presently included in the Heritage Overlay of the Melbourne Planning Scheme – and a number of other examples identified above – the Former Dalgety House clearly demonstrates this class of place.

ASSESSMENT AGAINST CRITERIA

✓	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
✓	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

OTHER

N/A

REFERENCES

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PREVIOUS STUDIES

**Central Activities District
Conservation Study 1985** D

**Central City Heritage
Review 1993** Ungraded

**Review of Heritage
Overlay Listings in the
CBD 2002** Ungraded

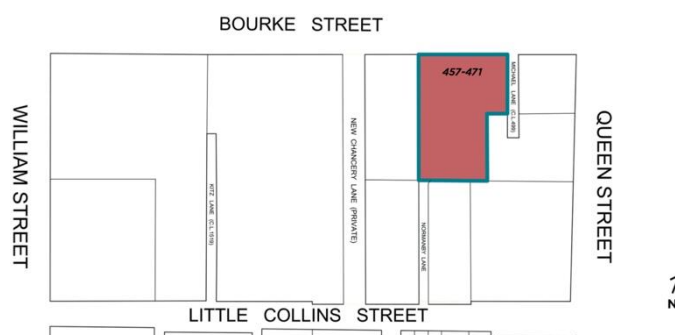
**Central City Heritage
Review 2011** Ungraded

STATEMENT OF SIGNIFICANCE

Heritage Place: Former Dalgety House



PS ref no: HOXXXX



What is significant?

The Former Dalgety House, 457-471 Bourke Street, a multi-storey office building constructed in 1966-68.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing
- The building's high level of integrity to its original design.

Later alterations made to the street level frontage are not significant.

How it is significant?

The Former Dalgety House at 457-471 Bourke Street is of historical and representative significance to the City of Melbourne.

Why it is significant?

Constructed in 1966-68 to a design by Peddle Thorp & Walker in association with Meldrum & Partners, the Former Dalgety House has a clear association with the postwar building boom which transformed central Melbourne into a modern high-rise city. The design of these commercial buildings from the late 1950s to the mid-1970s – many of which were architect designed – was driven by the commercial demands and the prestige afforded by a dominant city presence (Criterion A).

The Former Dalgety House is a fine and highly intact representative example of a Post-War Modernist commercial building. The building strongly reflects the style which was popular in the 1960s to the mid 1970s, particularly in central Melbourne. Constructed as an 18-storey building, the Former Dalgety House clearly demonstrates typical characteristics of a 1960s to mid 1970s structure, including two

adjacent grid-like curtain walls (front and west sides) of dominant vertical mullions and piers with rows of aluminium framed glazing and opaque brown glass spandrels, as well as the use of materials such as opaque glass and aluminium cladding and window frames. These demonstrate important aspects of the Post-War Modernist style (Criterion D).

Primary source

Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)