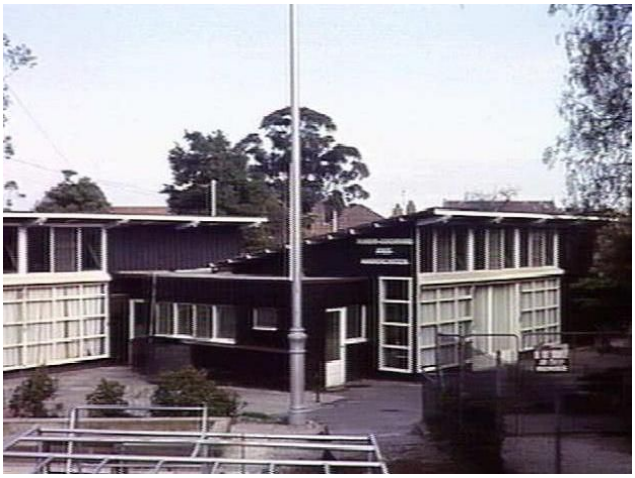
Identifier	Robert Cochrane Kindergarten		**002-001**
Other name	Robert Cochrane Free Kindergarten (former)		
Address	2a Minona Street AUBURN	**Group** **Category**	002 Community Facilities 010 Childcare Facility
LGA	City of Boroondara	**Style**	Post-War Melbourne Regional
Date/s	1948-1950 1982 (additions)	**Theme** **Sub-theme**	9.0 Building a community life 8.2 Educating people
Architect/s	Martin & Tribe [Horace J Tribe] Bates Smart McCutcheon Pty Ltd (1982)	**Builder/s** **Engineer/s** **Artist/s**	W A O'Donnell - -



Vintage photograph by Peter Wille (State Library of Victoria)

Kindergarten today, viewed from Minona Street frontage

The rear classroom, with service wing (toilets etc) at right

Classroom interior (photographed through window)

Existing Heritage Listings	**Proposed Heritage Listings**
AHC [-] NT [-] HO [-] Study [-]	VHR [Yes] AHC [Yes] HO [Yes]
Level of Significance Not previously assessed	**Level of Significance** STATE

History

The Robert Cochrane Kindergarten in Minona Street opened in 1950, forty years after the facility was first mooted by the eponymous Robert Cochrane – chairman of directors of Brooks Robinson Pty Ltd, philanthropist, champion of child welfare and (as noted in his obituary) "the Father of Congregationalism in Victoria". It was in 1911, only three years after the Free Kindergarten Union was established in Victoria, that Cochrane (1842-1935) proposed such a facility in Auburn, modelled on one recently opened at Burnley. After discussion with members of the local Augustine Congregational Church, a committee was formed and, on 27 April 1911, a kindergarten opened in the denominational school hall at the rear of the church. Initially known as the Augustine Free Kindergarten, it was soon renamed as the Auburn Free Kindergarten to emphasise its non-denominational status. In 1934, Cochrane donated land at the rear of the church, fronting Minona Street, "for Free Kindergarten purposes". Although he initially planned for this to become a children's garden, he became enthused by the idea of a new purpose-built kindergarten after visiting modern facilities elsewhere. He duly resigned as Treasurer, established a Building Fund and devoted his attentions to the project until his death in March 1935 at the age of 92 years. In 1936, his daughter Elizabeth donated more land in Minona Street (then in use as tennis courts), which would allow for an even grander building. Fund-raising continued for more than decade; during the lean wartime years, money was raised by selling fruit and vegetables that had been grown on the vacant site.

Construction was to commence in 1948, but the initial scheme was found to be to costly. A suggestion to use recycled army huts was rejected and, instead, a revised scheme prepared by architect Horace Tribe (of Martin & Tribe). His final plans, dated July 1948, proposed a low-cost skillion-roofed timber building on a stepped plan, with huge windows to admit maximum natural light. The site was cleared in September, with some trees sold and the rest offered for firewood. In May 1949, the Department of Health reported that "work is progressing according to plan. Present stage of construction: walls and roof constructed; roof covered; walls and ceiling linings being fixed". The following January, it was noted that the project would be completed in about a month. The finished building, officially dubbed the Robert Cochrane Free Kindergarten, was officially opened on 22 April 1950 by Lady Brookes, the Governor's wife. It was lauded in the press for its modern planning, being thus described by the *Age*: "Designed with huge plate glass walls, through which much delightful autumn sunshine should filter in the next few weeks, the kindergarten has two big airy nurseries, complete with individual easel-blackboards, dolls' corner and all of the attractive equipment that goes to make a modern kindergarten". Even more impressively, the building received international exposure when it was later published in the *Architectural Forum* (USA) as part of a feature on recent modern Australian architecture.

A small extension, designed by Bates Smart & McCutcheon, was added to the south-west corner of the building in 1982.

Description

The Robert Cochrane Kindergarten in a single-storey timber-framed building on a stepped plan comprising two rectangular blocks (playrooms) with steep skillion roofs. The front block has a small flat-roofed wing at one end (toilets) and a larger wing, with low-pitched gable roof (entry foyer and offices) at the other. All external walls are clad with vertical ship-lap timber boarding, and all roofs in metal tray decking. The playroom roofs broad (unlined) eaves with exposed rafters and purlins; on the north frontages, where the eaves are more prominent, the rafters have rounded ends and are paired, with peg-fixed blocks between, creating an almost oriental feel. These north sides also have vast areas of glazing: tall bays of multi-paned timber-framed windows, with rows of tripartite clerestory windows above. Other parts of the building (office and toilet wings, and the rear of the south playroom) have rows of smaller square windows, some with white-painted mesh screens. The rear frontage also has a painted brick chimney breast, with simple capped flue. The side wall of the toilet wing still shows where the original sewage pan openings were located, while the side of the adjacent north playroom retains original metal signage. Each playroom a glazed sliding door to the north or east side; the main public entry, in the form of a conventional glazed doorway with flanking sidelights and highlight, is recessed behind a narrow timber-posted porch at the far end of the northern block. Alongside, a small four-paned window opens off the former directresses' office within. The herringbone brick paving to the porch is evidently not original; around the corner, to the rear of the building, is some stone crazy paving that is early, if not actually original. Nothing else appears to remain of the original playground or surrounds, with new rubberized matting and fake turf installed throughout.

Playroom interiors have cathedral ceilings (with panelled linings) and exposed timber trusses, and partition walls with glazed sliding doors and windows to provide borrowed light. The fireplace, in the rear nursery, has a wide breast with a low inset mantelpiece and row of three projecting header bricks above. The fireplace opening itself has been infilled.

Condition and Intactness

The building has been well maintained (consequent, no doubt, to many decades of enthusiastic fund-raising and working bees) and remains in a remarkably intact state considering that it is one of the oldest post-war kindergartens in Victoria. Many changes made over the past five decades have been minor, such as the replacement of the original corrugated cement sheet roofing with conventional metal deck (1966), the installation of polystyrene ceiling lining in the nursery areas (1972). the installation of new ceiling fans (1977) and the erection of a tiled mural on the inside of the entry porch to mark the kindergarten's 70th anniversary (1981). None of these changes has significantly compromised the form or appearance of the original 1950 building. The most significant change to the built fabric has probably been the erection of a small wing in the south-west corner; this, however, was designed to echo the simple forms and finishes of the original building, with low-pitched roof and vertical timber cladding. As such, it is not considered unsympathetic.

The intactness of the overall plan form, fenestration and the internal and external detailing and finishes (timber cladding, raked ceilings with exposed trusses, brick fireplace, metal signage) is notable in a building of this type and vintage. When viewed from the street, the building looks virtually the same as it did in photographs taken in the 1950s by architectural photographer Peter Wille (held by the State Library of Victoria), although the original colour scheme (dark brown walls with light-coloured doors, window frames and signage lettering) has been changed.

Comparative Analysis

Designed in 1948 and constructed over the following two years, the Robert Cochrane Kindergarten can be considered as one of the first modern architect-designed kindergartens to be erected in Victoria after the Second World War. The firm of Martin & Tribe, who were entrusted with the commission, had considerable prior experience in the design of pre-school facilities. Marcus Martin, senior partner, had designed the Lady Gowrie Child Centre in Carlton (1938), which was intended as a prototype for modern kindergarten design in Victoria; the firm of Martin & Tribe went on to design a "kindergarten cottage" at the Kildonian Children's Home at Burwood (1938-40). The new Robert Cochrane Kindergarten, designed in 1948, was an even more progressive design, being primarily the work of the younger and more experimental Horace Tribe (a former employee of Stephenson & Turner) rather than the more conservative Marcus Martin. Indeed, it was in 1949, while Tribe was still supervising the Auburn project, that he finally resigned from the partnership to open his own office as a sole practitioner. After its completion, the Robert Cochrane Kindergarten was duly acknowledged as the future of modern pre-school architecture in Victoria; this was not only evidenced by its overseas publication in the *Architectural Forum* in 1952, but also by its inclusion, four years later, in Donald Ward's *Guide to Victorian Architecture ,* a slim architectural guidebook produced in to coincide with the Olympic Games in Melbourne.

Horace Tribe went on to design a string of other pre-school centres across Victoria that echoed, to varying degrees, the planning, fenestration, forms and finishes that he had developed at the Robert Cochrane Kindergarten. While Donald Ward's *Guide to Victorian Architecture* identified the Auburn building as the prototype, it also listed several other examples around the state at Korumburra (1954) and at Greenwood Park in Ringwood (1955). Research for this project has identified another Tribe-designed kindergarten at Hughesdale (1954); there are presumably others. It was beyond the scope of this study to undertake a physical inspection of these later kindergartens in order to determine their current status, condition and intactness in relation to the one at Auburn. Nevertheless, it can be concluded that the substantially intact Robert Cochrane Kindergarten is highly significant as the prototype for these later developments.

References

"Obituary: Mr Robert Cochrane". *The Argus*, 4 March 1935, p 8.

"Around the Suburbs: New Kindergarten to Open", *The Age*, 21 April 1950, p 3.

"Robert Cochran [*sic*] Free Kindergarten, Auburn, Victoria", *Architectural Forum* (USA), August 1952, p 119.

D C Ward, *Guide to Victorian Architecture* (1956), p 20.

Robert Cochrane Free Kindergarten, *RCFK 1911-1981: 70 Years of Education and Friendship* (1981).

PB File No 3,884. Unit 568, VPRS 7882/P1 (Department of Health Public Building files), Public Record Office.

Statement of Significance

What is Significant?

The Robert Cochrane Kindergarten, at 2a Minona Street, Auburn, is a single-storey building on a stepped rectilinear plan, comprising two parallel but offset skillion-roofed playrooms, a gable-roofed office wing and flat-roofed toilet block. It has metal tray deck roofs with broad unlined eaves and exposed rafters, vertical timber boarding to external walls, and vast areas of north-facing glazing (sliding doors, huge multi-paned window bays and clerestory windows). Erected in 1948-50 to house a local free kindergarten that was founded by Robert Cochrane in 1911, the present building was designed by Horace Tribe (of Martin & Tribe) and built, after 15 years of fund-raising, on land that Cochrane had donated in 1934.

How is it Significant?

The kindergarten is of historical and architectural significance to the State of Victoria.

Why is it Significant?

Historically, the kindergarten is significant for associations with the earliest years of the Free Kindergarten movement in Victoria. While the present building was erected in 1948-50 (and was thus hardly the first purpose-built Free Kindergarten in the state), it was built to provide a permanent home for a kindergarten that had been founded almost forty years early by the eponymous Robert Cochrane (1842-1935), a prominent Melbourne businessman, philanthropist and Congregationalist. Cochrane's subsequent efforts, including the donation of vacant land in Minona Street and the instigation of fund-raising (which continued for another decade after his death) culminated in the opening the present building in April 1950.

Architecturally, the kindergarten is significant as one of the first modern pre-school centres to be erected in Victoria after the Second World War. Designed by Horace Tribe, the building, with its bold skillion roofs and huge north-facing plate glass windows, represented a significant departure from the stylistically more conservative kindergartens that Martin & Tribe (under the *aegis* of Marcus Martin) had designed in the 1930s and early 1940s. The progressive design of Tribe's new kindergarten at Auburn was not only recognised locally by its inclusion in Donald Ward's *Guide to Victorian Architecture* (1956) but also internationally, in the American *Architectural Forum* (1952). It was acknowledged as a prototype of post-war pre-school architecture in Victoria, which saw Horace Tribe engaged to design a string of other centres across the state during the early and mid-1950s.

Suggested Extant of Registration

The entire building (including 1982 addition) and sufficient curtilage to all sides; the stone crazy paving to the rear of building, if confirmed as original, should also be included.

Suggested Policy Guidelines

Retain original fenestration, metal signage and exposed truss ceilings.

Re-instatement of the original external colour scheme, with dark-coloured walls and contrasting light-coloured window frames, fascias, doors, exposed rafters, purlins and metal signage

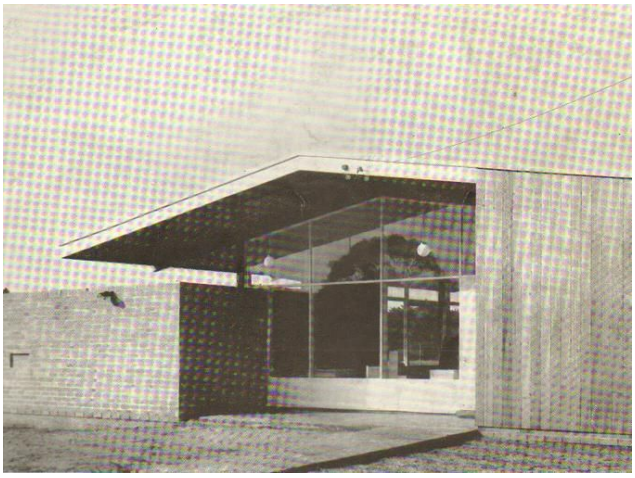
Suggested Permit Exemptions

Replacement of metal deck roofing and internal ceiling linings (if replaced with like material)

New fitouts to existing toilet and kitchenette areas;

Alterations to playground (paving, equipment, etc) where this does not impinge on physical fabric of the building;

Identifier	Mount Eliza Pre-School and Infant Welfare Centre		**002-002**
Other name	-		
Address	95-97 Wimbledon Avenue (Ranelagh Drive) MOUNT ELIZA	**Group** **Category**	002 Community Facilities 010 Childcare Facility
LGA	Shire of Mornington Peninsula	**Style**	Post-War Melbourne Regional
Date/s	1955 (pre-school); 1958 (infant welfare) 1962, 1982, 2009-10 (alterations/additions)	**Theme** **Sub-theme**	9.0 Building a community life 8.2 Educating people
Architect/s	Chancellor & Patrick (David Chancellor) Greg McDonald (1982) Hoban Hynes Pty Ltd (2009-10)	**Builder/s** **Engineer/s**	- -



Photograph of the completed building in 1955

Present-day view of the same frontage in its extended state

View from rear, showing glazed walls and partly infilled porch

Classroom interior, looking towards rear wall

Existing Heritage Listings								**Proposed Heritage Listings**					
AHC	-	NT	-	HO	Yes	Study	Yes	VHR	-	AHC	-	HO	Yes
Level of Significance	Local							**Level of Significance**	LOCAL				

History

The *Ranelagh Estate* in Mount Eliza, designed in 1923 by Walter & Marion Griffin (with surveyor Saxil Tuxen), was conceived as an ambitious resort-like development of holiday dwellings, with commercial and community facilities (including a private club) for residents. Initial development, however, was slow, and the estate did not fill out until the post-war era, when many young families were attracted to the area as permanent residents. The provision of a local kindergarten was first mooted in 1953 by Mrs J A Wiltshire, daughter of Howard Parker, and a small facility (for 18 children) was opened in the Mount Eliza Hall. A purpose-built pre-school was a high priority, and two blocks (Lots 558 & 559) were donated by former shire president William Leggatt, MLA.

The commission was entrusted to architect David Chancellor, who had just commenced practice in Frankston. His first sketch plan, dated January 1954, bears the initials of WRP – (William) Rex Patrick, an employee of Chancellor who, by the end of the year, would be elevated to partner. His drawing shows a small gable-roofed building with north-facing verandah, in a landscaped setting with tanbark playground, swing-set, sandpit and an 'artificial hill'. Preliminary working drawings showed the building with a playroom for 30 children (with open fireplace), wash-room, kitchen, office and foyer with 'pram park'. The plans were later revised, reducing the playroom to accommodate only 19 children, but with allowance for "future extension" to the east. The final working drawings, under the auspices of "Chancellor & Patrick", were completed in December. Construction began in early March 1955, with completion slated for June. The steel frame was erected in the first week of April, and the building virtually completed within only two months. It was officially opened on Saturday, 18 June 1955, by the Hon William Leggatt, MLA. The following month, the building was published in *Architecture & Arts* journal, with a front cover photo and two-page feature that drew attention to the open fireplace with "two-way aquarium" built into the adjacent wall. The building was subsequently included in Donald Ward's *Guide to Victorian Architecture* (1956), with a full-page photograph captioned: "a typical Victorian pre-school centre".

In August 1958, Chancellor & Patrick prepared sketch plans for an Infant Welfare Centre to be built on adjacent Lot 559, connected by a covered walkway. Working drawings were completed in December, and the new centre officially opened on Sunday, 25 October 1959, by Dr W B Meredith, Director of Maternal Infant & Pre-School Welfare. Just over two years later, Chancellor & Patrick were engaged again, to design the east addition that was nominally indicated as part of their original scheme. Working drawings, dated May 1962, show that the playroom and adjacent storeroom was to be extended, and the entry porch partly enclosed. This marked the end of Chancellor & Patrick's involvement with the building; all subsequent alterations have been done by other architects. Repairs were made after minor fire damage in 1970, and further additions (by Mornington architect Greg McDonald) made in 1982. The latter involved the partial infilling of the north-facing porch (and thus the removal of the open fireplace) and the extension of the office, creating a projecting bay on the street frontage. An extensive phase of internal refurbishment was undertaken in 2009-10.

Description

The Mount Eliza Pre-School is a single-storey building with a low-pitched metal tray-deck roof. Laid out on a rectangular plan, it comprises a playroom, opening onto a full-width verandah to the north, with a narrow service wing (storeroom, office, toilets, kitchenette) to the south. The 1955 structure has been engulfed on all sides by later additions, which, to varying extents, echo the finishes and detailing of the original. The rear (east) additions, made by the same architects in 1962, remain most evocative of the building's period character. This frontage has a grey concrete brick wall flanked to the left by a projecting bay clad with vertical timber boards, and to the right by a full-height timber-framed window bay. The adjacent side elevations are treated similarly: that is, vertical timber cladding along the south wall (ie service wing) and full-height window bays along the north (verandah). The latter is divided into four equal bays, defined by exposed rafters and square timber verandah posts. The first two bays contain windows with low spandrels, large fixed or sliding sashes, and narrower highlights, while the last two have been altered by bringing the window wall out to the verandah's edge, thus enclosing extra internal space. The gabled street facade has also been altered so that it barely resembles the famous photograph shown overleaf: a central window wall with deep eaves, a projecting timber-clad bay to the right and grey concrete block wing wall to the left. The eaves have been removed, the projecting bay extended further forward, the open porch infilled with a second glazed wall, and the concrete block wing wall (incorporating two white marble foundation stones) hidden by a covered walkway that leads to the adjacent Infant Welfare Centre. The walkway surface, of red-tinted concrete pavers, is evidently original.

Internally, the playroom has a cathedral ceiling with exposed steel beams and plasterboard linings. The rooms in the service wing, along the south side have all been refurbished with new toilet, kitchen and bench/storage fitouts.

Condition and Intactness

As already mentioned in the history and description sections, this building has been substantially altered, with additions made to all four sides. The original south elevation, for example, was completely rebuilt when the service wing (ie offices/toilets/etc) was extended. It is unfortunate that the original street frontage, as shown in vintage photographs published in *Architecture and Arts* magazine and in Donald Ward's *Guide to Victorian Architecture* in the late 1950s, has been altered to be point that it is now almost unrecognisable. Today, the building is seen to its best advantage from the north-western corner, which north-facing window wall and verandah (albeit in an altered state, with partial glazed infill at one end) and the rear elevation (as extended, by Chancellor & Patrick, in 1962). Even this, however, contrasts with the original aspect evident in vintage photographs taken by Peter Wille, which depict the rear wall clad with varnished hardwood vertical boards, with the grey-concrete brick chimney (with inset aquarium) to the north.

Internally, the smaller rooms have all been modernised, the playroom extended in two directions (which necessitated the removal of the distinctive fireplace), and the floor of the former pram park re-surfaced with a plain concrete slab instead of its original square pavers.

Comparative Analysis

In the *Survey of Post War Built Heritage in Victoria* undertaken by Heritage Alliance in 2008, this building was described as "probably one of the few small scaled educational/welfare buildings designed by this noted post-war firm at that time". However, more detailed investigation reveals that Chancellor & Patrick went on to design a number of other kindergartens – of which, moreover, most were located in the Frankston/Mount Eliza area (where architect David Chancellor lived for some years, in a house of his own design in Gulls Way). One such example is the Montague Park Pre-School off Bentley Place, Frankston South (1962), which not only harks back to its earlier counterpart at Ranelagh with its squat rectangular plan, low pitched gable roof and north-facing window wall, but incorporates some of the same forms and materials (eg end elevations with grey concrete brick walls flanked by recessed windows) that were used in the additions made at Ranelagh that same year. Grey concrete brick walls (including a wing wall) were also used in Chancellor & Patrick's Kunyung Pre-School in Barmah Road, Mount Eliza (1964), although this building, with its square plan, shallow pyramid roof with broad eaves and horizontal strip windows, remains far more evocative of the mature Wrightian style for Chancellor & Patrick is known. Yet another local kindergarten designed by the firm, around the same time, still stands in Joy Street, Frankston. Although again realised in grey concrete block, the Wrightian influence is even more more pronounced, with an elongated plan form, low-hipped roof, and rows of plain piers articulating window bays along the side elevation.

The Ranelagh Pre-School is of some interest as a notably early project to emanate from David Chancellor's office, as it appears to have been commissioned in late 1953, a full year before he formally took Rex Patrick into partnership. This key phase of Chancellor's career, however, is probably better demonstrated by the house that he designed for himself in Gulls Way, Frankston, which was completed in early 1954. Research to date suggests that the Ranelagh Pre-School does not otherwise stand out as a specific example of Chancellor & Patrick's kindergarten architecture. This is more only consequent to its low level of physical integrity, but also to the fact that at least four other kindergartens by the same firm are known to exist in the geographical region. Desktop fieldwork (ie through on-line aerial photographs and street views) suggests that these other kindergartens may well be more intact than the one at Ranelagh. Therefore, it is recommended that more detailed assessment of those buildings be undertaken to establish which, if any, might be a more worthy candidate for inclusion on the *Victorian Heritage Register.*

References

"Around the Suburbs: New Pre-School Centre", *The Age*, 21 January 1955, p 4.

"Pre-School Centre soon", *The Age*, 2 March 1955, p 5.

"Mount Eliza Pre-School, Chancellor & Patrick, architects", *Architecture & Arts*, July 1955, front cover and p 26.

D C Ward, *Guide to Victorian Architecture*, pp 24-25.

PB File No 10,106. Unit 1178, VPRS 7882/P1 (Department of Health Public Building files), Public Record Office.

Identifier	Burwood Pre-School Centre		**002-003**
Other name	-		
Address	48a Alfred Road GLEN IRIS	**Group** **Category**	002 Community Facilities 010 Childcare Facility
LGA	City of Boroondara	**Style**	Post-War Melbourne Regional
Date/s	1957-58	**Theme** **Sub-theme**	9.0 Building a Community Life 8.2 Educating people
Architect/s **Artist/s**	Douglas D Alexandra -	**Builder/s** **Engineer/s**	- - -

Vintage photograph by Peter Wille (State Library of Victoria)

Current photograph from approximately the same angle

Detail of north facade, showing roof treatment and doors

General view of playroom interior, looking north towards porch

Existing Heritage Listings								**Proposed Heritage Listings**							
AHC	-	NT	-	HO	-	Study	-	VHR	-	AHC	-	HO	Yes		
Level of Significance	Not previously assessed							**Level of Significance**	Local						

History

When the Burwood Pre-School was written up in *Architecture & Arts* in May 1957, it was noted that the project came about by a process typical of post-war kindergartens in Victoria: "the erection of a centre is usually achieved solely by the efforts of parents' groups, aided and guided by the Department of Health (Child & Maternal Welfare Division), who provide assistance to the ration of £2 to every £1 raised by the parents. Through endeavours along these lines, the Burwood group asked Douglas Alexandra to design a building to accommodate 30 children, to be used for both morning and afternoon sessions". Alexandra, a leading modernist architect and university lecturer, was evidently chosen because he was himself a local resident, living nearby in a smart duplex of his own design at 6 Meyer Road.

The new pre-school was to be built on a narrow lot in Alfred Road, between two inter-war houses at Nos 48 and 50. This was actually a former *cul-de-sac*, known as Lilac Street, created as part of the original 1923 subdivision to access four rear lots. Never built on, these lots were later consolidated into the adjacent recreation reserve (now Hartwell sports ground), to which Lilac Street provided access. The title to the road reserve was transferred to the City of Camberwell in April 1957 for the new pre-school. As described in the above write-up, the site was "a rather uninteresting one, in that it was flat, of small dimensions, tree-less, without aspects of interest and located in a street typical of city suburbia". This lacklustre context, along with the committee's desire for a building "progressive in nature and incorporating tried principles of good pre-school design" and the architect's own desire to introduce "a fantasy quality in sympathy with the pre-school child's mind", resulted in a building of especially striking appearance. Alexandra's undated sketch plans showed a rectangular building enlivened by a strong diagonal theme: zig-zagging roof, false-arched doorways, triangle and diamond spandrels and a north-facing window wall with angled glazing bars and glass sun-hoods of faceted form. The quirky geometry extended to the playground, which had diamond-shaped garden beds, angled pathways, sandpit and tanbark areas of polygonal form, and densely landscaped rear corner identified as a "Mystery Garden". The fantasy theme was further evoked within the building by a bold colour scheme, including spandrels of bright blue, ceilings of bright red, and walls in light grey "with accents of red, white and blue".

The final working drawings for the project are dated 18 July 1957, and bear the initials of delineator H A O'N – almost certainly Hugh Andrew O'Neill, then a young recent graduate but later to become a leading academic in the Faculty of Architecture at the University of Melbourne. Construction commenced soon after but was still underway in early 1958, when Alexandra informed the Department of Health (which had request a progress report) that work had been delayed due to the difficulty in obtaining structural steel members for the playroom roof.

Description

The Burwood Pre-School is a single-storey building on a elongated rectangular plan, comprising a large central playroom with a distinctive zig-zag roof, flanked at either end by smaller flat-roofed service wings. Framed up with diagonal steel members in a scissor-like configuration, the zigzag roof technically comprises three contiguous butterfly roofs, forming three small gables with an upward-sloping skillion at each end. On the north facade, the gable ends are expressed as three diamond-shaped panels and two half-diamonds (ie triangles), each enlivened by concentric rows of flat timber mouldings to create an eye-popping optical effect. This classroom facade is otherwise expressed as a metal-framed window wall, divided into four bays that correspond to the ridges and valleys of the roofline. Each bay has a doorway, flanked by louvred windows, with highlights above and panelled spandrels below. The geometry of the glazing bars, sills and lintels echoes the angle of the roof slope and diamond panels (approximately 30°). The east and west walls of the playroom, where they pop up above the flat roofs of the flanking wings, are clad with metal tray decking (not original). The street frontage has a recessed entry porch to the right side, with concrete-paved floor and a single timber post; this porch exposes the playroom's east wall, which is clad with horizontal vertical boards, while the remaining external walls are clad with contrasting vertical timber boards. The porch not only contains the main entrance (a single doorway, set into the side of the front wing) but also two glass-fronted display cases, which are both original. The street facade otherwise has a row of four square windows, just below the eaves line, with fixed sashes and projecting architraves; a second doorway and a recessed storage cupboard, at the left side of the facade, are not original.

Internally, the playroom has a matching zigzag ceiling, clad in Caneite panels with chamfered joints, with a flat ceiling along the south side (where there was originally a full-length corridor). The rooms in the adjacent service wings, which have all been remodelled, have conventional flat ceilings with plasterboard lining, and vinyl or carpet flooring. Toilet and kitchenette fitouts are of relatively recent origin.

Condition and Intactness

The building has been much altered both internally and externally, although not to the point that its original appearance has been entirely obliterated. The most significant change is the reconfiguration of the plan and entrances, which has impacted both interior and exterior form. The original entrance porch, to the left side of the street frontage, has been infilled to create a store room and a staff toilet; an internal wall, which formerly defined a long corridor along the south side of the playroom, has also been removed. The secondary doorway, off the front porch, has now become the main entry. Inside, the spaces in the two flat-roofed service wings have also been entirely reconfigured, with new toilet and kitchen fitouts. This also necessitated the recladding of external walls, and the insertion of new doors and windows.

Externally, the original roof cladding, of built-up aluminium sheeting (an innovative but notoriously unreliable material of the 1950s), has been replaced by corrugated galvanised steel. The distinctive geometric effect of the north facade has been diminished by the relatively recent (c.1980s) removal of the faceted glass sunshades; these have been replaced by a new steel-framed pergola that attempts, somewhat awkwardly, to follow the angles of the zigzag roofline. Finally, no trace now remains of Alexandra's original playground layout; the polygonal sandpit and tanbark areas shown on his plan have been replaced by more recent counterparts, while the site of the “Mystery Garden” in the south-west corner of the block is now occupied by a shed.

Comparative Analysis

Boldness – in structure, geometry and/or colour – is perhaps the single quality most associated with Melbourne Regional architecture of the 1950s. The diagonal line, overlapping to form diamond or triangle patterns, was a recurring motif in structural expression, or merely to enliven an otherwise plain wall or window surface. Window walls with zig-zag glazing bars, as seen at the Burwood Pre-School, had previously appeared in a some early Robin Boyd houses, namely the Gillison House at Kew (1951) and the Finlay House at Warrandyte (1952; destroyed). The latter, with its scissor-truss roof, has a strong affinity with Doug Alexandra's kindergarten, designed only a few years later. The use of diagonal grids to break up a wall surface, or to create a facade screen, is best evidenced in the contemporaneous residential work of Peter & Dionne McIntyre: their own house in Kew (1954), the Hudson House in North Balwyn (1955) and the McCarthy House in Ivanhoe (1956). Their Brunt House in Kew (1954) incorporated small triangular pergolas as sunshading devices, which anticipates the similarly quirky faceted glass sun-hoods at the Burwood Pre-School.

Although the lively expression of the Melbourne Regional school is mostly associated with houses, Doug Alexandra was not the only architect who considered it appropriate to kindergartens, where bright colours and whimsical geometry would appeal to young children. The occupational play centre (kindergarten for retarded children) at 773 Warrigal Road, Oakleigh (Mussen, Mackay & Potter, 1953-54) incorporated a vivid blue-and-yellow chequerboard facade with child-like drawings of animals, people and other everyday objects. A creche/day nursery in Rosalind Park, Bendigo (Eggleston, McDonald & Secomb, 1955) also used bold geometry – a triangular plan and diagonal glazing bars – to evoke a playfulness entirely appropriate to the function. Both of these noted examples, however, have since been demolished.

To date, only one surviving kindergarten has been identified that is truly comparable to the Burwood Pre-School. Also designed by Doug Alexandra, the Jack & Jill Kindergarten in Beaumaris (1956) lacks a distinctive zig-zag roof, but is otherwise a lively and intact example of the Melbourne Regional style. It similarly comprises a large central playroom (albeit with skillion roof) and flat-roofed service wings; it is clad with vertical timber boards, with continuous bays of small timber-framed windows and a north-facing window that incorporates zig-zag glazing bars and louvred sunshades. Although perhaps less adventurous in design than the original scheme for the Burwood Pre-School, the Jack & Jill Kindergarten considerably more intact today. It is potentially of state significance.

References

“Pre-School Centre, Burwood, Vic”, *Architecture & Arts,* May 1957, p 37.

PB File No 11,233. Unit 1311, VPRS 7882/P1 (Department of Health Public Building files), Public Record Office.

Identifier	Eltham South Pre-School Centre		**002-004**
Other name	Eltham South Kindergarten		
Address	35 Fordham Road (corner Metery Road) ELTHAM SOUTH	**Group** **Category**	002 Community Facilities 010 Childcare Facility
LGA	Shire of Nillumbik	**Style**	Late Twentieth Century Organic
Date/s	1965-66	**Theme** **Sub-theme**	9.0 Building a Community Life 8.2 Educating people
Architect/s **Artist/s**	Charles Duncan Matcham Skipper (finial and wall sculpture)	**Builder/s** **Engineer/s**	- - -

General view from north; note finial and wall-mounted sculpture

View from south-west, showing recessed secondary entrance

Interior, showing north-facing window wall and pelmet ceiling

Detail of children's bathroom, showing original timber partitions

Existing Heritage Listings								**Proposed Heritage Listings**							
AHC	-	NT	-	HO	-	Study	-	VHR	Yes	AHC	Yes	HO	Yes		
Level of Significance	Not previously assessed							**Level of Significance**	STATE						

History

In late 1964, the Department of Health's Maternal & Child Welfare branch considered several sites in Eltham South as possible locations for a new kindergarten. When a site in Mount Pleasant Road was deemed unsuitable, an alternative was considered at the corner of Metery Road and Fordham Road. After an inspection in December, it was noted that "the site has a commanding position, having a fall both ways … the roads leading to the site have a gravel surface and no footpaths, but the site seems satisfactory". By the following June, sketch plans had been prepared by Charles Duncan, a young architect who had just won an RAIA award for his first major domestic project, the Williams House in Eaglemont. The Eltham South Kindergarten represented an atypical non-residential commission for Duncan, who duly proposed a building "scaled down in sympathy with the size of the children". Triangular in plan, it was to comprise a central hexagonal playroom with a tent ceiling supported on a log post, surrounded by service areas with pelmet ceilings at only 7 feet (2.13 metres) high. Duncan maintained that this "created a visual link to achieve continuity of internal and external space, and forcing the eye to read an apparent height of seven feet from both within and without the building, while still maintaining an average ceiling height in the playroom of almost eleven feet". Duncan's bold ideas initially met with some opposition from the Department of Health; however, the project proceeded with only minor revisions.

The final working drawings, completed in January 1966, depicted Duncan's unusual building in a landscaped setting and playground that echoed his organic and geometric themes: polygonal garden beds and areas of brick paving and tan bark; a hexagonal sandpit, triangular concrete paving slabs, stepped railway sleepers and rockeries. The most striking element in the composition, however, was an ornate sculptured iron finial atop the roof, designed by Matcham Skipper, a noted local sculptor and one of the founding members of the nearby *Montsalvat* artists' colony. Assembled in six weeks from waste metal leftover from drop forging, the sculpture was, at 14 feet (4.26 metres) high, said to be the largest finial in Australia. By Skipper's own admission, its vaguely foliated form was inspired by the music of Dorian Le Gallienne, a noted local composer who had died in 1963. Skipper's finial was installed (by volunteer labour) on 16 August; two weeks later, a champagne supper and fashion show was held to raise funds to cover its costs. The kindergarten was finally completed in October 1966 at a cost of $17,000. Twelve months thence, it was published in *Architecture in Australia* as part of a feature on the recent work of young Melbourne architects under the age of 35 years.

Description

The Eltham South Pre-School Centre, occupying a sloping site at the corner of Fordham and Metery roads, is a single-storey hip-roofed brick building on a triangular footprint. Its pyramidal roof (bell-cast above wide eaves) is clad with recycled slates and copper flashings, and crowned by a tall iron filigree finial. Eaves are lined with cement sheet and have sloping timber fascias and custom-made guttering in a wedge-shaped profile. Walls are of clinker brickwork with raked joints and roughly toothed corners. The principal facade (facing Fordham Street) has a continuous bay of desk-height windows, set back on a flat brick sill; a recessed entrance at the left end has a doorway set perpendicular to the facade. Although the roof plan is triangular, the north corner of the floorplan is truncated to provide an open porch; the main entry, comprising a pair of glazed timber-framed doors, is set into this canted face. This full-height window wall continues along the north (Metery Road) facade, with alternating windows and glazed sliding doors, which open onto a terrace paved with triangular concrete slabs. This area is sheltered by a timber-framed pergola with tinted polycarbonate sheet roofing. All of the external (and internal) timberwork – the fascias, window joinery and architraves – is of Western Red Cedar with a brown painted finish. The triangular pier at the north end of the building, supporting the outer edge of the roof over the entry porch, is enlivened by another wall-mounted scrap metal sculpture by Matcham Skipper.

Internally, the building's triangular plan form is reduced to a hexagonal space (the children's playroom) by the truncated north corner, and by the partitioning of the corresponding south-west and south-east corners to create toilets/storeroom and offices/kitchen (respectively). A canted log pole in the centre of the playroom supports a tent ceiling, lined with white-painted Caneite. Around the perimeter of the room (and extending thence into the service areas beyond), the ceiling resumes a conventional flat profile, with the junction delineated by a stained timber pelmet. Internal brick walls retain their exposed finish (albeit with flush joints rather than raked), except where they have been partly concealed by built-in pin-boards, in the form of Caneite panels with a covering of bleached hessian. The children's toilet area have two tiers of wall-mounted hooks (for bags, etc), a ceramic tiled splashback to the stainless steel trough sink, and miniature timber panel partitions between the lavatory pans. A stained timber door provides access to the private adult toilet. Throughout the building, the concrete slab floor is lined with vinyl sheeting.

Condition and Intactness

While parts of the building have been refurbished in accordance with modern pre-school requirements, it nevertheless remains in a largely intact state. The original plan form, with central hexagonal playroom and surrounding service areas with their pelmet ceilings, is virtually unaltered. The children's toilet area is surprisingly intact, retaining original miniature timber panel partitions between lavatory pans. The kitchen fitout has been replaced by a modern counterpart, and the original built-in cupboards in the office have been removed. Externally, a new timber-framed pergola (of entirely sympathetic form and scale) has been erected across the northern facade. The original wire cable "downpipes"; at the three corners of the roof have also been removed, and some PVC rainwater tanks have been discreetly installed along one side of the building. Little evidence remains of Duncan's original playground/landscaping scheme. The triangular concrete paving remains, but the hexagonal sandpit has been infilled with cement (although its outline is still evident). The treatment of the cut slope, with rockeries, winding steps and railways sleepers, is evidently original, but the remaining playground layout and equipment is otherwise of more recent origin.

Comparative Analysis

The triangular plan form of the Eltham South Pre-School – one of its most distinctive characteristics – has relatively few counterparts in Victoria. Although Melbourne architects began to experiment with such pure geometry from the late 1940s, few triangular-planned buildings were actually realised. Of these, the Leyser House in Kew (Roy Ground,s 1950) is both the earliest and the best-known; while its remains standing, the similar but slightly later Hall House at the corner of Dandenong and May Roads in Clayton (Ray Berg and H L Waugh, 1954), has since been razed. Non-residential buildings with triangular plans include St John's Presbyterian Church in Warrandyte (Hipwell, Weight & Ross, 1965), which, with its pyramid roof and central spire, is strikingly similar to the Eltham South Kindergarten in its external appearance, although not in plan. The only other triangular kindergarten yet identified in Victoria was the one in Rosalind Park, Bendigo (Eggleston, McDonald & Secomb, 1958), which has since been demolished. Its fragmented planning and cool modernist expression (with exposed steel framework and zig-zag glazing bars) contrasted markedly to the centrally-planned and far more organic expression seen at Eltham South.

The Eltham South Kindergarten is a highly unusual building in the *oeuvre* of Charles Duncan, whose practice concentrated almost exclusively on residential buildings (and, specifically, single detached dwellings). Nevertheless, certain aspects of the kindergarten's design (planning, materials, detailing, etc) are echoed in Duncan's subsequent houses. Although he never designed a pure triangular dwelling, he occasionally used polygonal or triangular modules to generate residential floor-plans: most notably the famous Okalyi House in Lower Plenty (1972). The distinctive low hipped roof with bellcast eaves (and the use of metal cables or chains in lieu of downpipes) can be seen in the Bucknell House in Lower Plenty, the Welsh House in Heidelberg (both 1967) and elsewhere. Exposed pine logs as structural posts were used to great effect in the Sutterby House at Donvale (1972). The incorporation of a sculptured finial, however, is entirely unique amongst Duncan's buildings.

The finial itself also holds a significant place in the career of sculptor Matcham Skipper, who is best known as a jeweller, silversmith and creator of small pieces (eg Monash University's ceremonial mace; the Shire of Nillumbik's mayoral chain). Although he has produced artwork specifically for architectural contexts, these are generally small-scaled, such as the crucifixes at Newman College Chapel and St Margaret's Church, Eltham, and the *Stations of the Cross* at the Church of St. Mary Immaculate, Ivanhoe. Larger public art commissions are rare; examples include the Whittaker Memorial at Port Melbourne (project only), an outdoor sculpture at Eltham College, and a fountain at Hurstbridge High School. The finial at Eltham South Kindergarten stands out amongst these as one of Skipper's largest commissions, and one of the relative few that represent a fundamental element in an architectural composition.

References

"Triangular Houses", *Architecture & Arts*, April 1954, p 37.

"Kindergarten finial sets off debate", *The Age*, 16 August 1966, p 7.

"To buy a finial", *The Age*, 8 September 1966, p 6.

"Exhibition 35", *Architecture in Australia*, October 1967, p 820

PB File No 14,090. Unit 1672, VPRS 7882/P1 (Department of Health Public Building files), Public Record Office.

Statement of Significance

What is Significant?
The Eltham South Pre-School Centre at 35 Fordham Road, Eltham South, is an organic-style clinker brick building with a distinctive triangular plan form and a hipped slate roof with broad eaves, surmounted at the apex by a sculptured spire of scrap metal. The building was designed in 1966 by award-winning young architect Charles Duncan, and the spire by noted local sculptor and jewellery maker Matcham Skipper, a member of the nearby *Montsalvat* artists' community.

How is it Significant?
The pre-school centre is of architectural and aesthetic significance to the State of Victoria

Why is it Significant?
Architecturally, the pre-school is significant as one of the most distinctive and unusual kindergartens ever designed in Victoria. Its pure triangular plan form, which was specifically adopted by the architect to create a whimsical character to appeal to very young children, is not only extremely unusual in pre-school architecture (cf now demolished example at Bendigo, 1955) but also, more broadly, in post-war architecture in Victoria in general (cf the famous Leyser House by Roy Grounds in Kew, 1950). The architect's bold (and, at the time, somewhat controversial) attempt to design a building specifically scaled for occupation by small children is further demonstrated internally by the low perimeter ceilings and miniature timber partitions in the toilet area. Architecturally, the building is also significant as a rare example of a non-residential commission by an architect who was best known (and indeed, won several awards) for high-class residential commissions in a similar organic style (and, in a few cases, similar geometric plan form)

Aesthetically, the pre-school is significant as an outstanding example of the Wrightian or Organic style of architecture as applied (atypically) to a small-scaled non-residential building. This is not only imbued in its geometric plan form and ground-hugging expression, but also by the extensive use of natural (and in some cases, recycled) building materials: rough clinker brick, salvaged roof slates, stained timber, log posts and scrap metal. It is not only significant in its own right, as an individual specimen of this distinctive style, but in a broader regional context as an expression of the natural/ organic architectural tradition that is strongly associated with the Eltham area – demonstrated by the nearby *Montsalvat*, the mud brick and timber buildings of Alistair Knox (whose children and grandchildren attended this kindergarten) and more recent community buildings such as the Eltham Library (Gregory Burgess, 1994). With its unusual form and rooftop spire, the kindergarten remains as a highly distinctive element in a typical Eltham bush landscape.

Aesthetically, the building is also significant for the incorporation of a major work by noted local artist Matcham Skipper, a long-time (and founding) member of the *Montsalvat* artists' community. Fabricated from scrap metal and, by the creators' own admission, inspired by the music of his friend, local composer Dorien Le Gallienne (a leading figure in Eltham's *avant garde* circles and one-time client of Alistair Knox), the kindergarten spire is a striking and unusual element in its own right. As an example of the work of an artist who is best known for his small-scale sculpted pieces and jewellery designs, the spire stands out not only as one of Skipper's largest commissions but also one that was specifically commissioned as an integral part of an architectural composition. Again by Skipper's own account, the spire further represents the largest sculpted “finial” on any building in Australia.

Suggested Extant of Registration

The entire building, original concrete paving, remnant landscaping (rockeries, etc) and sufficient curtilage to all sides

Suggested Policy Guidelines

Retain original finishes, built-in shelving and furniture, timber toilet partitions and original pin-boards.

Consider the re-instatement of the original metal chain “downpipes” from the box gutters.

Suggested Permit Exemptions

Fitout of kitchenette, adult toilets and storerooms.

Installation of new playground equipment, fences and landscaping.

Identifier	Olive Phillips Kindergarten (and Infant Welfare Centre)		**002-005**
Other name	Olive Phillips Free Kindergarten		
Address	28 Bodley Street BEAUMARIS	**Group**	002 Community Facilities
		Category	010 Childcare Facility
LGA	City of Bayside	**Style**	Late Twentieth Century Organic
Date/s	1973-74	**Theme**	9.0 Building a Community Life
		Sub-theme	8.2 Educating People
Architect/s	David Godsell	**Builder/s**	-
			-
Artist/s	-	**Engineer/s**	Irwin Johnson & Partners (structural)

General view from rear (playground) side

Detail of street frontage, showing pergola eaves

Detail of breezeway between kindergarten and IWC

Detail of interior showing exposed roof truss

Existing Heritage Listings								**Proposed Heritage Listings**					
AHC	-	NT	-	HO	-	Study	Yes	VHR	-	AHC	-	HO	Yes
Level of Significance	Local							**Level of Significance**	LOCAL				

History

The suburb of Beaumaris underwent a significant residential boom during the immediate post-war era when a vast tract of vacant bushland, which had been reserved since the 1930s by the Dunlop Rubber Company as a site for a factory and workers' housing estate, was suddenly released for private development. As one of the last pockets of undeveloped land close to central Melbourne, this part of Beaumaris not only attracted young married couples but also young progressive architects, who were engaged to design smart modern houses for the new residents - which, is some cases, also meant themselves. One of the first modern architects to take up residence in Beaumaris was Alan Fildes, who designed and built his own house on the Esplanade in 1942. Towards the end of that decade, his firm, Seabrook & Fildes, was engaged to design the new kindergarten to be built in Bodley Street. His initial sketch plan, dated 13 August 1948, showed a simple building two playrooms forming an L-shaped footprint. A revised version, prepared a year later, adopted an symmetrical T-shaped plan, which incorporated an "outdoor (summer) classroom" under a pergola, and an Infant Welfare Centre at one end of the building. Working drawings were prepared in August 1950 and revised in April 1951. Alan Fildes died in 1955, only a few years after the building was completed.

The original Olive Phillips Free Kindergarten was destroyed by fire in October 1972. Following the tradition of employing a local architect, the kindergarten committee entrusted the commission to David Godsell, who had lived in Balcombe Road (in an distinctive Wrightian house of his own design) since 1960. The site in Bodley Road was cleared, and Godsell prepared plans for a combined kindergarten and Infant Welfare Centre to be built there. His initial sketch plans (undated) show a simple concrete brick building comprising two discrete hip-roofed square blocks, linked by a central open foyer (used also as a pram park). Each wing was similar in plan: a large open space, bordered on its south and west sides by an L-shaped service block containing toilets, storerooms, kitchens and so on. The final working drawings and specifications had been prepared by March 1974. Construction progressed; work had been completed by May 1975, when the secretary of the kindergarten committee reported to the Department of Health that the finishing touches were being put on the landscaping between playground and the building: a flight of steps, made of railway sleepers, with treated pine handrails.

The building was subjected to minor alteration during 1977, when concerns about insufficient natural lighting in the kindergarten playroom prompted the installation of some skylights.

Description

The pre-school and infant welfare centre in Bodley Street, Beaumaris, is a single-storey building, with its two separate but related functions contained within a pair of discrete hip-roofed pavilions, with a flat-roofed covered area between that serves as a common foyer. The two pavilions are square in plan, although the one containing the kindergarten (to the east) is slightly larger than that containing the infant welfare centre. Both are of split concrete block construction, which imparts a distinctive ribbed effect to the external elevations. The low-pitched pyramid roofs are clad with metal decking and have prominent eaves to all sides, with unpainted rough-sawn timber lining broads, broad fascias made up of two overlapping planks, and concealed guttering with discreet rain spouts that project from the centre of the fascia. On the north side of the building, the eaves to each wing incorporate pergola-like framed openings to admit additional natural light. Door and window openings along the north, east and west elevations extend the full height of the wall, while south elevation has narrower horizontal strip windows, set just below the eaves line, with sloping sills. On the north side, a row of full-height window bays is defined by flat concrete block piers; these bays contain tall sashless double-hung glass panels with narrow rectangular spandrels below, which incorporate projecting central panels as a distinct decorative motif. The central foyer, originally an open pergola, has since been roofed with translucent corrugated PVC sheeting. It has a concrete paved floor and, at the far (south) end, is enclosed by a framed bay of eight narrow rectangular panels, infilled with textured glazing and timber plank spandrels.

Internally, the infant welfare centre is dominated by a large open space (waiting room), with the clinics and other service spaces (toilets, etc) set along its south and west sides. This waiting room has a cathedral ceiling with exposed timber trusses of complex design (incorporated bolt-fixed joints, angle plates and metal tie rods) and rough-sawn timber plank linings. Toilets retain original plumbing fixtures and fitouts, but are architectural undistinguished. Although access to the adjacent kindergarten building was not permitted, the space appears to be similarly treated, with a large cathedral-ceilinged play area, and service areas along the south and west walls.

Condition and Intactness

The building appears to remain in a substantially intact state, both internally and externally. Changes made to the exterior have largely been minimal, and these have not severely compromised the original appearance or character of the building. These include the installation of some PVC skylights and packaged air-conditioning units on the roof, the construction of a small metal-framed enclosure on the south wall of the infant welfare centre, and the a modern powder-coated metal palisade fence (with child-proof gates) around the kindergarten and across the communal entry foyer.

Comparative Analysis

In the original *Survey of Post-War Built Heritage in Victoria (*2008), potential state significance was ascribed to this building "as one of the few non-residential commissions undertaken by noted architect David Godsell". This, in turn, was informed by an earlier assessment of the building included in the *City of Bayside Inter-war & Post-War Heritage Study*, undertaken by Heritage Alliance in 2007. Based on an interview with the architect's widow, Mrs Ursula Godsell, it was stated that Godsell (who died in 1986) was not an especially prolific architect and, moreover, that most of his projects were residential in nature: either new dwellings, or alterations/extensions to existing dwellings. Cited examples of Godsell's non-residential projects included the post offices at Mordialloc (1969-70) and Bentleigh (1972), and a workshop, with flat above, in Auburn (1962). It was further noted that he also designed a number of non-residential buildings that were never realised: the Bentley Manufacturing Company factory in Moorabbin, the Black Rock Yacht Club, and an (unplaced) competition entry for the new state government offices in Perth.

Further research has identified another non-residential commissioned undertaken by David Godsell: a factory for Neil Morris, paper converters, which was erected at 38 Alex Avenue, Moorabbin, in 1967. This building was relatively utilitarian, being a simple gable-roofed factory building with plain concrete block facade enlivened only by a timber-clad feature wall that straddled one corner. Although it still stands, the factory has been much altered, and can no longer be considered a particularly evocative example of Godsell's distinctive Wrightian style, as applied to a non-residential building. The same can also be said of the two post offices cited by Heritage Alliance, which have also been much altered over the years. By contrast, Godsell's "workshop at Auburn" – actually a small factory at 4 Montrose Street, Hawthorn East, erected for optical goods manufacturers G Nissell & Company – not only remains in a substantially intact state, but stands out a striking example of the architect's distinctive style. With a cruciform plan incorporated tri8anguklar balconies with balustraded clad in stained timber, framed in textured concrete block, it is one of Godsell's most overtly Wrightian projects and, thus, a much clearer contender for the title of his most distinguished and interesting non-residential building.

References

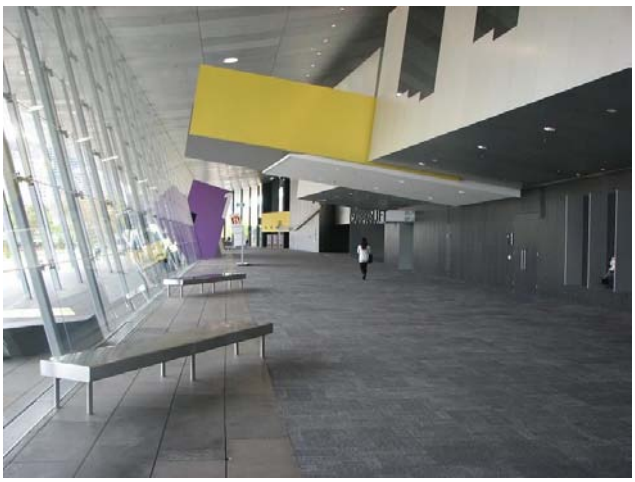
Heritage Alliance. *City of Bayside Interwar and Post-war Heritage Study* (2007).

PB File No 9,294. Unit 1079, VPRS 7882/P1 (Department of Health Public Building files), Public Record Office.

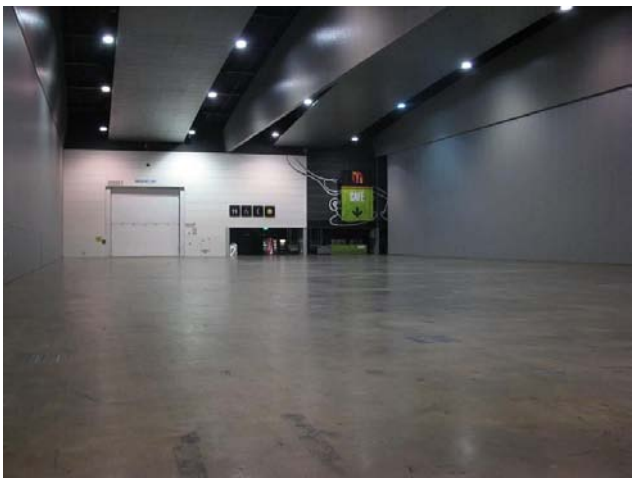
Identifier	Melbourne Convention Exhibition Centre (MCEC)		**002-006**
Other name	Melbourne Exhibition Centre; "Jeff's Shed"		
Address	2 Clarendon Street SOUTH BANK	**Group**	002 Community Facilities
		Category	015 Exhibition Building
LGA	City of Melbourne	**Style**	Late Twentieth Century Late Modern
Date/s	1992-96	**Theme**	9.0 Shaping Cultural and Creative Life
		Sub-theme	9.1 Participating in Sport and Recreation
Architect/s	Denton Corker Marshall Pty Ltd (1992-96)	**Builder/s**	Baulderstone Hornibrook Pty Ltd
	Daryl Jackson (1992)	**Engineer/s**	Over Arup & Partners (structural/civil)
Designer/s	Emery Vincent Design (signage)		Connell Wagner (Vic) P/L (mechanical)

Principal frontage to Clarendon Street, showing the blade

River frontage, looking towards Clarendon Street



Main foyer, looking towards front entrance



Typical exhibition space; note original and new signage

Existing Heritage Listings								**Proposed Heritage Listings**							
AHC	-	NT	-	HO	-	Study	-	VHR	Yes	AHC	Yes	HO	Yes		
Level of Significance	Not previously assessed							**Level of Significance**	STATE						

History

The history of Melbourne's exhibition centre on the Yarra River is intertwined to the that of the new state museum. When the original National Museum and Science Museum merged in 1983 to create the Museum of Victoria, the upgrading of facilities – then housed in the grand Victorian building on Swanston Street – was a high priority. The next year, architect Daryl Jackson prepared a report recommending the original building be handed over for use as a museum, and the State Library of Victoria (which occupied a portion thereof) be relocated to a new purpose-built facility on the next city block, occupied by the Queen Victoria Hospital. In 1985, nine leading architects were invited to enter a limited competition for the redevelopment of both sites on that basis; this, however, was abandoned. By the decade's end, it was proposed instead to expand the State Library *in situ* and to provide a new museum alongside. This scheme, in turn, was rejected in favour of an entirely new museum being erected in the former industrial area on the south side of the Yarra River. Designed by Daryl Jackson, this was only partially completed, up to the concrete framing stage, when, in October 1992, Joan Kirner's Labour government was succeeded by the incoming Liberal government under Jeff Kennett.

During Kennett's seven-year tenure at Victorian premier, he proposed many high-profile construction projects including the realisation of the dome at Parliament House, a new museum, exhibition centre, civic square and casino. Reversing the plans of the outgoing Labour government, Kennett proposed for the exhibition centre to be built on the museum site at Southbank, and the new museum to be built in the Carlton Gardens – with both commissions going to his preferred architects, Denton Corker Marshall. While the new exhibition centre had a fairly straightforward programme, it was still a vast building – providing over 30,000 square metres of exhibition space – with a limited budget. Indeed, such was the latter that the unfinished Daryl Jackson building on the site was retained and integrated into the new building. However, its transformation was so complete that, as an architectural journal later noted, “little is left of the pale concrete and circular geometric skeleton of Jackson's building; DCM have engulfed it in metal and glass cladding and an altogether new geometry”. The new building used simple forms, dominated by a curving metal-clad roof that had been designed with assistance from aeronautical engineers, and tested in a wind tunnel at Monash University. Construction was itself subject to political intrigue, with completion timed so that the new building could accommodate the motor show that preceded Melbourne's inaugural Formula One Grand Prix – another bold and controversial Kennett initiative – in March 1996. Right on schedule, the new exhibition centre was officially opened by the Premier himself on 14 February 1996. The building was much lauded by the local architectural press. It not only went on to become the “clear winner” in the commercial category (the Sir Osborne McCutcheon Award) at the RAIA (Victorian chapter) awards for 1996, but also to receive the even more prestigious national prize, the Sir Zelman Cowan Award for Public Buildings, that same year.

Description

Laid out at an angle on a riverbank site, the Melbourne Exhibition Centre is a huge building on an elongated rectangular plan. It comprises two distinct parts: a multi-storey “entry building” on Clarendon Street, containing administration areas, and the exhibition centre proper, comprising a row of vast spaces with a full-length concourse alongside. The latter is dominated by an enveloping metal-clad trussed roof, aerodynamically-designed with a convex curve akin to an aircraft wing, while a contrasting concave rooflet, set lower down, extends over the concourse to form a verandah along the north side, supported on three rows of angled posts. This facade is expressed as a sloping wall of fixed glass panels, with prominently framed doorways at regular intervals. The west and south elevations are more utilitarian, with the latter having a row of loading docks with roller shutter doors to provide direct access exhibition areas within. The “entry building”, which incorporates the inherited structure of Daryl Jackson's proposed museum, presents an asymmetrical street facade, mostly clad in aluminium panels. The left half is stepped inward, with horizontal strip windows, while the right half is screened by a billboard-like screen of green-tinted glass panels. The corner entry porch is marked by a huge yellow projecting plane, supported on two angled columns and incorporating the building's name along the upper edge.

Internally, the exhibition areas are utilitarian spaces, with polished concrete floors, concrete panel walls at each end, and vast operable walls between. The concourse has carpeted floor, walls lined with screw-fixed aluminium-faced timber panels (incorporating fin-like projections to define public telephone bays, etc) and a raked ceiling lined with perforated panels. Entrances to exhibition areas, and the external doorways opposite each one, are numbered and colour-coded. Some mezzanine office spaces, of cubic form, also project into the concourse space. The front foyer space also incorporates mezzanine floor, with a splayed floor slab supported on rectangular black piers, and a wide staircase with tinted green glass balustrade and steel railings. This part of the building is further enlivened by some jagged brightly-coloured spur walls and glass walls (and a skylight) screened with rows of yellow fin-like transoms.

Condition and Intactness

Perhaps not surprisingly for a building under twenty years old, the exhibition centre remains in excellent condition and in a virtually intact state. Over the years, much time, effort and expense has been spent in maintaining the building, as its very function dictates that it should remain fresh, inviting and attractive. While some minor changes have been made in recent years, these have been made in consultation with the original architects and graphic designers. They include the removal of some of the original angled concrete benches from the concourse space, and their replacement with removable metal-framed counterparts. Some of the glass panels on the north wall have also been replaced when damaged. While the leather-covered lounge seating is original, the original black leather finish has recently been replaced by brighter colours to match the centre's new corporate logo, which was launched in February 2008. The carpet in the concourse has also been replaced several times over the past fifteen years, as it has only a limited lifespan. In the exhibition areas, some new banner-style signage has been erected above the kitchen areas along the south wall.

Internally, the building remains in excellent condition. As the concourse was designed to accommodate vending machines, public telephones and similar accretions within purpose-built alcoves, this has prevented any damages to walls, etc, which might have otherwise resulted from retro-fitting such elements. The centre's administration also maintains strict policies about how exhibitions displays are erected and installed, so that the high-quality internal finishes will remain pristine and undamaged.

One obvious change in recent years has been the construction of a new convention centre (NH Architecture/Woods Bagot, 2009), which is attached to the exhibition centre on its northern side by a discrete glazed link.

Comparative Analysis

It was suggested, in the original *Survey of Post-War Built Heritage in Victoria* by Heritage Alliance, that the Melbourne Exhibition Centre (aka "Jeff's Shed") is of historical significance "for its associations with Jeff Kennett's controversial but memorable era as state premier". This particular building, however, is hardly unique in that regard, given that numerous other buildings in Victoria retain these same associations – notably the Museum in the Carlton Gardens (by the same architects), the casino complex and Federation Square (both of which, incidentally, occupy comparable riverside sites). What stands out about the exhibition centre, however, is that – unlike those examples cited above – the politics behind the project are uniquely expressed in the built fabric itself. That is to say, the exhibition centre incorporates the remnants of a building proposed by the outgoing government, which was designed by another architect for a entirely different civic purpose. It could be argued that Daryl Jackson's unfinished building was so completely transformed by DCM's subsequent work that it is now very difficult to interpret this while one is actually inside the building. Nevertheless, it remains rather more obvious from the exterior and, even more so, when the building is viewed from above. The fact that the completion of the building was timed to coincide with the motor show that preceded the Melbourne's inaugural Formula One motor race is also testament to the political intrigue that is deeply enmeshed in the building's origins.

The Melbourne Exhibition Centre is unique in Victoria as a twentieth century equivalent of a modern building type that is otherwise represented only by the Royal Exhibition Building. As a purpose-built exhibition centre, it is really only comparable with counterparts in other state capitals: the Sydney Exhibition Centre (Cox Architects, 1988), the Brisbane Exhibition Centre (Cox Rayner/Peddle Thorp, 1995), and the Perth Exhibition Convention Centre (The Cox Group, 2004). All of these were much lauded in the architectural press, with the example at Sydney even winning the Sulman Medal for 1989. The Melbourne Exhibition Centre was also the recipient two major architectural awards including the Sir Zelman Cowan Award for Public Buildings – one of only six buildings in Victoria (so far) to have received this prestigious national RAIA award since it was inaugurated in 1981.

References

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"Sir Osborne McCutcheon Award", *Architect*, June 1996, p 10.

"Exhibit One", *Architecture Australia*, May/Jun 1996, pp 46-53.

"Denton Corker Marshall: The Melbourne Exhibition Centre", *UME,* No 2 (1996), pp 18-27.

Statement of Significance

What is Significant?

The Melbourne Exhibition and Convention Centre, at 2 Clarendon Street, South Melbourne, is a large building on an elongated rectangular plan, distinguished by its vast curved metal roof, sloping north-facing glass wall, full-length porch with angled posts, and huge yellow inclined plane on the street front. Erected in 1992-96 to the design of Denton Corker Marshall, it was one of several major civic projects proposed during Jeff Kennett's tenure as state premier. It was controversially erected on the site of (and incorporating the remnant structure of) a state museum proposed under Kennett's predecessor, Joan Kirner. This part of the building, designed by Daryl Jackson, still remains apparent from the exterior, albeit encased in slick cladding conceived by DCM.

How is it Significant?

The building is of historical and architectural significance to the State of Victoria.

Why is it Significant?

Historically, the building is significant for associations with Jeff Kennett's seven-year tenure as Liberal Premier of Victoria, which saw many ambitious public works proposed in and around Melbourne. While most (but not all) of these projects were implemented during Kennett's era, the exhibition centre stands out as the one where the political context is enmeshed in the built fabric: the centre not only occupies a site that was slated by the outgoing Labour government for as the site for the new state museum, but actually incorporates the building that was partially erected for that purpose, by other architects, before Kennett's landslide victory in the 1992 election. Such are the strong political associations of the building is still retains the popular nickname of "Jeff's Shed" to the present day.

Architecturally, the building is significant as a memorable example of what is essentially a highly unusual building type: the purpose-built public exhibition centre. The first example to have been erected in Melbourne for over a century, the building transformed the modern typology from the ubiquitous hangar-style structures into an extruded sculptural form. The significance of the building is acknowledged by its receipt of two major architectural awards in 1996: the Sir Osborne McCutcheon Award and the Sir Zelman Cowan Award for Public Building

Suggested Extent of Registration

The entire building, including original furniture and signage, but excluding that glazed link that has recently been built between the exhibition centre and the new convention centre alongside.

Suggested Policy Guidelines

Original furniture should be retained wherever possible.

The installation of temporary exhibition structures, banners and displays should not necessitate any new fixings to original wall, floor or ceiling surfaces.

Future alterations to the interior and exterior should only be made in consultation with the original architects, Denton Corker Marshall or – in the case of signage – the original graphic designers, Emery Vincent Design.

Semi-permanent elements in the concourse area (such as public telephones, vending machines, etc) should be placed only in those alcoves that have been set aside for the purpose, so that original wall finishes remain undamaged.

The extent of the Daryl Jackson's original museum building could be interpreted within the building.

Suggested Permit Exemptions

Partition alterations to offices in the "entry building" on Clarendon Street, and concourse mezzanine.

Fitouts to existing toilet and kitchenette areas throughout the building.

Alterations to the underground carpark, where these will not affect the external appearance of the building.

Identifier	Dallas Brooks Centre	**002-007**
Other names	Masonic Centre of Victoria; Dallas Brooks Hall (auditorium)	

Address	300 Albert Street EAST MELBOURNE	**Group**	002 Community Facilities
		Category	021 Masonic Hall
LGA	City of Melbourne	**Style**	Late Twentieth Century Stripped Classical
Date/s	1963-69	**Theme**	8.0 Building a Community Life
		Sub-theme	8.4 Forming Community Organisations
Architect/s	Godfrey & Spowers Pty Ltd	**Builder/s**	E A Watts Pty Ltd
Designer/s	Grant Featherston (furniture)	**Engineer/s**	John Connell & Associates (structural)
Artist/s	Rein Slagmolen (sculpted entrance pillars)		Bolt Beranek & Newman Inc (acoustic)

General view of Albert Street frontage

Detail, showing marble-clad piers and mosaic tiled walls

Detail of entrance porch, showing high-class finishes

Entry foyer (photographed through rear window)

Existing Heritage Listings								**Proposed Heritage Listings**							
AHC	-	NT	Yes	HO	-	Study	-	VHR	Yes	AHC	Yes	HO	Yes		
Level of Significance	State							**Level of Significance**	STATE						

History

For many years, the headquarters of Freemasonry in Victoria was maintained at 25-31 Collins Street. Erected in 1885 to the design of architect John Grainger, this purpose-built centre provided masonic chambers, main hall, lodge and rehearsal room, supper rooms and other facilities. Built by a private company, which rented the spaces to various lodges then operating around Melbourne, the building was acquired by Sir William Clarke in 1889 on behalf of the newly-formed United Grand Lodge of Victoria. While further additions and renovations were made in the early twentieth century, the existing building remained inadequate. In 1938, plans for a new building on the site were drawn up, but these were shelved with the onset of the Second World War. It was not until 1954 that the proposal for a new Masonic Centre was revisited, and the Grand Lodge Building Fund was inaugurated. A few more years elapsed before consensus was reached as to whether it should be built on the same site, or elsewhere. This was resolved when, in 1958, the Presbyterian Ladies College premises in Albert Street, East Melbourne, became available after the school relocated to Burwood. The 3¼-acre site was duly acquired by the Grand Lodge for £750,000.

In 1963, the noted architectural firm then known as Godfrey, Spowers, Hughes, Mewton & Lobb was engaged to design the new Masonic Centre. John Davidson, partner-in-charge of the huge project, duly embarked on an study trip, inspecting many overseas auditoria and masonic centres. On his return, Davidson and associate Eric Taylor took responsibility for the design of the building. Their initial scheme, for a marble-clad building with an internal courtyard with coloured glazing to three sides, was rejected after it was costed at the equivalent of $4,800,000. A revised scheme, with a budget of $3,400,000, was subsequently prepared. Plans were approved, tenders called, and the contract awarded to E A Watts Pty Ltd, master builders. The foundation stone was laid on 18 March 1967 and construction, under project supervisor J G Brockie, began immediately, with completion scheduled for March 1969. It would later be reported, however, that "in spite of the complexity of the project, co-operation and co-ordination between client, architect and contractor enabled the completion on due date, with a considerable portion available for occupancy three months earlier". At the opening ceremony, the Premier of Victoria, Henry Bolte, stated that "I believe this building will be recognised in 100 years time as a product of a prosperous age". The complex was dominated by a "first class concert hall" with seating (over three levels) for 2,300 people and a pipe organ by Fincham & Sons. Designed with input from a prominent Massachusetts-based firm of acoustic consultants (who later presented a paper on the project before the Acoustic Society of America), the auditorium, known as Dallas Brooks Hall, became one of Melbourne's premier venues for live concerts of all kinds. Other spaces, including the vast banquet room, supper rooms and lodge rooms, were no less distinguished; the complex was well-appointed throughout, with Sicilian marble, Italian and Japanese mosaic tiles, specially-woven carpets and curtains, vinyl-clad walls, purpose-made blackwood furniture, and designer chairs (including Danish de Luxe chairs by Finnish designer Olli Mamerma) that were specified for the project by Grant Featherston. The entry foyer could be divided by a decorative aluminium screen (incorporating masonic symbols), while the main entrance was flanked by a pair of symbolic aluminium columns by Dutch-born artist and sculptor Rein Slagholen.

Description

The Dallas Brooks Centre is a huge four-storey flat-roofed rectilinear building in a landscaped setting at the corner of Albert and Eades streets. Designed in the modern Stripped Classical idiom, it is expressed in a temple-like form, with a broad entablature-like roofline, stark walls and a full-height colonnade to all four sides. The walls, clad with beige-coloured "Vetricolour" Italian glass mosaic tiles, are almost entirely windowless, save for a continuous bay of full-height windows (with bronze anodised metal frames and tinted solar glazing) at ground level, which open onto a paved gallery. Facades are divided into regular bays – eleven to the north and south, and five to the east and west – by a colonnade of piers, clad with white Carrara marble with a central strip of black mosaic tiling. Half way up, the piers are attached to the walls with tie-beams. At roof level, each facade bay has a splayed fascia panel, clad with white Japanese mosaic tiles. The soffits of these panels have downlights, which creates a bold lighting effect at night. A public entry is set into the thirds bay on the north and south facades, emphasised by contrasting brown ceramic tile cladding and, at second floor level, a row of three projecting balconies, also clad in white mosaic tiles. These balconies incorporate cast bronze relief sculptures depicting the masonic square-and-compass symbol, the City of Melbourne crest, and the Bible. The Albert Street entrance is further marked by a flanking pair of cast aluminium columns, surmounted by orbs, which symbolise the pillars of Solomon's Temple. A wide marble-clad flight of steps, with matching path, leads down to the street.

The main foyer, with entries at each end, has white marble flooring, a feature wall of Italian split grey marble tiles, and a floating imperial staircase (extending over all levels) with treads, balustrading and handrails of African mahogany.

Condition and Intactness

Externally, the building appears to and in good condition, although the cream-coloured mosaic tiling requires cleaning, with some areas, where tiles have become loose or have fallen off, requiring re-fixing. Other finishes, including the marble cladding to the piers and approach pathways, the dark-coloured tiles above the entrances and the anodised metal window frames, remain in excellent condition. The exterior is notably intact, retaining original signage, coats or arms, entrance sculptures, balcony railings, paving and retaining walls. Two illuminated signs, recessed into the walls that flank the main stairs, have been damaged.

Although a full internal inspection has not been undertaken for this report, the entry foyer (as seen from the exterior, through windows) appears to remain intact, with original floating staircase and tiled feature wall. From previous attendance at public events and concerts, the interior of the Dallas Brooks Hall is also known to be largely intact

Comparative Analysis

At the time of its completion, it was reported that the new Masonic Centre of Victoria was the first masonic centre to have been erected anywhere in the world since the California Memorial Temple opened in 1959. This huge building – known today as the Nob Hill Masonic Temple – occupies an elevated site at the corner of California and Taylor streets in downtown San Francisco. Like its counterpart in Melbourne it is a stark and monumental marble-clad edifice, with integrated artwork (in this case, a sculpted relief mural and a huge decorative window of coloured acrylic panels, both designed by Emile Norman). Modern masonic centres of this size are certainly uncommon on a global scale; the head offices of most Grand Lodges around the world (eg London, New York, Washington DC) are invariably accommodated in much older buildings. The same is generally true of Australia, where masonic centres in most state capitals still occupy purpose-built premises dating from the pre-Second World War era: Adelaide (1927), Brisbane (1930) and Hobart (1938). The notable exception is Sydney, which has a striking Brutalist-style masonic centre (Joseland Gilling, 1974) of a scale and complexity comparable to that in East Melbourne. In Canberra, where a local masonic chapter was only consecrated as recently as 1959, a new purpose-built masonic centre was erected four years later; this, however, far far smaller and simpler than its counterparts in Melbourne and Sydney and has, in any case, recently been demolished.

More broadly, the Dallas brooks Centre, with its stark marble cladding and temple-like articulation, is of note as an outstanding manifestation of the Stripped Classical style of the 1960s. There are relatively few comparable examples of this idiom in Victoria, and those that have been identified to date tend to be on a considerably smaller scale. These include a two-storey house in Frankston for Lady Angliss (Leslie M Perrott & Partners, 1961), expressed as a flat-roofed volume with stack-bond brick walls and steel-framed colonnades to all four sides, and the former BP Administration building at Crib Point (Don Hendry Fulton, 1965), with more substantial piers and a distinctive raked fascia. However, to find examples of the Stripped Classical style of a scale and sophistication akin to the Dallas Brooks Centre, one must once again look interstate. The most pertinent (and oft-cited) comparator is the National Library of Australia in Canberra (Bunning & Madden, 1964-68); very much like the Masonic Centre of Victoria, this is expressed as a massive rectilinear volume with an entablature-like roofline and colonnades of marble-clad piers. Other examples in the same city include the Law Courts on City Hill (Yuncken Freeman, 1962-64) and the administration building of the Royal Australian Mint (Commonwealth Department of Works, 1966) – both with simpler colonnades of square steel columns. The Dallas Brooks Centre – which was included in *A Pictorial Guide to Identifying Australian Architecture* (by Apperley, *et al*) as a quintessential manifestation of the modern Stripped Classical style – must surely be considered as the grandest and finest example in Victoria, and one of the best in Australia.

References

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"The Masonic Centre of Victoria", *Foundations*, May 1969 [special issue devoted entirely to the building]

"Victorian Architectural Awards", *Architect*, No 7 (March/April 1970), p 22.

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"Masonic Centre", *Architecture Australia,* June 1971, pp 444b-444c.

Statement of Significance

What is Significant?

The Dallas Brooks Centre, at 300 Albert Street, East Melbourne, is a four-storey concrete building expressed as a modern Greek temple, with stark mosaic-tiled walls, a colonnade of marble-clad piers, and canted mosaic-tiled fascia panels and balconies. Its lavishly-appointed interior includes grand foyers, lodge rooms, banquet rooms and a 2,300 seat auditorium. Designed by architects Godfrey, Spowers, Hughes, Mewton & Lobb, it was built between 1967 and 1969 as the new headquarters of the Grand Lodge of Victoria, which had outgrown its original premises in Collins Street.

How is it Significant?

The Dallas Brooks Centre is of historical, architectural and aesthetic significance to the State of Victoria.

Why is it Significant?

Historically, the Dallas Brooks Centre is significant as the state headquarters of Freemasonry movement, which has maintained an important and influential presence in Victoria since the earliest dates of post-contact settlement. It is necessarily the largest building in the state associated with Freemasonry, and (with its counterpart in Sydney) one of the largest in Australia. As a discrete entity within the building, the 2,300 seat auditorium (correctly known as the Dallas Brooks Hall) is historically significant as a important venue for public events including concerts, graduation ceremonies, school speech nights, lectures and meetings. Until the completion of the Arts Centre in the early 1980s, the Dallas Brooks Hall was Victoria's premier live music venue, and hosted many popular local and international performers.

Architecturally, the Dallas Brooks Centre is significant as an outstanding post-war example of a highly unusual building type: purpose-built masonic headquarters, which combine a diverse range of functions (administrative offices, lodge rooms, banquet rooms, library, auditorium, etc) within a single complex. The first such building to be erected in Australia, it is also said to have been the first built anywhere in the world since 1959; even today, it is rare in a global context as one of very few such centres erected, on such a scale, in the second half of the twentieth century. In its own right, the integrated auditorium is architecturally significant as a major international-standard concert hall, designed with input from American acoustic engineers and incorporating a pipe organ by George Fincham & Sons, which represents one of the largest and grandest instruments ever fabricated in the post-war period by that noted local manufacturer.

Aesthetically, the Dallas Brooks Centre is significant as an outstanding example of the late twentieth century Stripped Classical style. With its entablature-like roofline, stark tiled walls and peristyle of marble-clad piers, it is a striking modern re-interpretation of Greek peristyle temple. It is the largest, grandest and most sophisticated expression of this idiom in Victoria, and one of the finest in Australia. Its monumentality and grandeur is heightened by the use of luxurious imported finishes (eg Carrara marble, Italian and Japanese mosaic tiles), while its equally fine interior includes exotic timbers, split marble tiling, custom-made and designer furniture and other high-quality appointments.

Suggested Extent of Registration

The entire building, including original furniture, signage, integrated artworks and hard landscaping elements.

Suggested Policy Guidelines

Retain and conserve original furniture and light fittings, and prepare an inventory of all remaining items.

Suggested Permit Exemptions

New fitouts to existing toilet and kitchen areas.

Identifier	Ivanhoe Library (Yarra Plenty Regional Library)		**002-009**
Other names	City of Heidelberg Library (former)		
Address	255 Upper Heidelberg Road IVANHOE	**Group** **Category**	002 Community Facilities 026 Library
LGA	City of Banyule	**Style**	Late Twentieth Century International
Date/s	1963-65 1985 (fountain)	**Theme** **Sub-theme**	9.0 Shaping Cultural and Creative Life 9.1 Participating in Sport & Recreation
Architect/s **Artist/s**	Leith & Bartlett	**Builder/s** **Engineer/s**	Neilson & Robinson - -

General view of the street frontage; note original logo

Side elevation, showing the three-storey glazed wall

Detail of street frontage showing book-mobile loading dock

The double-height reading room, looking up to the mezzanine

Existing Heritage Listings								**Proposed Heritage Listings**							
AHC	-	NT	-	HO	-	Study	-	VHR	-	AHC	-	HO	Yes		
Level of Significance	Not previously assessed							**Level of Significance**	LOCAL						

History

Although a subscription library had existed in Heidelberg as early as 1900, the modern phenomenon of a fully public library in the area dates back to 1937, when, following a suggestion from the Ivanhoe Reading Circle, local residents formed the Heidelberg Library Association. Its first project was the establishment of a children's library, which opened in rooms at the Heidelberg Town Hall on 17 September 1938 – an endeavour declared by the *Age* newspaper to be "unique in the history of free library movement in Victoria, because it is the result entirely of voluntary citizen effort". Five years later, the Heidelberg Library Association, along with over 100 other local residents, presented "the biggest deputation ever received by the Heidelberg council" to stress the need for a fully-fledged public library. This, however, did not become viable until after 1951, when responsibility for the library service was transferred to the City of Heidelberg. The existing children's library expanded to include an adult section, which opened on 19 June 1952 in the Lower Town Hall. Three years later, the council instigated a mobile library service, with a blue-painted bus that could hold 2,600 books. In 1957, the entire library was transferred to the Eistedfodd Hall in Ivanhoe Parade; this, however, ended abruptly when, three years later, the building was damaged by fire. The library service temporarily returned to the Town Hall until a new home could be found. It was resolved that a new purpose-built facility would be built alongside the Town Hall on Upper Heidelberg Road. Plans were prepared by architects Leith & Bartlett – appropriately enough, the same firm that had designed the original Town Hall three decades earlier. Tenders were called and the contract was awarded to Neilson & Robinson. The foundation stone was laid by the then Mayor, Cr W L Kelly, on 7 August 1964, and the completed library officially opened on 8 October 1965. The three-storey building – unusual for a municipal library in Victoria – incorporated several innovations, including a mezzanine level, book lift, and a drive-through dock for the mobile library.

The construction of the new library at Ivanhoe coincided with the release of Jungwirth Report on Victorian Libraries (1964) which, among other things, emphasised the need for a more co-ordinated approach to library services across the state. This prompted the creation of regional library networks to service multiple municipalities, and the City of Heidelberg followed this trend in 1967 by establishing the Heidelberg Regional Library Service to provide libraries for its own ratepayers as well as those of the adjacent Shires of Eltham and Diamond Valley. The Ivanhoe Library served as the headquarters of the service, which was renamed the Yarra Plenty Regional Library Service in 1985. That same year, a fountain was erected in front of the library to mark Victoria's 150th anniversary.

Description

The Ivanhoe Library is a simple modernist building comprising a large flat-roofed three-storey block on a rectangular plan, with an elongated single-storey wing across the street (east) frontage, which returns partly along the south side to form an enclosed entry porch. The rear block is expressed as a stark rectilinear volume, with projecting eaves to all sides, windowless beige brick walls to the east and west, and a triple-height glazed wall to the south. The latter facade is divided into five bays by piers, clad with white mosaic tiles and connected by a matching tile-clad band along the eaves line. The bays are thence divided, by anodised black metal frames, into pairs of large fixed-sash windows at each level, with narrow spandrels between. The north elevation is treated in a rather more utilitarian fashion, with face brick walls and narrow horizontal window bays with glazed terracotta sills. This side of the library also incorporates the former bookmobile loading dock – a simple flat-roofed two-storey brick structure that projects from the main building. It has openings at the north and south ends, with heavy steel gates,with a concrete slab loading dock within. The single-storey front wing is also flat-roofed, with a flush concrete parapet, continuous horizontal strip window and vertical timber board cladding. A glazed entrance bay at the far left side, with sliding doors and sidelights, provides access to the enclosed porch (which has another entrance, similarly detailed, at the opposite end). The street frontage also retain the original library logo (in cast metal), with the words IVANHOE LIBRARY alongside.

Internally, the building comprises an entry foyer and circulation desk at the east end (the latter contained in the single-storey front wing), a double-height reading room with full-length mezzanine (incorporating librarian's offices at the east end) and an enclosed top floor with children's library, audio-visual room and additional staff areas. The levels are connected by open stairwells at each of the reading room, with exposed steel frames, timber treads and landings (lined with mottled vinyl tiles) and simple square-section steel rods balustrades with japanned handrails. The mezzanine has a matching balustrade. The librarian's office, at the east end of the mezzanine level, overlooks the reading room through an aluminium-framed glazed wall with low timber panel spandrels (painted red on the outside, but exposed within). Rooms on the uppermost level are also defined by similar partitions. Ceilings throughout are mostly of perforated acoustic tile. The narrow entry porch has face brick walls and a timber-lined ceiling.

Condition and Intactness

The library remains in good condition and in a remarkably intact state. Externally, the building is virtually unaltered. Its street frontage even retains the library's original logo (in cast metal), although the adjacent lettering has been amended to reflect the fact that (since council amalgamations in the 1990s) it is no longer the CITY OF HEIDLELBERG LIBRARY. The fountain in front of the building has also been removed, and its basin infilled to create a raised flower bed. Internally, the building retains its original plan form, although specific functions have necessarily been reconfigured over the years (eg the former librarian's office at the mezzanine level is now the genealogy/local history room, and the upstairs children's library is now a study area). Many original finishes remain, including the ceiling linings, partition walls and stairwells. None of the original furniture, however, appears to remain.

Comparative Analysis

During the 1960s, purpose-built municipal libraries in Victoria were typically characterised by careful interior planning with a rather more utilitarian external appearance. Many of these early post-war libraries were expressed as unremarkable flat-roofed modernist blocks, with face brick walls and full-height glazed window bays. This approach is typified by those examples erected by the City of Moorabbin at Nepean Highway, Cheltenham (C Ian Turner, 1960), the City of Prahran at High Street, Armadale (Leslie Perrott, 1962) and the City of Essendon at Mount Alexander Road, Moonee Ponds (Harry Winbush, 1967). Although Victoria's very first purpose-built municipal library – erected by the City of Malvern in High Street (Stewart Handasyde, 1958) – was a double-storey building, subsequent examples were invariably single-storey. The three-storey library at Ivanhoe – its vertical stacking no doubt necessitated by the limited availability of land alongside the Town Hall – appears to have been a rare exception.

The former City of Heidelberg Library at Ivanhoe is significant not only as one of the distinguished examples of a 1960s public library in Victoria, but also as one of the more intact ones. Certainly many others of similar vintage (including the aforementioned examples at Malvern and Moonee Ponds) have been remodelled virtually beyond recognition; others (such as those at Armadale and Cheltenham) might appear externally intact, but no longer serve as public libraries and have been internally refurbished and adapted for other uses.

At present, the Ivanhoe Library is considered to be of local significance, although a more exhaustive typological study of public libraries in Victoria may well reveal it to be of greater significance - possibly even at the state level. It is not been conclusively established, for example, if any other examples of three-storey public libraries, incorporating mezzanine levels and fully-enclosed drive-through bookmobile loading docks, were ever built in Victoria, or, even if indeed they were, whether they might still survive in such an intact state.

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Identifier	St Kilda Library (Port Phillip Library Service)	**002-010**
Other names	City of St Kilda Public Library (former)	

Address	150 Carlisle Street ST KILDA	**Group**	002 Community Facilities
		Category	026 Library
LGA	City of Port Phillip	**Style**	Late Twentieth Century Organic
Date/s	1970-73	**Theme**	9.0 Shaping Cultural and Creative Life
	1995 (extensions)	**Sub-theme**	9.1 Participating in Sport & Recreation
Architect/s	Dr Enrico Taglietti (1970-73)	**Artist/s**	Mira Morka (1983 mural)
	MMH Partnership (1987 addition)	**Builder/s**	Notkin Constructions
	Ashton Raggatt McDougall Pty Ltd (1995)	**Engineer/s**	K Sellick & Associates (structural)

View along Carlisle Street; ARM additions in right foreground

Typical internal courtyard

Interior showing skylight, carrel doors and original furniture

Original light fittings in former children's reading area

Existing Heritage Listings							
AHC	-	NT	-	HO	Yes	Study	Yes
Level of Significance	Local						

Proposed Heritage Listings					
VHR	Yes	AHC	Yes	HO	Yes
Level of Significance	STATE				

History

St Kilda's original subscription library, dating back to the 1860s, ceased operation in 1912. For the next sixty years, the municipality had no library at all, despite initiatives such as the St Kilda Library Promotion Committee (1953). It was not until late 1967 that the City of St Kilda finally resolved to establish a library, applying for funding early the next year. After the release of a report by the Public Libraries Division in May 1969, council set up a library subcommittee with the Mayor himself, Cr Ivan Trayling, as chairman. One early decision was that the new building would be a two-stage project: firstly, a library to serve as a single service point for the first five years (ie without needing branches), followed by an art gallery addition. The project gained momentum in April 1970 with the appointment of Dr Enrico Taglietti as architect, followed a month later by that of Mrs Vida Horn as city librarian. A year later, it was reported that "after more than twenty years of background work by the Library Establishment Committee, the St Kilda City Library is well on the way to reality". Land on Carlisle Street, opposite the Town Hall, had been acquired, and it was further noted that "clearance and preparation of the site will commence shortly, with construction expected to start well before the end of the year".

Based on a programme prepared by Vida Horn, Taglietti produced five different schemes in early 1971, in the form of highly expressionistic pen sketches. Scheme 5C, dated May 1971, was approved by council in July. As a reporter noted, it was "designed within the strictures of the architect's personal style – sweeping lines of wide overhanging eaves and sloping wall surfaces that appear to float above the ground". Taglietti proposed Stage One as an L-shaped wing around a court, allowing for Stage Two (theatrette, gallery and coffee shop) to be added later, creating a U-shaped footprint and retaining the court. Working drawings were completed in October, tenders called, and, in December, the contract awarded to M Notkin Constructions. Work began in February 1972 and was reportedly "well underway" by August, when the foundation stone was laid by the outgoing Mayor (and library subcommittee chairman), Cr Trayling. It was stated that the building would be finished by the end of the year and, as scheduled, staff moved into the library in December. Its official opening, by the Governor of Victoria, Sir Rohan Delacombe, took place on 14 May 1973.

Although Stage Two of Taglietti's scheme was never implemented, a minor addition was made to the rear of the building (staff workroom area) in 1987. A few years later, more extensive expansion became necessary and the project was undertaken by Ashton Raggatt McDougall, who were then refurbishing the Town Hall opposite. Their library addition followed Taglietti's intent to create a U-shaped plan, but otherwise represented a highly individualistic approach, with a new facade expressed as an open book. Its interior paid homage to Taglietti's distinctive geometries, and otherwise allowed the original building to remain strongly evident. The project received considerable coverage in the local architectural press, and was nominated for the RAIA (Victorian chapter) awards in 1995.

Description

The former St Kilda Public Library is a large single-storey building on a U-shaped plan, comprising the original L-shaped library with the later addition on Carlisle Street. The former, raised on a recessed concrete block plinth, has massive battered concrete walls (realised in blockwork to the side and rear, and in off-form concrete to the front) with projecting splayed bases. The roof is flat, save for a projecting skylight in the form of truncated timber-clad pyramid, which rises above the former service desk area. There are huge eaves, with overscaled fascias panelled in Western Red Cedar, and coffered soffits lined with radiata pine boards. Elevations are similarly fenestrated, with continuous narrow windows below the eaves line, and larger polygonal window and door openings. A small box-like timber bay window projects from one side of the front wing. The rear (Duke Street) facade has a loading dock (at the left) and a ramp to the basement carpark (to the right). The 1995 addition, to the right the main frontage, presents a polished concrete wall in the shape of an open book, with a curving glass window to the right "page". The remaining walls to the front, side and the projecting entry bay (to the extreme right), are made up of alternating tinted glass and solid spandrel panels in a metal frame.

Internally, the original library has exposed off-form concrete walls and pine-lined ceilings with large square light-boxes and, over the children's area, an eye-catching cluster of hamburger-shaped pendant luminaires in red, white and yellow plastic. The truncated pyramidal skylight above the former circulation desk, originally timber-lined, has been carpeted. There are timber veneered doors (with matching highlight spandrels) between interior spaces, and glazed doors to the external courtyards. Original furniture includes moulded white plastic chairs with red vinyl covering (some connected in pairs), and metal-framed timber-veneered study tables. A mural by Mirka Moral, entitled *Mirka's Children* (1980), extends across the west wall of the reading area. The 1995 additions has a polished concrete floor, a panelled ceiling with green chevron motifs, and a plywood-clad east wall that echoes the geometry of Taglietti's battered walls.