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**URBIS**

# HERITAGE IMPACT STATEMENT

17 Grosvenor Street &  
1A-F Woodstock Street,  
Balaclava

Prepared for  
**HOUSINGFIRST LTD**  
2 February 2024

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# CONTENTS

<b>1.</b>	<b>Introduction .....</b>	<b>1</b>
1.1.	Background .....	1
1.2.	Sources of Information .....	1
1.3.	Authorship .....	2
<b>2.</b>	<b>Description .....</b>	<b>3</b>
2.1.	Site Location .....	3
2.2.	Site Description .....	3
2.3.	Setting .....	5
<b>3.</b>	<b>History .....</b>	<b>10</b>
3.1.	Area History .....	10
3.2.	Subject Site History .....	10
<b>4.</b>	<b>Heritage Listing &amp; Controls .....</b>	<b>12</b>
4.1.	Port Phillip Planning Scheme .....	12
4.2.	National Heritage List and Victorian Heritage Register .....	13
4.3.	Victorian Heritage Inventory .....	13
4.4.	Non-Statutory Controls .....	13
<b>5.</b>	<b>Statement of Significance .....</b>	<b>14</b>
<b>6.</b>	<b>Heritage Policy .....</b>	<b>15</b>
6.1.	Clause 43.01 .....	15
6.2.	Clause 15.03-1S .....	16
6.3.	Clause 15.03-1L .....	16
<b>7.</b>	<b>Proposal .....</b>	<b>19</b>
<b>8.</b>	<b>Heritage Impact Assessment .....</b>	<b>21</b>
8.1.	Demolition .....	21
8.2.	Infill Development .....	21
<b>9.</b>	<b>Conclusion .....</b>	<b>24</b>
<b>10.</b>	<b>Bibliography .....</b>	<b>25</b>
	Primary Sources .....	25
	Websites .....	25
<b>11.</b>	<b>Disclaimer .....</b>	<b>26</b>

**Appendix A Citation**

**Appendix B Port Phillip Heritage Design Guidelines**

## FIGURES

Figure 1 – Location map showing the subject site outlined in blue. ....	3
Figure 2 – Detail of two storey unit to Grosvenor Street. ....	4
Figure 3 – Grosvenor Street, looking east. ....	4
Figure 4 – Grosvenor Street, looking west. ....	4
Figure 5 – Corner of Grosvenor and Woodstock. ....	4
Figure 6 – Detail of single storey unit fronting Woodstock Street. ....	4
Figure 7 – Woodstock Street, looking north. ....	4
Figure 8 – Corner of Woodstock and Brunning. ....	5

Figure 9 – Unit to Brunning Street. ....	5
Figure 10 – Aerial diagram showing the subject site outlined in red. ....	5
Figure 11 – The north elevation of the Grosvenor Hotel. ....	6
Figure 12 – The Grosvenor Hotel. ....	6
Figure 13 – The carpark and outbuilding to the rear of the Grosvenor hotel. ....	6
Figure 14 – The Former Cable Tram Office to 18 Brighton Road. ....	6
Figure 15 – The double storey infill house at 4 Grosvenor Street. ....	6
Figure 16 – The single storey Victorian house at 6 Grosvenor Street. ....	6
Figure 17 – The single storey Victorian dwelling at 10 Grosvenor Street. ....	7
Figure 18 – The single storey Federation dwelling at 8 Grosvenor Street. ....	7
Figure 19 – The single storey residence at 12 Grosvenor Street. ....	7
Figure 20 – The single storey residence at 14 Grosvenor Street. ....	7
Figure 21 – The single storey Federation at 16 Grosvenor Street. ....	7
Figure 22 – The single storey early timber house at 20 Grosvenor Street. ....	7
Figure 23 – The polychrome brick Victorian at 21-25 Grosvenor Street. ....	8
Figure 24 – The two storey apartments at 26 Grosvenor Street. ....	8
Figure 25 – The timber Victorian residence at 18 Grosvenor Street. ....	8
Figure 26 – The single storey Federation building at 19 Grosvenor Street. ....	8
Figure 27 – The rear of 19 Grosvenor Street, with two storey section. ....	8
Figure 28 – The single storey bi chrome brick residence at 12 Brunning Street. ....	8
Figure 29 – The single storey Victorian at 13 Brunning Street. ....	9
Figure 30 – The single storey Victorian at 11 Brunning Street. ....	9
Figure 31 – The single storey Interwar building at 14 Brunning Street. ....	9
Figure 32 – The paired timber Victorian buildings at 5-7 Brunning Street. ....	9
Figure 33 – Looking west along Brunning Street towards 5-7 Brunning Street and the flats at 36 Brighton Road. ....	9
Figure 34 – Rear of the Yurnga apartments and single storey garages to 36 Brighton Road. ....	9
Figure 35 – MMBW Plan No.45, dated 1896 with approximate outline of subject site shown in red. ....	10
Figure 36 – Aerial photograph of the subject site in 1945. ....	11
Figure 37 – Heritage map showing the subject site outlined in blue. Areas shaded red are significant, green are contributory and grey are non contributory. ....	12
Figure 38 – Extent of the site outlined in red and the extent of the Heritage Inventory listing shaded in blue H7822-2238. ....	13
Figure 39 – Extract of the drawings showing the proposed view from Brunning Street. ....	19
Figure 40 – Extract of the drawings showing the proposed view from Brunning Street. ....	19
Figure 41 – Extract of the drawings showing the proposed view from Woodstock St. ....	20

## TABLES

Table 1 – Proposed Plans .....	1
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# 1. INTRODUCTION

## 1.1. BACKGROUND

Urbis has been engaged by Housing First to prepare the following Heritage Impact Statement (HIS) to accompany a Planning Permit for proposed works to the subject site at 17 Grosvenor Street & 1A-F Woodstock Street, Balaclava.

It is proposed to demolish the existing social housing units on the site and construct two new affordable residential housing buildings. Further details of the proposed works are included in Section 7.

The subject site is located in the St Kilda, Elwood, Balaclava, Ripponlea Heritage Precinct, a precinct identified as HO7 in the schedule to the Heritage Overlay of the Port Phillip Planning Scheme. It is relevant to note however that the 'Review of Heritage precinct HO7: Elwood, St Kilda, Balaclava and Ripponlea, Stage 2 report (RBA Architects and Conservation Consultants, 2022) recommended the removal of the subject site from the heritage precinct because the subject buildings were not considered to contribute to HO7.<sup>1</sup>

This HIS has been prepared to determine the potential heritage impacts of the development on the heritage significance of HO7. A detailed impact assessment of the proposed works has been undertaken in Section 8 of this report.

## 1.2. SOURCES OF INFORMATION

The following analysis draws upon site inspections conducted on 14 July and 20 December 2023, a review of the relevant documents, including the heritage citations for the St Kilda, Elwood, Balaclava, Ripponlea Heritage Precinct (HO7) held in the Victorian Heritage Database as well as the citation for the proposed 'Balaclava Flats Residential Precinct', prepared as part of the "Elwood St Kilda Balaclava Ripponlea Precinct Heritage Review Stage 2" (RBA Architects, 2021).

The heritage overlay provisions in the Port Phillip Planning Scheme (Clauses 43.01, 15.03-1S and 15.03-1L) and the City of Port Phillip 'Heritage Design Guidelines' have also been reviewed.

This Heritage Impact Statement is intended to be read in conjunction with the 'Planning Application: Urban Context Report (H20 Architects, 2024) and other documents submitted as part of this permit application. This HIS has relied on this document for the impact assessment included in Section 8.

Table 1 – Proposed Plans

Author	Dwg No.	Drawing Title	Rev.
H2o Architects	p8	Site Constraint: Neighbouring Street Offset	n/a
H2o Architects	p9	Site Constraint: Street Trees	n/a
H2o Architects	p10	Site Constraint: Dual Access Site	n/a
H2o Architects	p11	Site Analysis: Local Built Environment	n/a
H2o Architects	p14	Site Survey: Existing Conditions	n/a
H2o Architects	p15	Site Constraint: Existing Conditions	n/a
H2o Architects	p17	Opportunity: Design Response	n/a
H2o Architects	p18	Design Response: Residential Access	n/a

<sup>1</sup> RBA Architects and Conservation Consultants, *Review of Heritage precinct HO7: Elwood, St Kilda, Balaclava and Ripponlea, Stage 2 Report*, 2022, p14.

H2o Architects	p21	Design Response: Configuration of Dwelling Types	n/a
H2o Architects	p22	Design Response: Axo View	n/a
H2o Architects	p24	Floor Plan: Basement	n/a
H2o Architects	p25	Floor Plan: Ground Floor	n/a
H2o Architects	p26	Floor Plan: L01	n/a
H2o Architects	p27	Floor Plan L02	n/a
H20 Architects	p28	Floor Plan: Roof	n/a
H20 Architects	p41	Sections	n/a
H20 Architects	p42	Sections	n/a
H20 Architects	p43	Elevations: North/South	n/a
H20 Architects	p44	Elevations: East/ West	n/a
H20 Architects	p45	Elevations: Internal	n/a
H20 Architects	p48	Material Schedule: External Cladding	n/a
H20 Architects	p49	Render View: Façade Details	n/a
H20 Architects	p50	Render View: Woodstock St Entry	n/a
H20 Architects	p51	Render View: Courtyard Looking South-East	n/a
H20 Architects	p52	Render View: Brunning St	n/a
H20 Architects	p53	Render View: Brunning St Stair	n/a
H20 Architects	p54	Render View: Grosvenor St	n/a
H20 Architects	p55	Render View: Grosvenor St Entry	n/a
H20 Architects	p56	Render View: Corner Detail	n/a

### 1.3. AUTHORSHIP

The following report has been prepared by Sebastian Dewhurst (Senior Consultant) and Mia Clarke (Heritage Assistant). Carolynne Baker (Director) has reviewed and endorsed its content.

Unless otherwise stated, all drawings, illustrations and photographs are the work of Urbis.

## 2. DESCRIPTION

### 2.1. SITE LOCATION

The subject site is located at 17 Grosvenor Street & 1A-F Woodstock Street, Balaclava within the Local Government Area (LGA) of Port Phillip on Bunurong Country. It consists of 10 residential lots in the block bound by Grosvenor, Woodstock, and Brunning Streets

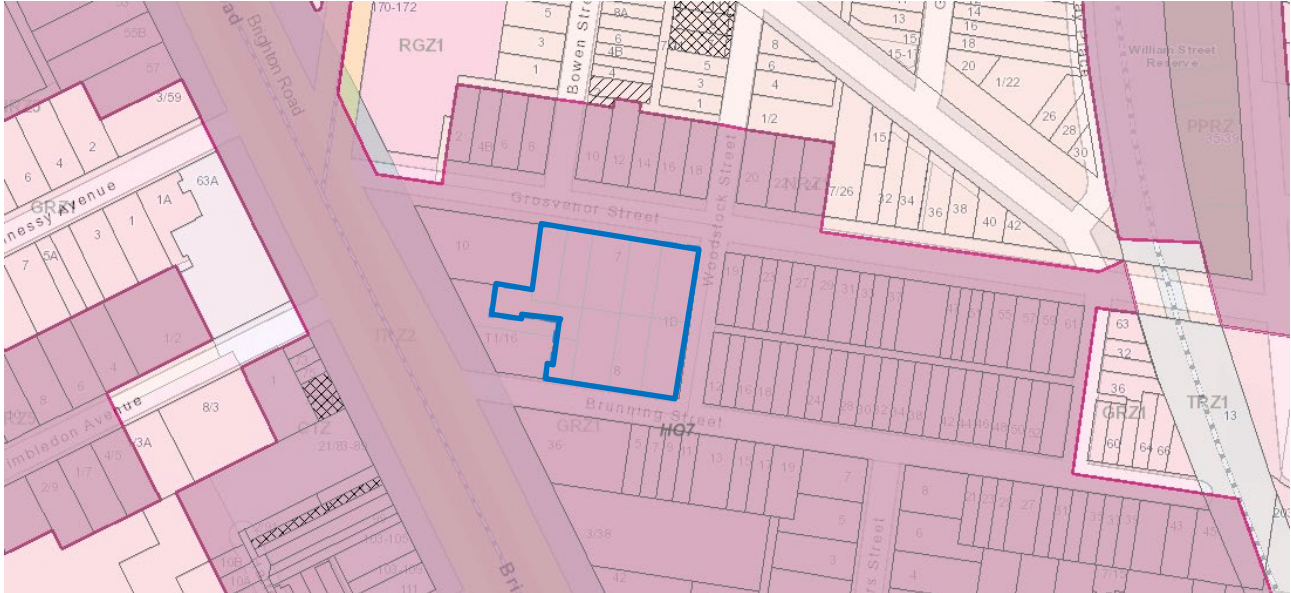


Figure 1 – Location map showing the subject site outlined in blue.

Source: Vic Plan, 2023, <https://mapshare.vic.gov.au/vicplan/>

### 2.2. SITE DESCRIPTION

The subject site contains a group of attached social housing units designed in the Post-Modern style constructed over a two-year period between 1992-1994. They are likely architect designed but no specific architect has been determined to date.

The units are arranged around the perimeter of the site – facing into Grosvenor, Woodstock, and Brunning Streets – around an internal driveway with access off Woodstock Street. Attached two storey units are located to the west half of the site, with two facing Brunning Street and three facing Grosvenor Street (Figure 2). The remainder of the site is occupied by single storey units.

The units have a short setback from the property boundary, with small and lightly landscaped front gardens behind a low timber picket fence. The two storey units have corrugated metal clad roofs likely Colourbond or similar to the visible front section and walls of bichrome orange and red brick. The balconies have balustrades of perforated metal sheeting.

The single storey units have complex roof forms of intersecting hipped, gabled and skillion sections. They share the same elevations of bichrome orange and red brick as the double storey units, but have tile clad roofs (Figure 5, Figure 6 and Figure 7). The buildings appear largely intact to their original form except there has been accessibility ramps installed to the front setback of some units.



Figure 2 – Detail of two storey unit to Grosvenor Street.



Figure 3 – Grosvenor Street, looking east.



Figure 4 – Grosvenor Street, looking west.



Figure 5 – Corner of Grosvenor and Woodstock.



Figure 6 – Detail of single storey unit fronting Woodstock Street.



Figure 7 – Woodstock Street, looking north.





Figure 8 – Corner of Woodstock and Brunning.



Figure 9 – Unit to Brunning Street.



Figure 10 – Aerial diagram showing the subject site outlined in red.

Source: Nearthmap, accessed July 2023.

## 2.3. SETTING

The subject site is generally bound by Woodstock Street to the east, Brunning Street to the south, and Grosvenor Street on the north. It sits east of the Grosvenor Hotel, a double storey hotel which fronts Brighton Road (Figures 11-13) established on the site in the 1860s but adapted to its current design in the 1920s. With the hotel taking up around a third of the block, the subject site occupies the remainder of the lots (Figure 10).

A high proportion of the surrounding buildings date from the Victorian period, with a few pockets from the Federation period interspaced with taller Interwar flats. There is a limited number of 20<sup>th</sup> and 21<sup>st</sup> century buildings. The majority of buildings are of a single storey scale with the exception of a few two storey terrace houses and flats within the range of two-three storeys.

Grosvenor Street, which forms the north boundary of the subject site, is largely occupied by Victorian housing (Figures 15-25). Many of these dwellings are single storey, set back from the street and have high timber or brick fencing. Mature trees line the length of the street. Horizontal on street parking is located to the north side of Grosvenor Street extending the roundabout at the corner of Woodstock Street.

To this corner at 19 Grosvenor Street stands a single storey red brick Federation house. The west side of the property borders the north of Woodstock Street, opposite the subject site (Figure 25-27). There is a double

storey addition of rendered brick to the rear of the property. A narrow bluestone paved alleyway runs behind the house. The property to the south of Woodstock Street at 12 Brunning Street, is a contributory graded Victorian house with a typical front set back behind high fencing to the south entry (Figure 28).

On Brunning Street to the south of the subject site around the intersection with Woodstock Street, is a group of single storey dwellings dating from the Victorian and Federation periods. The buildings have a generally consistent front setback and either hipped or gabled roofs clad in tiles or metal sheeting (Figure 29-30 and 31-33). To the corner of Brunning Street and Brighton Road and the significant graded Interwar Yurnga apartments to the furthestmost west part of the street (Figure 34).



Figure 11 – The north elevation of the Grosvenor Hotel.



Figure 12 – The Grosvenor Hotel.



Figure 13 – The carpark and outbuilding to the rear of the Grosvenor hotel.



Figure 14 – The Former Cable Tram Office to 18 Brighton Road.



Figure 15 – The double storey infill house at 4 Grosvenor Street.



Figure 16 – The single storey Victorian house at 6 Grosvenor Street.



Figure 17 – The single storey Victorian dwelling at 10 Grosvenor Street.



Figure 18 – The single storey Federation dwelling at 8 Grosvenor Street.



Figure 19 – The single storey residence at 12 Grosvenor Street.



Figure 20 – The single storey residence at 14 Grosvenor Street.



Figure 21 – The single storey Federation at 16 Grosvenor Street.



Figure 22 – The single storey early timber house at 20 Grosvenor Street.



Figure 23 – The polychrome brick Victorian at 21-25 Grosvenor Street.



Figure 24 – The two storey apartments at 26 Grosvenor Street.



Figure 25 – The timber Victorian residence at 18 Grosvenor Street.



Figure 26 – The single storey Federation building at 19 Grosvenor Street.



Figure 27 – The rear of 19 Grosvenor Street, with two storey section.



Figure 28 – The single storey bi chrome brick residence at 12 Brunning Street.



Figure 29 – The single storey Victorian at 13 Brunning Street.



Figure 30 – The single storey Victorian at 11 Brunning Street.



Figure 31 – The single storey Interwar building at 14 Brunning Street.



Figure 32 – The paired timber Victorian buildings at 5-7 Brunning Street.



Figure 33 – Looking west along Brunning Street towards 5-7 Brunning Street and the flats at 36 Brighton Road.



Figure 34 – Rear of the Yurunga apartments and single storey garages to 36 Brighton Road.

## 3. HISTORY

### 3.1. AREA HISTORY

The subject property forms part of the unceded traditional lands of the Bunurong people of the Kulin nation. Bunurong Country consists of an area that stretches across much of Melbourne's south-east suburbs. The Bunurong developed a distinct and complex way of life tied to their country and continue to hold deep connections to the land and adjacent language groups as part of the wider Kulin nation.<sup>2</sup>

### 3.2. SUBJECT SITE HISTORY

Balaclava is a suburb of south-east Melbourne, named after a battlefield of the Crimean War.<sup>3</sup> The population grew following the construction of the Melbourne to Brighton train line built in 1859 and then further with extension of the tram lines along both Chapel Street and Carlisle Street in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.<sup>4</sup>

Over time, the east part of St Kilda East developed a residential character, distinct from the western bayside end, which was known for mansion houses and day trip destination for Melburnians. In the 1920s, the area experienced an increased rate of population growth due to the development of flat complexes. One of the most notable buildings in the area is the St Kilda Town Hall built in 1890, a classically styled city hall of large scale which now houses the City of Port Phillip council offices.<sup>5</sup>

A Cable Tram shed was constructed on the west half of the site facing Brighton Road in 1888 by the Melbourne Tramways Trust, as part of the Brighton Road Cable Tram route which provided access to the central city (Figure 35). At this time, the west part of the site remained undeveloped in contrast to the surrounding residential streets which had been developed with Victorian housing (Figure 35).

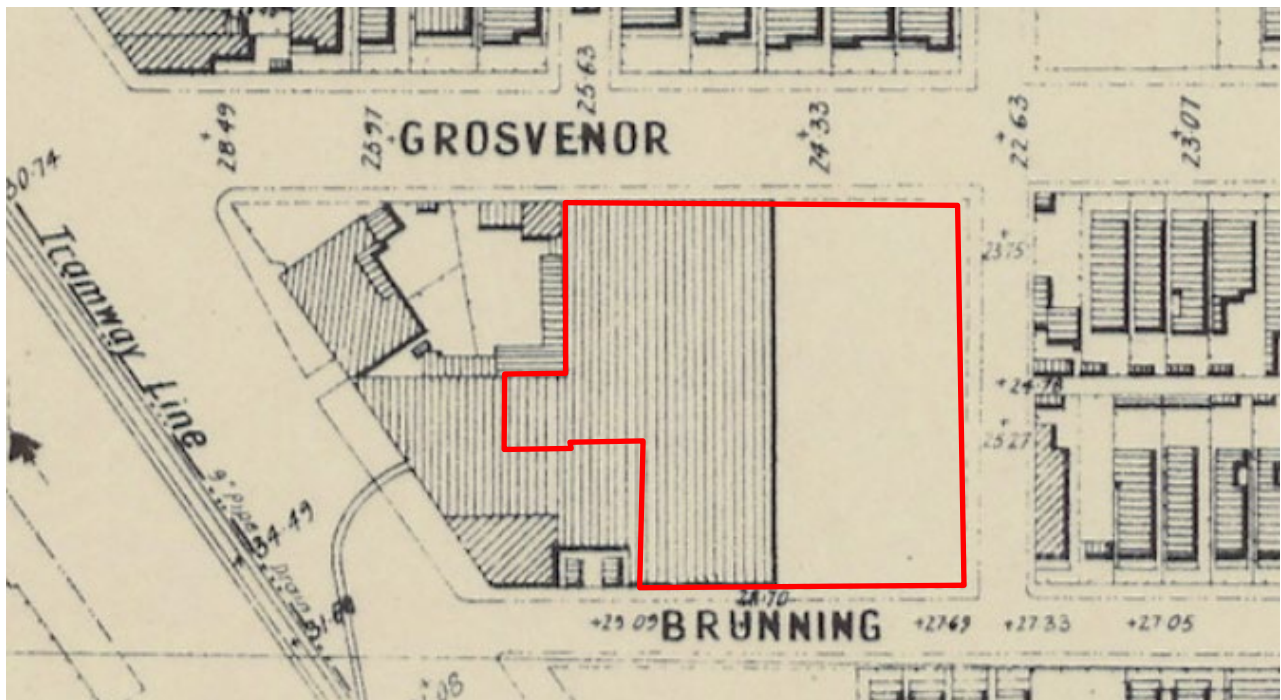


Figure 35 – MMBW Plan No.45, dated 1896 with approximate outline of subject site shown in red.

Source: MMBW plan no. 45, State Library of Victoria Collection.

<sup>2</sup> Welcome to country and acknowledgment map, <https://achris.vic.gov.au/weave/wca.html>, accessed July 2023.

<sup>3</sup> Occurring between 1853-56, place names and figures associated with the Crimean War gave their names to many places across Melbourne that were developed during that formative time in Melbourne's development.

<sup>4</sup> Victorian Places, *Balaclava*, accessed July 2023, <https://www.victorianplaces.com.au/balaclava>.

<sup>5</sup> Victorian Places, *St Kilda East*, accessed July 2023, <https://www.victorianplaces.com.au/st-kilda-east>.

The cable tram shed remained on the site until at least 1945 and is evident in the aerial photograph taken that year (Figure 36). The east part of the site remained largely undeveloped at that time, except for some outbuildings likely associated with the cable tram building.



Figure 36 – Aerial photograph of the subject site in 1945.

Source: Landata, Project No. 5, Run 16, Frame 57848.

The cable tram sheds were discontinued sometime between 1945 and 1955, after which time the site was used for industrial/mechanical uses including an automotive repair shop.<sup>6</sup> The site was occupied by these mechanical and auto operations until at least 1974.<sup>7</sup>

The parts of the cable sheds on the subject site were demolished by the late 20<sup>th</sup> century. However, parts of the sheds were retained to the west end which now house the Thirsty Camel bottle shop. The existing State aged care home buildings were constructed on the site between 1992 and 1994.<sup>8</sup>

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<sup>6</sup> Sands and MacDougall's Directory, 1955, p.104.

<sup>7</sup> Sands and MacDougall's Directory, 1974, p.49.

<sup>8</sup> Housing First, 'Grosvenor Street, Balaclava', <https://www.housingfirst.org.au/properties/grosvenor-street-balaclava>, published 15 November 2020.

## 4. HERITAGE LISTING & CONTROLS

### 4.1. PORT PHILLIP PLANNING SCHEME

The site at 17 Grosvenor Street & 1A-F Woodstock Street, BalACLAVAI is located within the St Kilda, Elwood, BalACLAVA, Ripponlea Heritage Overlay Precinct, a precinct identified as HO7 in the schedule to the Heritage Overlay of the Port Phillip Planning Scheme. The precinct is fragmented but is generally bounded by Carlisle Street in the north, Glenhuntly Road in the south, Hotham Street to the east, and Mitford Street/ Broadway in the west.

This precinct is identified as being significant for its diverse range of architecture including Victorian, Federation and interwar residences and public buildings. Its significance is derived from its connection to the St Kilda Botanical Garden, Brighton Road, Brighton Beach railway and the former market reserve. Within the precinct, external paint controls and solar energy systems controls apply.

Although the east of the subject site which borders Woodstock Street is considered non-contributory under the provisions of the overlay, the area to the west of the site is identified as significant (Figure 37). The grading of this part of the site is thought to relate to the HVI listing which affects that part of the site rather than the significance of the existing built form, however.

Gradings within the heritage overlay are defined in the Port Phillip Heritage Design Guidelines as follows:

*Significant heritage places:*

*'Includes buildings and surrounds that are individually important places of either State, regional or local heritage significance, or are places that, together within an identified area, are part of the significance of a Heritage Overlay. These places are included in a Heritage Overlay either as an area or as an individually listed heritage place.'*

*Non-contributory properties:*

*These are buildings that are neither significant nor contributory. They are included in a Heritage Overlay, however any new development on these sites may impact on the significance of the Heritage Overlay, and should therefore consider the heritage characteristics of any adjoining heritage place and the streetscape as covered in this policy.<sup>9</sup>*

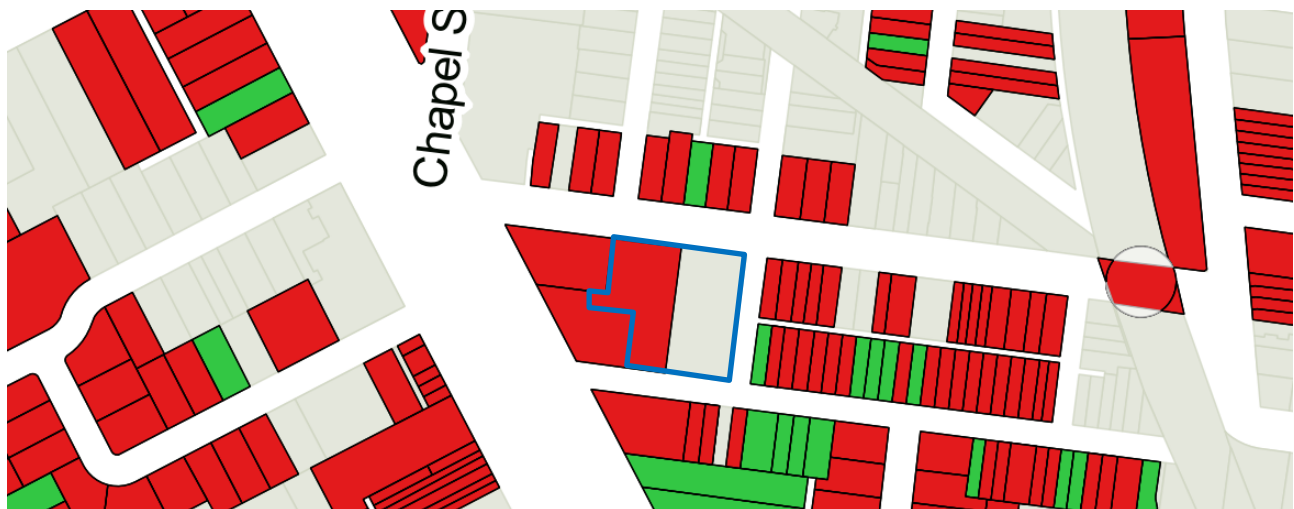


Figure 37 – Heritage map showing the subject site outlined in blue. Areas shaded red are significant, green are contributory and grey are non-contributory.

Source: City of Port Phillip Heritage Policy Map, December 2021.

<sup>9</sup> City of Port Phillip, "City of Port Phillip Heritage Design Guidelines", Revised February 2021, p77.



## 4.2. NATIONAL HERITAGE LIST AND VICTORIAN HERITAGE REGISTER

The site at 17 Grosvenor Street is not included on Australia’s National Heritage List, nor is it included in the Victorian Heritage Register (VHR) as a place of significance to the State of Victoria.

## 4.3. VICTORIAN HERITAGE INVENTORY

Part of the site is included on the Heritage Inventory as (HI) H7822-2238 as the *Former Brighton Road Cable Tram Car Shed*. This listing relates to the potential for historic archaeology – comment regarding this matter is outside the remit of this report.

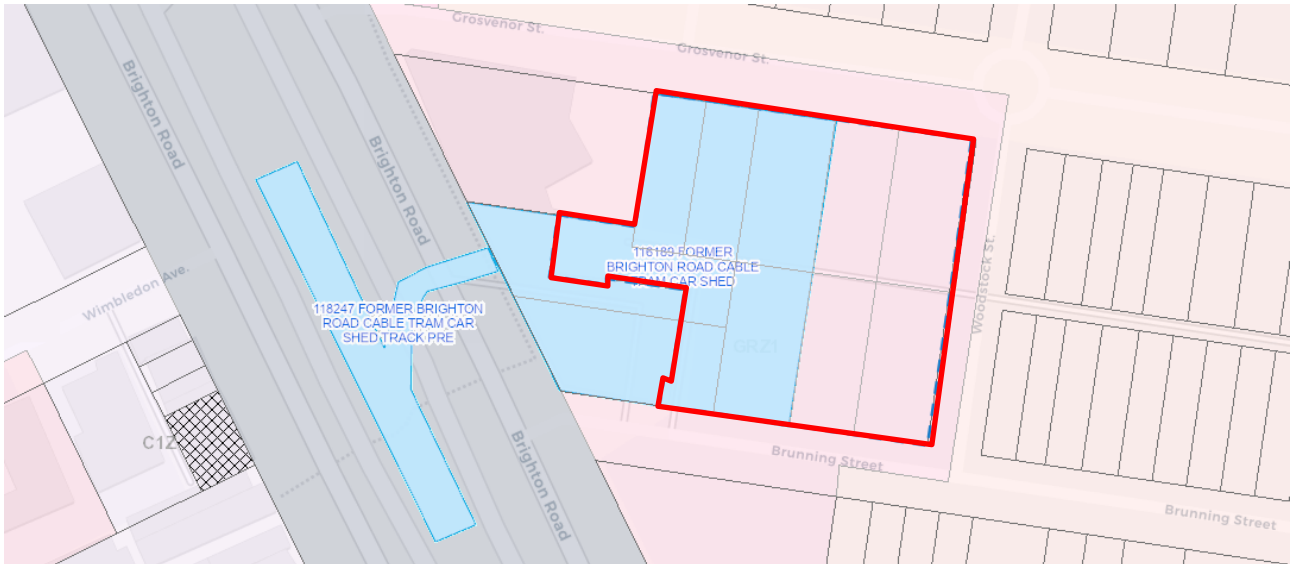


Figure 38 – Extent of the site outlined in red and the extent of the Heritage Inventory listing shaded in blue H7822-2238

Source: Vicplan, accessed July 2023.

## 4.4. NON-STATUTORY CONTROLS

The subject site is not classified by the National Trust of Australia (Vic) nor is included on the Australian Heritage Commission’s Register of the National Estate Significance.

## 5. STATEMENT OF SIGNIFICANCE

The Statement of Significance for the *Elwood, St Kilda, Balaclava, Ripponlea Heritage Overlay Precinct (HO7)* – as provided in the Port Phillip Heritage Review– reads as follows:

*The Elwood – St. Kilda Botanical Gardens – Balaclava Ripponlea Area is both extensive and architecturally diverse. It is culturally important especially on account of the influence of the St. Kilda Botanical Gardens, the Brighton Road, the Brighton Beach railway and the public buildings precinct at the site of the former market reserve which collectively impart civic distinction. The residential areas are noteworthy for their late Victorian, Federation period and inter-war housing; the apartments of the latter period and the terraces of the former being especially noteworthy.*

*The Intact inter-war buildings within the Brunning’s Estate demonstrate the development of that nursery post 1926. The capacity of the Area to inform the observer about past lifestyles and living standards is important, there being great diversity evident during the major contributory development periods. The Brighton Road has further distinction for the manner in which it has attracted residential development of a high standard. Finally, the street trees and smaller parks are invariably important elements, having their origins in the interwar period and on occasions being also overlooked by buildings of the period to create urban landscapes representative of the highest urban planning standards of the day.*

*The shopping centres are also distinguished for their high levels of integrity, Carlisle Street reflecting through its buildings the phases in its growth. The Glen Eira Road centre, in conjunction with the railway station and railway gardens, is highly representative of the era of the Great War, enhanced by the group of inter-war banks towards its east end.*

## 6. HERITAGE POLICY

As the subject site is subject to HO7, any proposed works on this site must be assessed against the provisions of Clause 43.01, the Heritage Overlay, as well as the City of Port Phillip's local heritage policy as set out under Clauses 15.03-1S and 15.03-1L. The provisions of the City of Port Phillip's Heritage Design Guidelines are also relevant.

### 6.1. CLAUSE 43.01

The purpose of the heritage overlay under Clause 43.01 is as follows:

- To implement the Municipal Planning Strategy and the Planning Policy Framework.
- To conserve and enhance heritage places of natural or cultural significance.
- To conserve and enhance those elements which contribute to the significance of heritage places.
- To ensure that development does not adversely affect the significance of heritage places.
- To conserve specified heritage places by allowing a use that would otherwise be prohibited if this will demonstrably assist with the conservation of the significance of the heritage place.

Before deciding on an application, in addition to the decision guidelines in Clause 65, the responsible authority must consider, as appropriate:

- The Municipal Planning Strategy and the Planning Policy Framework.
- The significance of the heritage place and whether the proposal will adversely affect the natural or cultural significance of the place.
- Any applicable statement of significance (whether or not specified in the schedule to this overlay), heritage study and any applicable conservation policy.
- Any applicable heritage design guideline specified in the schedule to this overlay.
- Whether the location, bulk, form or appearance of the proposed building will adversely affect the significance of the heritage place.
- Whether the location, bulk, form and appearance of the proposed building is in keeping with the character and appearance of adjacent buildings and the heritage place.
- Whether the demolition, removal or external alteration will adversely affect the significance of the heritage place.
- Whether the proposed works will adversely affect the significance, character or appearance of the heritage place.
- Whether the proposed subdivision will adversely affect the significance of the heritage place.
- Whether the proposed subdivision may result in development which will adversely affect the significance, character or appearance of the heritage place.
- Whether the proposed sign will adversely affect the significance, character or appearance of the heritage place.
- Whether the lopping or development will adversely affect the health, appearance or significance of the tree.
- Whether the location, style, size, colour and materials of the proposed solar energy facility will adversely affect the significance, character or appearance of the heritage place.

## 6.2. CLAUSE 15.03-1S

The objective of Clause 15.03-1S (Heritage Conservation) of the Port Phillip Planning Scheme, is to ensure the conservation of places of heritage significance. Clause 15.03-1S provides the following general strategies to help achieve this objective:

- **Strategies**
  - Identify, assess and document places of natural and cultural heritage significance as a basis for their inclusion in the planning scheme.
  - Provide for the protection of natural heritage sites and man-made resources.
  - Provide for the conservation and enhancement of those places that are of aesthetic, archaeological, architectural, cultural, scientific or social significance.
  - Encourage appropriate development that respects places with identified heritage values.
  - Retain those elements that contribute to the importance of the heritage place.
  - Encourage the conservation and restoration of contributory elements of a heritage place.
  - Ensure an appropriate setting and context for heritage places is maintained or enhanced.
  - Support adaptive reuse of heritage buildings where their use has become redundant.
  - Consider whether it is appropriate to require the restoration or reconstruction of a heritage building in a Heritage Overlay that has been unlawfully or unintentionally demolished in order to retain or interpret the cultural heritage significance of the building, streetscape or area.

## 6.3. CLAUSE 15.03-1L

The relevant sections of Clause 15.03-1L of the Port Phillip Planning Scheme, which provide more detailed guidance relating to appropriate change at heritage places, is reproduced below:

### General

- Conserve and enhance Significant and Contributory buildings as identified in the incorporated document in Schedule to Clause 72.04 'City of Port Phillip Heritage Policy Map'.
- Conservation of heritage places and new development are guided by the statement of significance, the urban context and any relevant documentary or physical evidence.
- Encourage high quality, contemporary design responses for new development that respects and complements the heritage place by using a contextual approach that:
  - Responds to and reinforces the contributory features of the heritage place, including:
    - Building height, scale, massing and form.
    - Roof form and materials.
    - Siting, orientation and setbacks.
    - Fenestration and proportion of solid and void features.
    - Details, colours, materials and finishes.
- Conserves and enhances the setting and views of heritage places.
- Maintain the integrity and intactness of heritage places.
- Conserve and enhance the significant historic character, intactness and integrity of streetscapes within heritage precincts including:

- The layering and diversity of historic styles and character where this contributes to the significance of the precinct.
- The consistency of historic styles and character where this contributes to the significance of the precinct.

Avoid development that would result in the incremental or complete loss of significance of a heritage place by:

- Demolishing or removing a building or feature identified as Significant or Contributory in the incorporated document in Schedule to Clause 72.04 '*City of Port Phillip Heritage Policy Map.*'
- Altering, concealing or removing a feature, detail, material or finish that contributes to the significance of the heritage place.
- Distorting or obscuring the significance of the heritage place by using historic styles and detail where these previously did not exist.

### **Demolition and relocation**

- Prioritise the conservation, restoration or adaption of a heritage place over demolition.
- Discourage the complete demolition of any building or feature that contributes to the significance of a heritage place unless the building or feature is structurally unsound and the defects cannot be rectified.
- Avoid demolition where it would result in the retention of only the façade and/or external walls of a Significant or Contributory building.
- Support demolition of part of a Significant or Contributory building or feature if it will not adversely impact upon the significance of the place and any of the following apply:
  - It will remove an addition or accretion that detracts from the significance of the place.
  - It is associated with an accurate replacement, or reconstruction of the place.
  - It will allow an historic use to continue.
  - It will facilitate a new use that will support the conservation of the building.

Avoid the demolition of a Significant or Contributory building unless new evidence has become available to demonstrate that the building is not of heritage significance and does not contribute to the heritage place.

Avoid the relocation of a building or feature that contributes to the significance of a heritage place unless a suitable new location is secured and either:

- The relocation is the only reasonable means of ensuring the continued existence of the building or feature and the option of retaining it in the current location is not feasible.
- The building or feature has a history of relocation and/or is designed for relocation.

### **New buildings**

- Support new buildings that respect and complement Significant and Contributory buildings in relation to form, scale, massing, siting, details and materiality.

### **Vehicle access**

- Discourage vehicle crossovers and driveways at the front of a Significant heritage place or any property within a heritage precinct where vehicle access was not historically provided for.
- Avoid changes to existing crossovers that would impact upon the significance or setting of a heritage place.

Encourage vehicle access to be:

- From a rear laneway.

- For a corner property, from the side street to the rear yard of the property only if rear laneway access is not available.
- Avoid on-site car parking in locations that would be visible from a street (other than a lane).

### **Fencing**

- Encourage conservation of fences or gates that contribute to the significance of a heritage place.
- Ensure the height, materials, detailing and colours of front fences are appropriate to the architectural style of the heritage place.
- Encourage a consistent approach to new fences for heritage places that form part of a related group of buildings such as an attached pair or terrace row or houses, including the reconstruction of historic fences if applicable.
- Encourage new fences or gates for Non-contributory places to be in a simple contemporary style that complements the fences historically found in the heritage precinct.

### **Roof terraces and roof decks**

- Encourage roof terrace and roof decks to be sited so that they are concealed when viewed from the street and, when on a corner, from the side street (excluding a laneway).
- Ensure that roof terraces and roof decks are set back from chimneys, parapets and other roof features, for example roof lanterns.

## 7. PROPOSAL

As part of the current scheme, it is proposed to demolish the existing one and two storey social housing units and construct two affordable residential buildings with a shared basement level and associated landscaping.

The two buildings would have a roof height of 9m while the parapet would take the total height to 10.1m. They would be oriented east-west, separated by a central east-west oriented communal landscaped outdoor area.. They would be setback off the property boundaries. External walls would be finished in neutral coloured masonry, with recessed balconies coloured off white, metal pilaster balustrades in pastel green to the north elevation fins to protect against northern sun.

Both buildings would be three storeys in height, approximately rectangular in plan with rounded corners to the east and south facing elevations. A new crossover and vehicle access ramp off Grosvenor Street would provide access to the basement level carparking (Figure 39, Figure 40 and Figure 41) while the existing crossover to .



Figure 39 – Extract of the drawings showing the proposed view from Brunning Street.

Source: H2o Architects, *Render View: Brunning St*, p52.



Figure 40 – Extract of the drawings showing the proposed view from Brunning Street.

Source: H2o Architects, *Render View: Brunning St*, p52.



Figure 41 – Extract of the drawings showing the proposed view from Woodstock St.

Source: H2o Architects, *Render View: Woodstock St Entry*, p50.



## 8. HERITAGE IMPACT ASSESSMENT

As the subject site is located within HO7, future works must be assessed against the relevant heritage policies of the Port Phillip Planning Scheme including Clauses 43.01, 15.03-1S, and 15.03-1L, the latter of which provides guidance as to the forms of development that might be appropriate for places subject to the heritage overlay. The Port Phillip Heritage Design Guidelines are also relevant.

Some of the factors that Council must consider when assessing development proposals for heritage sites is the significance of the heritage place, the intactness and integrity of the heritage place, and the impact the proposal will have upon the heritage place.

The following heritage impact assessment provides an analysis of the proposed development in relation to the policies, objectives, strategies and guidelines of the above clauses contained within the Port Phillip Planning Scheme. It assesses whether the proposed scheme is appropriate in character and detail, and whether it is acceptable in terms of the potential impact on the significance of HO7.

### 8.1. DEMOLITION

Although the west part of the site is identified as being significant in HO7, this is thought to relate to the Heritage Inventory listing which affects that part of the site, rather than the built form controls under HO7. The existing buildings on the site are of typology and period (late 20<sup>th</sup> century buildings) that are not identified as significant to HO7.

As the existing buildings on the site are non-contributory to HO7, their proposed demolition poses no issues from a heritage perspective subject to an appropriate replacement design.

It is relevant to note the 'Review of Heritage precinct HO7: Elwood, St Kilda, Balaclava and Ripponlea, Stage 2 Report (RBA Architects and Conservation Consultants, 2022) recommended the removal of the subject site from the heritage precinct because the subject buildings were not considered to contribute to HO7.<sup>10</sup> The findings of this report have not yet been implemented and it is understood the final study is currently with the Minister of Planning for endorsement.

### 8.2. INFILL DEVELOPMENT

It is policy under Clause 15.03.1S to 'encourage appropriate development that respects places with identified heritage values' and to 'ensure an appropriate setting and context for heritage places is maintained or enhanced'. Under Clause 15.03-1L it is policy to 'encourage high quality, contemporary design responses for new development that respects and complements the heritage place by using a contextual approach responds to and reinforces the contributory features of the heritage place, including' a number of factors of building design. Further, under Clause 15.03-1L it is policy to 'support new buildings that respect and complement Significant and Contributory buildings in relation to form, scale, massing, siting, details and materiality'.

The Port Phillip Heritage Design Guidelines provide additional guidance relating to infill development in heritage precincts. In general, they state that 'new buildings within an historical context should complement the significant heritage character and leave a valuable legacy for the future'. The general guidelines state that 'if the streetscape is more diverse then there is more flexibility for an interpretive design that responds to characteristics such as overall massing, proportions, materiality and form'. The guidelines also provide further detail regarding built form characteristics such as siting and orientation, fenestration, details, colours, materials and finishes for infill development in heritage overlay areas.

The nearby contributory residences on Grosvenor, Woodstock and Brunning Street are largely single storey interspersed with a few two-storey buildings. The subject site is however in an area to the periphery of HO7 that contains key buildings of taller built form than the lower scale nearby context. To the west of the site stands the two storey Grosvenor Hotel and former Cable Tram Office. To the south on Brunning Street is the three storey Interwar red brick flats 'Yurnga'. The nearby section of Woodstock Street is largely characterised

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<sup>10</sup> RBA Architects and Conservation Consultants, *Review of Heritage precinct HO7: Elwood, St Kilda, Balaclava and Ripponlea, Stage 2 Report*, 2022, p14.

by the side walls of buildings facing onto Brunning and Grosvenor Streets, some of which are double storey in scale.<sup>11</sup>

The proposed infill development is a high quality and site responsive scheme that has been developed through a detailed design process including incorporating feedback from the Office of the Victorian Government Architect. It would be consistent with the intent of the local heritage policies and the relevant sections of the Heritage Design Guidelines with regards to infill development in heritage overlay areas, in cognisance of the mixed built form context.

In terms of scale and height, the proposed infill buildings would be a largely sensitive design response to the surrounding built form environment. The total height of the buildings to top of the parapet would be 10.1m, while the roof height would be 9m (three storeys).

It is acknowledged this height would exceed that of the single storey contributory and significant buildings in the immediate surrounding area of HO7. However, the area is not entirely intact with the 10m height of the proposed buildings being commensurate with the springing point of the side wall of the Interwar flats 'Yurnga' and the parapet height of the former Cable Tram office. These two structures sit easily next to the lower scale residential buildings evidencing the fact that taller built form can comfortably exist in this location.

The impact of the height of the proposed new buildings would be moderated by the width of Grosvenor, Woodstock and Brunnings Streets. The minimum proposed distance between the Grosvenor and Brunning Street elevation of the new building and property boundaries to the other side of these streets would be in the realm of 18m and 12m respectively. Although the minimum distance between the proposed building and the opposite side of Woodstock Street would be closer to 9m, this is to the side walls of the buildings on Woodstock Street, not the front facades, which are a less sensitive interface.

These setbacks would create an appropriate separation between the proposed built form and the lower scale residential environment to the surrounding streets that would provide the 'sympathetic transition between the adjoining buildings' encouraged by the heritage design guidelines for infill development. For context, the approximately 18m distance between the Yurnga flats and the single storey building at 5 Brunning Street, is more than enough distance to establish a clear separation between the taller and shorter built form (Figure 33).<sup>12</sup>

A key facet of the design of the new buildings would be the proposed massing of the overall development on the site which would be separated into two discrete blocks, separated by a wide, landscaped area running parallel to Grosvenor and Brunning Streets. Consequently, the development would read as two separate structures rather than a single mass.

The proposed materials palette is sympathetic to the wider historic environment, through principally the use of walls in natural tone masonry that would reflect the slate tiled roofs in the surrounding streetscape. The emphasis on masonry would more broadly respond to the brick structures in the surrounding part of HO7, in particular those to the south side of Grosvenor Street. As encouraged by the Heritage Guidelines, large areas of glass would be avoided to the external facades. The shading fins to some of the openings would playfully reflect the metal clad verandah roofs that prevail in the surrounding section of HO7, further integrating the development into its environment.

Consistent with the provisions of the Design Guidelines, the new work would be sited and oriented perpendicular to the street in a manner consistent with the surrounding built form. To reinforce the consistency with the surrounding built form environment, the new building would be setback from the property boundaries in Grosvenor and Brunning Streets, in a manner broadly consistent with the contributory and significant buildings in those streetscapes.

The pattern of rectangular fenestration would respond to those found in the streetscape. Fenestration not apparent in the wider streetscape, arched and curved openings for instance, would be avoided. Although the

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<sup>11</sup> This mixed context formed the basis of the recommendation in the 'Review of Heritage precinct HO7' for the site to be removed from HO7; RBA Architects, "Review of Heritage precinct HO7", p14.

<sup>12</sup> It is worth noting that the nearby lot at 170-172 Chapel Street South is located in DDO21 which provides a maximum street wall height of 11m to Grosvenor Street. This lot is directly adjacent to the single storey building at 2 Grosvenor Street. This implies the impact of a building with a street wall height of 11m to Grosvenor Street has been determined to be an appropriate response to the lower scale residential environment in this part of HO7 – when only 10m is proposed to the subject site.

curved corner to the parapet would diverge from the architectural language found in the nearby section of HO7, it would be legible as a sympathetic contemporary gesture, an approach that is supported by policy.

The impact of the proposed new crossover to Grosvenor Street would broadly be consistent with the intent of the Heritage Guidelines regarding crossovers because it would be balanced by the decommissioning of the existing non-original crossover to Woodstock Street. The single storey substation to Brunning Station would sit comfortably in the streetscape with neutral tone masonry cladding.

In summary, although the proposed infill building would constitute change in this part of HO7, it would be located to the periphery of the heritage overlay area and in an altered and mixed context where taller built form could reasonably be accommodated. The proposed residential building has also been designed to complement the significance elements of the surrounding built form in terms of massing, siting, setbacks and materiality. The impact of the 10m height would be moderated by the separation created by the roadways to Grosvenor, Woodstock and Brunnings Streets.

## 9. CONCLUSION

A detailed impact assessment of the proposed works has been undertaken in Section 8 of this report. Although constituting change in HO7, the proposed development would be an appropriate and sympathetic response to the mixed built form environment of the surrounding section of the heritage precinct. The recommendation from the 'Review of Heritage precinct HO7... Stage 2 Report' that the subject site be removed from HO7, while not implemented, reinforces the non-contributory nature of the subject site within the precinct and its potential for medium density development with limited impact on the wider precinct.

Key aspects of the assessment are listed below:

- The existing social housing units do not contribute to HO7 and their demolition would be consistent with the local heritage policy as a result, subject to **an appropriate replacement design**. The part of the site graded 'significant' is considered to relate to the VHI listing and not reflect the relative significance of the existing built form.
- Although the construction of the proposed three storey affordable housing units would constitute change to the heritage overlay area, the subject site is located in a mixed part of the precinct which contains built form of a more variable height that could reasonably accommodate taller built form.
- The proposed buildings have otherwise been designed to complement the significance of the surrounding built form in terms of massing, siting, setbacks and materiality, as encouraged by the heritage policy under Clause 15.03-1L and the Heritage Guidelines for Infill Development.
- It is acknowledged the proposed 10m height of the two building would be taller than the prevailing height of the nearby significant and contributory built form. The width of the roadways to Grosvenor, Woodstock and Brunning Streets would however provide a clear separation between the proposed building and the lower scale residential environment, to ensure the 'sympathetic transition between the adjoining buildings' encouraged by the heritage design guidelines for infill development is achieved.
- The affordable housing development would also provide a net community benefit to the City of Port Phillip.

The scheme would address the intent of the relevant provisions of the Port Phillip Planning Scheme at Clauses 43.01, 15.03-1S and 15.03-1L as well as those of the Heritage Design Guidelines. For the reasons stated above, the scheme will not adversely impact the significance of the place and are recommended for approval from a heritage perspective in their current form.

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**APPENDIX A**

**CITATION**

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## 6.11 Elwood, St Kilda, Balaclava, Ripponlea - Ho7

### Existing Designations:

Heritage Council Register:	nil
National Estate Register:	nil
National Trust Register:	nil

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### 6.11.1 Description

This Area, though fragmented, occupies the land generally bounded by Carlisle Street in the north and Glenhuntly Road in the south, extending to Hotham Street in the east and Mitford Street/ Broadway in the west. It has the Brighton Road as its principal north-south thoroughfare but is also traversed in the same direction by the Sandringham railway. “Corridors” of architecturally important buildings radiate from the St. Kilda Botanical Gardens whilst other parts of the Area are oriented on the Brighton Road and Carlisle Street.

Important elements include the St. Kilda Botanical Gardens, the public buildings precinct and the Ripponlea and Carlisle Streets shopping centres. The Botanical Gardens, formerly known as the Blessington Street Gardens, contain many mature exotic and some native trees and shrubs including golden privet hedges, *Ficus macrophylla* (c.1916), two *Quercus suber*, *Podocarpus falcatus*, *Phillyrea latifolia* and *Olea europea ssp. africanus*. There is a rose garden, ponds and path system of rolled gravel with red brick spoon drains. There are gates with decorative cast iron and masonry pillars at the north end, a red brick and timber lattice pavilion (1929) and a recent conservatory. The streets enclosing the Gardens have been a favoured location for villas since the Victorian period, the Blessington Street frontage being especially noteworthy in this respect. “Sun Blest” at no 42, nos.50, 62 and 74 (“St. Albans” – now much altered) are examples. The street maintained its popularity during later periods, no. 57 being an ostentatious Federation period villa, whilst “Garden view” at no. 60 is a distinctive cement and clinker brick Art Deco apartment block. “Clairvaux” at no.44 is in the Arts and Crafts manner of the inter-war period with circular shingled corner bay windows and a shady two storeyed porch. Tennyson Street on the east side of the Gardens is distinguished primarily for its apartments and inter-war villas. “Himalaya” at no.10 has its origins as a large Victorian villa, transformed into apartments during the inter-war period whilst the house at no.8 has the symmetry of the Australian Colonial Revival. The absence of high front fences in these streets reinforces the link between buildings and Gardens. Dickens and Herbert Streets have experienced substantial redevelopment during the post war period although the apartments at nos. 23 and 25 are important survivors from the inter-war years, the former having a Mediterranean touch and the latter being Moderne with curved and stuccoed banding contrasting with clinker brickwork giving vertical emphasis.

The public buildings precinct is a pivotal element in the Area and well known throughout the metropolis. The façade of the massive Classical Revival Town Hall built for the Borough of St. Kilda in 1888 (portico 1925) looks back to Palladian Classicism and the English post Renaissance period and faces expansive public gardens with mature exotic trees that separate it from the Brighton Road/Carlisle Street intersection. Alongside is the old Brighton Road State School complex, representative of the best work of the Education Department in the mid – late Victorian period and having a characteristic bell tower surmounting the principal entry. The third important building attracted to this site and also taking advantage of the Brighton Road prospect is the freestone Holy Trinity Anglican Church with conical tower over the baptistry as its most unusual feature. To the north facing Chapel Street is the former Wesleyan (now Uniting) Church with a façade ascending from its north end to the bell tower on the south-east corner. These architecturally and historically noteworthy public buildings are encircled by main roads and electric tramway services, thereby creating a prominent island site.



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The Ripponlea shopping centre has the timber Arts and Crafts influenced station buildings and footbridge overlooking the railway gardens at its west end. The shops along Glen Eira Road commence at this point with nos.15-27, built with a corner tower in the fashion of the day and extending in a consistent row along the north side of the street to no.73; Brinsmead's remarkable pharmacy having domed entries and show cases, lead light work and metal framing (1913). The south side of Glen Eira Road is also distinguished for its high level of integrity and is enhanced by the group of three former banks built for the State Savings Bank, the English, Scottish and Australian Bank and the Bank of Australasia.

The Carlisle Street shopping centre extends from St. Kilda Road to Westbury Street and is punctuated by the Chapel street tramway and the railway overpass, with its metal girders and sweeping bluestone abutments, now mostly concealed by shops. The public buildings precinct is located at its west end facing the recent municipal library, the discordant additions to the north wall of the Council Offices being strange companions with the self conscious pretensions of the library. Proceeding east, prominent buildings include the two storeyed red brick and stuccoed shops at the north-east corner of Carlisle and Chapel Streets. They were designed to address this important intersection and mark the point of entry to the main part of the centre when approaching from the west. These face a row of shops of similar date on the south side of the street at nos.109-123. There is powerful evidence of the centre's nineteenth century origins between this point and the railway bridge. On the north side, no.232 is a two storeyed Boom period row of three shops whilst on the south side there is the "Balaclava" hotel and the shops at nos. 153-157 and 173-175. Nearer to the bridge are the very simply stated two storeyed shops at nos. 187-189 and 191-193 alongside. In this "hub" area of the centre is the "Carlisle Hall", imparting historic interest as well as architectural presence to the street. Beyond the bridge, the ostentatious offices of William H. Creed, estate agent of c.1889 stand tall with their French style mansard roof and cast iron "widow's walk" from which one might well see the sea. "Pittard's Buildings", possibly built around the turn of the century are nearby as one moves eastward out of the identified Area.

The residential areas associated with the key elements described vary greatly. To the west of the Brighton Road, and especially on this boulevard, there are imposing residential buildings of all periods, demonstrating that it has always been a sought after locale. "Sherwood Hall" at 14 Hennessy Avenue is an exceptionally large Boom period villa residence in the grand manner, foreshadowing the high standard of construction that was to follow and being noteworthy for its two storeyed loggias, one of which, facing west (formerly to Tennyson Street) is bayed. It is, however, the inter-war apartments which overwhelm the neighbourhood. "Arawa" at 15 Wimbledon Avenue retains its unpainted rough cast surfaces and is characteristic of many with its shady balcony, low front fence and name, artistically placed over the lower porches.

The cul-de-sac development as a distinct and recurring pattern of subdivision in the area during the 1930's and 40's is evident in Garden Court, McCrae Street, Avoca Court and Southey Court. These inter-war cul-de-sac developments tend to be dominated by low-rise multi-dwellings such as flats, maisonettes or duplexes. Garden Court remains as a representative and intact example of such a development<sup>214</sup>.

There are two triangular corner parks in Broadway which have mature *Platanus* sp., as does the street, and were planted during the inter-war period. They are overlooked by inter-war apartments and successfully demonstrate the highest civic planning and architectural standards of the period. "Belmac", at 77 Mitford Street facing the Dawkins Reserve as if it were the expansive domain of its residents is an example. Amongst the many extraordinary apartments in the neighbourhood are "De Mont Rose" at 1 Broadway, "Sante Fe" at 45 Mitford Street and "Las Palmas" alongside. They either face the reserves or are nearby. The tradition of apartment living has been carried through to the post-war period, the blocks at 76 Mitford Street, 39 and 44 Southey Street being exemplary.

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<sup>214</sup> Heritage Alliance, *Heritage Assessment, Nos 1, 3 & 5 Garden Court, Elwood*, December 2007.

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Circumstances are different on the east side of the Brighton Road where the railway made possible suburban living from an early date. The houses to the north and east of the public buildings precinct are predominantly nineteenth century workers cottages. To the east, in the area subdivided c.1890 as “Blenheim Park”, there are many late Victorian and Federation period cottages, now invariably defaced whilst apartment blocks have made significant inroads in recent years. Nevertheless, the terraced row in Gourlay Street at nos. 4-22 has withstood the pressures for change, presumably on account of its size and aesthetic appeal, and now forms the boundary of the identified Area in its neighbourhood. Nearby, the terraced rows facing the railway embankment running south from the Nightingale Street railway bridge form a discrete area, the bridge itself being unique for its evidence of knee braces in the bluestone abutments. “Grosvenor Mansions” at nos. 74-88 William Street show that apartment living found its way into this area during the inter-war period alongside the terraced row at nos. 58-72. To the north in the same street there are some fine Victorian detached villas demonstrating that Williams Street was and still is seen to be an attractive location. Still on the east side of the Brighton Road / St. Kilda Road alignment, the workers’ housing in Duke, Lynott, Glenmark and a section of Pakington Streets survives with a high level of integrity and is enhanced by the pitched drain and park at the north end of Lynott Street.

The nature of the urban landscape changes to the south of the old “Blenheim Park” area. Grosvenor and Bunning Streets mark the end of the period of late nineteenth century development. The area between Brighton Road and the railway line in the vicinity of Ripponlea station, including the area known as “Brunnings Estate” as subdivided in 1926, merges into a predominantly inter-war areas with spacious tree-lined streets are detached villas. The Victorian villas in Glen Eira Road including “Tringingham” at no. 2 are more the exception than the rule, the apartments at no. 3 and the detached houses in Monkstadt Avenue being more typical. To the east of the railway station the houses to the north of Glen Eira Road are more commonly of the Federation period with some late Victorian villas. To the south, inter-war bungalows surround “Quat Quatta”, demonstrating the sequence in the development of the area in a manner not unlike Glen Eira Road.

### 6.11.2 History

Kearney’s map (1855) of this Area shows Carlisle Street, then “Beach Road” passing through open country with isolated residences until reaching St. Kilda Road at which point it takes on the character of a suburban street, but only on its north side. To the south were isolated houses located on extensive holdings. Around this time, though, Council was clearing the tree stumps in Southey Street, erecting street lamps, constructing pitched crossings and paving the streets in the vicinity of the Gardens with red gravel obtained from the Blessington Street area<sup>215</sup>. The St. Kilda Botanical Gardens had been mostly laid out by 1861. By the time Cox’s map of 1866 had been published the St. Kilda and Brighton Railway Co had extended its line from St. Kilda through Albert Park to Chapel Street (Windsor) and on to Beach (Brighton Beach)<sup>216</sup>. It passed mostly through open country between Carlisle Street and Hotham Street. The map also shows that there were many new houses facing Carlisle Street and many cottages had sprung up in Marlborough, Rosamond and Nightingale Streets. Further south between Grosvenor and Maryville Streets there are several houses on land that was on land that was mostly vacant in 1855. Extant public works include the main drain running via Bothwell Street and through the market reserve (the present public buildings precinct) and, of course, the Botanical Gardens. Finally today’s street grid can be much more easily recognised in the 1866 map, demonstrating that by this stage the principal thoroughfares had been laid out to serve a small number of property owners. The “Grosvenor” hotel, situated at the Grosvenor Street intersection, is a second early landmark, having been built in 1860. Another early hotel is the “Village Belle” at the Acland Street / Barkly Street intersection. The original building was erected in 1855 and the present structure in 1891. Bonwick’s

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<sup>215</sup> Cooper, J.B., *The History of St.Kilda* (1931), v.1, p.140.

<sup>216</sup> The line was opened in its entirety on 21.12.1861.

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“Hofwyl House Academy”, opened in 1862, was accommodated in the surviving bluestone building at 188 Barkly Street just up from the “Village Belle” from late in 1866 or early in 1867<sup>217</sup>.

J. Vardy’s map of 1873 confirms that the northern half of the identified Area was expanding rapidly at this time. All of the land north of Carlisle Street and west of the Westbury Street is closely subdivided. Development is continuing to occur in the “Blenheim Park” estate and William Street and, curiously, there is a house on the present reserve in William Street next to the railway. To the east, the blocks are large and the occupants few. The market reserve is vacant and there is a small building noted as the “Trinity Church”, facing the Brighton Road / Chapel street intersection. To the north of the Botanical Gardens there is considerable suburban development whilst to the south circumstances are relatively unchanged from the time of Cox’s map. There are two houses on large lots facing the Gardens on the Tennyson Street side. The northern house appears to be unpretentious and was presumably demolished at the time of the Bundalohn Court subdivision but the southern house, “Corinella” had a verandah to its triple fronted façade overlooking the Gardens and appears to have been on the site of present Mozart Street. These houses, now long demolished, represent the first stage in the use of land facing the Gardens. It would appear that only the house at no. 55 and possibly “St. Albans” at no. 74 Blessington Street survive from this time.

On the old market reserve, the State School had been opened in 1874 and the addition of a second floor followed in 1887. The present Holy Trinity Church was built in 1882-83 and the municipal chambers and hall followed in 1890.

The consolidation and expansion of housing and commercial development throughout the Area continued throughout the late nineteenth and early twentieth centuries. The Brighton Road cable tramway was opened on 11.10.1888 with a depot at the Brunning Street terminus alongside the “Grosvenor” hotel. The Prahran service, which terminated in Chapel Street outside the present Holy Trinity Church from 26.10.1888, had a depot close to the Carlisle Street intersection on the site of the present two storeyed shops. The surviving nineteenth century housing stock and the shops in Carlisle Street and Brighton Road owe their existence, in part, to the opening of these routes. To the west, development was greatly facilitated by the opening of the Victorian Railways’ “electric street railway” from St. Kilda station down Barkly and Mitford Streets in 1906. By this time, Mitford Street, and Southey Street north of Milton Street was quite intensively occupied. There was a railway station at Ripponlea. Several houses on Glen Eira Road east of the railway had been built but the land on which the Glen Eira Road shops were to be built remained vacant. The new MMBW sewage map, 1889, shows an extensive holding for Brunnings Nursery, occupying the majority of the land from Maryville Street through to Brunnings Street’. Carlisle Street was intensively built up as a shopping street, commencing at Chapel Street and finishing at Blenheim Street, just east of the railway bridge. The William Street and Gourlay Street terraces noted above had been built and the house by the railway embankment, situated on the present gardens in William Street, was soon to have another three houses to its immediate north. Gourlay Street and The Avenue were almost fully built up all the way to Hotham Street whilst the land to the north as far as Carlisle Street was, with the exception of the big houses facing the principal thoroughfares, unoccupied. At the State school on the Brighton road an infant school building was provided in 1914.

It was during the inter-war years that the character of the remaining undeveloped land was transformed by the construction of detached villas and apartments. The route of the Victorian Railways tramway and its immediate surrounds was popular for apartments and houses as was the land between this area and the Brighton Road. “Hartpury Court” at 11 Milton Street is of special note as an Elizabethan style complex, having been erected in 1923. The electric tramways of the Prahran and Malvern Tramways Trust tapped the cable routes at their termini and eventually took over altogether. The Brighton Road cable tramway was replaced on 29.8.1926. Its extension beyond the old terminus facilitated the development of the vacant land south of Brunning’s extensive nursery in Maryville Street all the way to Glenhuntly Road. Brunnings Nursery was sold in 1926 to be subdivided for housing in stages including

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<sup>217</sup> Bick, D., *op.cit.*, p.103.

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the creation of Los Angeles Court and Somers Street, and the incremental / phased development of Albion Street. The southern side of Albion Street, west of the railway through to the pedestrian laneway was developed prior to 1926; west of the pedestrian laneway was developed for housing as part of the Brunnings Estate subdivision in 1926, along with no. 3 – 9 on the north side. The remainder of the north side of Albion Street, including west of the railway line and the property fronting Brighton Road were developed prior to 1926. The “Queens Arms” hotel recalls the expansion associated with the improvements to public transport services having been opened in 1924.

In recent years, the popularity of the land around the Botanical Gardens has attracted considerable re-development resulting in a post-war transformation in the character of Herbert, Dickens and Tennyson Streets. The same is true elsewhere to the west of the Brighton road whilst on the east side, the old “Blenheim Park” subdivision has sustained considerable change, together with the workers’ cottages east of the railway.

### 6.11.3 Thematic Context

- Building settlements, towns and cities:
- Planning urban settlement
- Making suburbs
- Supplying urban services (transport)

### 6.11.4 Statement of Significance

The Elwood – St. Kilda Botanical Gardens – Balaclava Ripponlea Area is both extensive and architecturally diverse. It is culturally important especially on account of the influence of the St. Kilda Botanical Gardens, the Brighton road, the Brighton Beach railway and the public buildings precinct at the site of the former market reserve which collectively impart civic distinction. The residential areas are noteworthy for their late Victorian, Federation period and inter-war housing; the apartments of the latter period and the terraces of the former being especially noteworthy. The intact inter-war buildings within the Brunning’s Estate demonstrate the development of that nursery post 1926. The capacity of the Area to inform the observer about past lifestyles and living standards is important, there being great diversity evident during the major contributory development periods. The Brighton road has further distinction for the manner in which it has attracted residential development of a high standard. Finally, the street trees and smaller parks are invariably important elements, having their origins in the inter-war period and on occasions being also overlooked by buildings of the period to create urban landscapes representative of the highest urban planning standards of the day. The shopping centres are also distinguished for their high levels of integrity, Carlisle Street reflecting through its buildings the phases in its growth. The Glen Eira Road centre, in conjunction with the railway station and railway gardens, is highly representative of the era of the Great War, enhanced by the group of inter-war banks towards its east end.

### 6.11.5 Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay Table in the Port Phillip Planning Scheme.

### 6.11.6 Assessment

Andrew Ward, July, 1998. (Revised August, 2000)

Source: SLV Extract from Commander Cox’s 1866 Survey of Hobsons Bay and the Yarra River. Source: SLV.

Extract from H. Vardy’s Map of St. Kilda: 1873. Source: City of Port Phillip Archives.

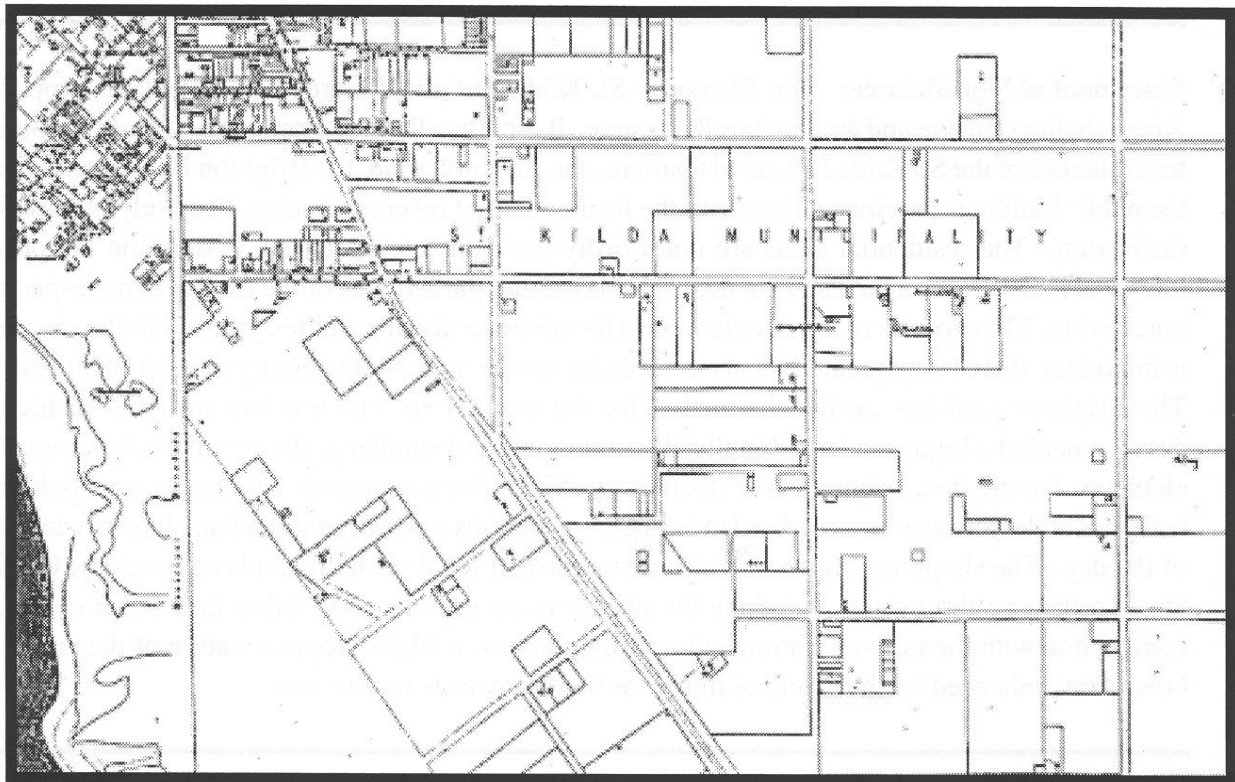
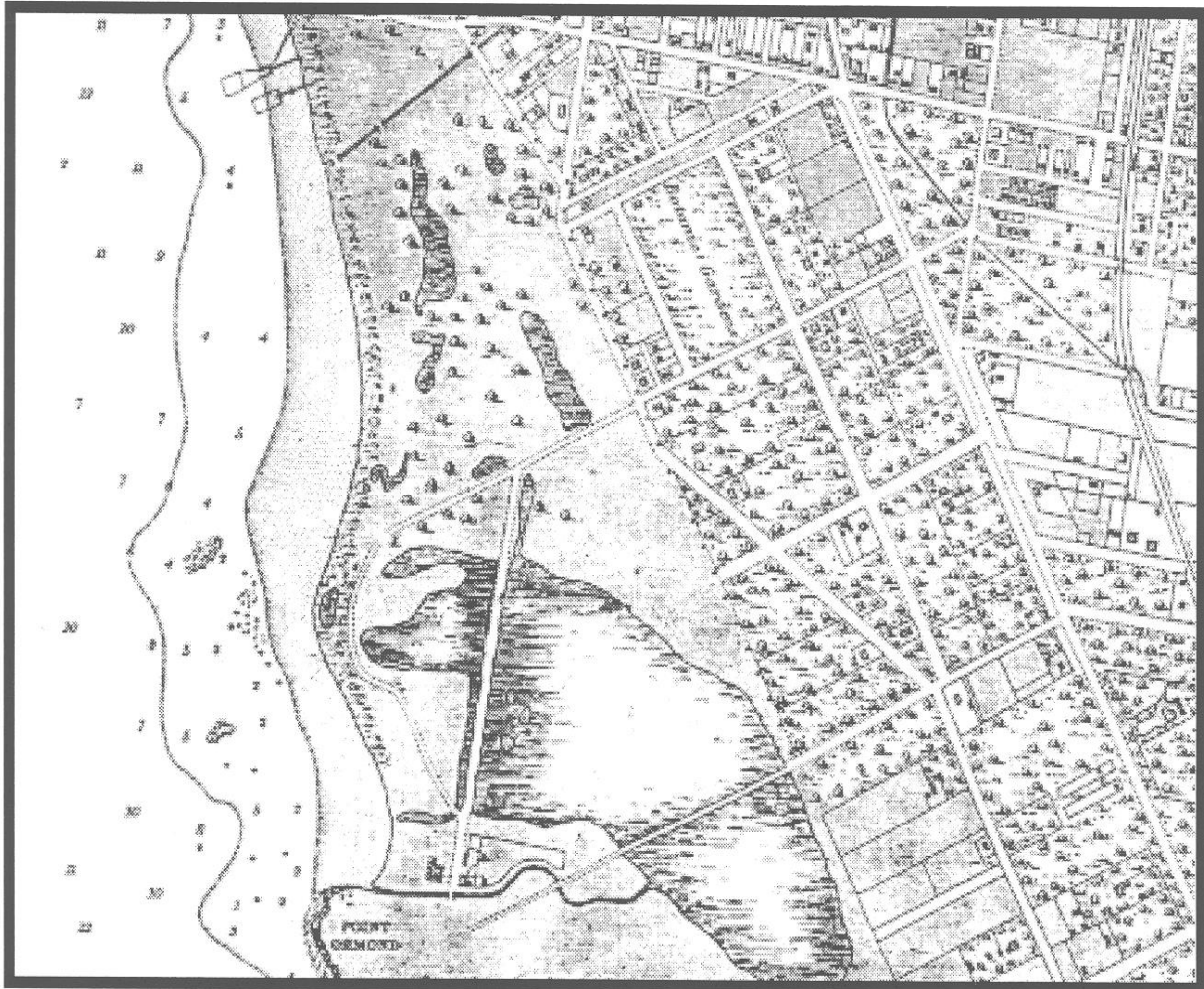


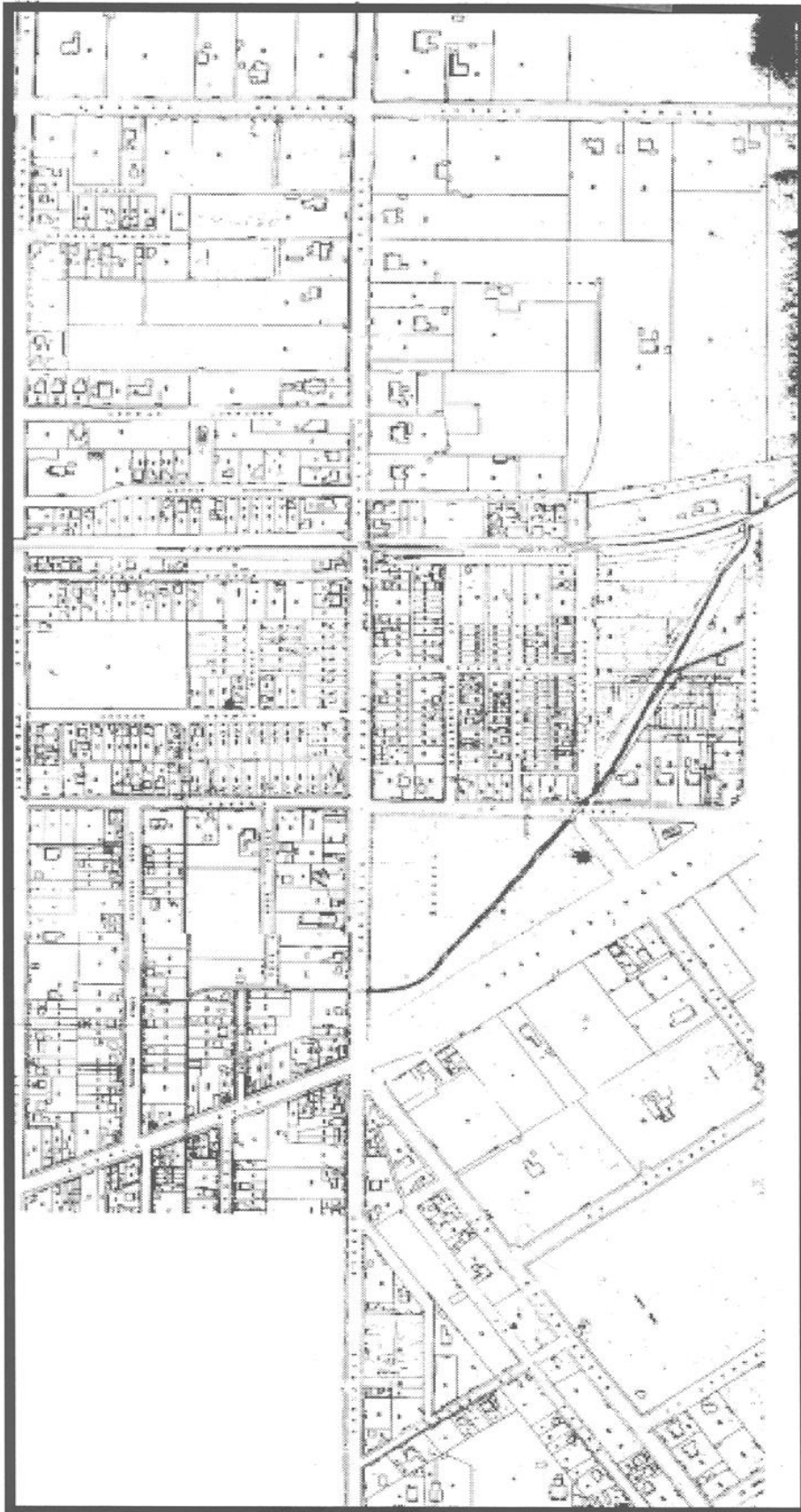
Figure 6.11-1 –

Extract from H. Vardy's Map of St. Kilda: 1873. Source: City of Port Phillip Archives.



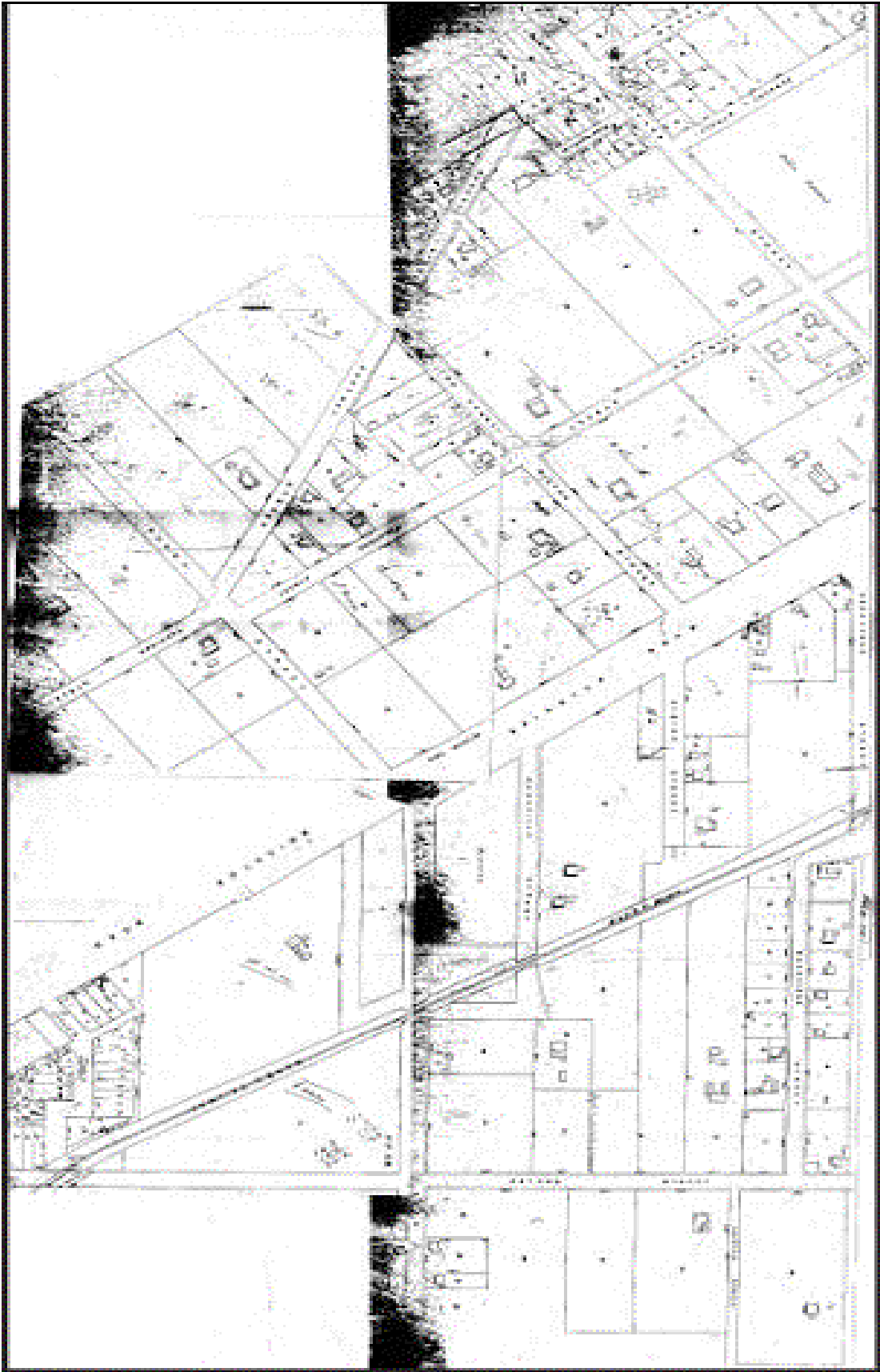
**Figure 6.11-2 – Extract from Kearney’s 1855 Map of Melbourne prepared by Captain Andrew Clarke, Surveyor General.**

Source: SLV



**Figure 6.11-3 – Extract from H. Vardy’s map of St. Kilda: 1873**

Source: City of Port Phillip Archives



**Figure 6.11-4 – Extract from J. Vardy’s map of St. Kilda: 1873**

Source: City of Port Phillip Archives





**Figure 6.11-5 – Carlisle Street, looking west from the railway bridge c.1862.**

Source: Cooper, J.B., op. cit., v.1, p.208.



**Figure 6.11-6 – The Red Bluff, c.1875**

Source: Cooper, J.B., op. cit., v.1, p.20.



**Figure 6.11-7 – Brighton Road, 1931.**

Source: Cooper, J.B., op. cit., v.2, p.132.



**Figure 6.11-8 – The St. Kilda City Hall dominates the Carlisle Street/Brighton Road intersection and forms a group of public buildings with the St. Kilda School and the Holy Trinity Anglican church**



**Figure 6.11-9 – The St. Kilda Botanical Gardens, Blessington Street gates.**



**Figure 6.11-10 – The Glen Eira Road centre commences at the railway line with this group of shops erected in 1912. Though transformed by the present coat of paint, the façade treatment is representative of the centre yet enhanced by the corner tower.**



**Figure 6.11-11 – Voguish Los Angeles Court recalls through its name the years of American West Coast influence on villa styles and forms a distinctive urban environment today with Monkstadt Avenue, behind the camera.**

**APPENDIX B**

**PORT PHILLIP HERITAGE DESIGN GUIDELINES**



# Heritage Design Guidelines

Revised Feb 2021



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# Introduction



## Purpose

Heritage places in the City of Port Phillip are highly valued by Council and the community for providing a link to the past and for enriching the present environment.

The purpose of the Guidelines is to provide both Council and property owners or occupiers with clear guidance for decision making in relation to the conservation and the future management and development of heritage places.

The Guidelines follow the philosophy, principles and processes set out in the *Burra Charter, the Australia ICOMOS Charter for Places of Cultural Significance 2013* (Burra Charter).

The aim is not to prevent change, but to ensure that change does not diminish the cultural significance of heritage places over time.

## Application

The Guidelines apply to all properties included within the Heritage Overlay in Port Phillip, except for places and areas included on the [Victorian Heritage Register](#). (Please contact Heritage Victoria if your place is included on the Victorian Heritage Register ).

All the guidelines apply to Significant or Contributory heritage places, as shown on Council's Heritage Policy Maps.

Some guidelines, including Alterations and additions, New buildings, Car parking, Fencing, Signage, Sustainability and services and Subdivisions, also apply to Non-contributory properties.

## How to use the Guidelines

The Guidelines

- Explain what Council will take into consideration when assessing a planning permit application for development or subdivision of land in accordance with Clause 43.01 Heritage Overlay of the Port Phillip Planning Scheme (the 'Heritage Overlay').
- Set out preferred approaches and techniques that will support the achievement of the strategies and outcomes sought by the State and local heritage policy in Clause 15.03 of the Port Phillip Planning Scheme (the 'Heritage Policy').

The Guidelines are not exhaustive. Other approaches may be considered, if it can be demonstrated that the outcomes sought by the Heritage Policy and the Heritage Overlay will still be achieved.

In addition to these guidelines, specific guidelines also apply to the part of Port Melbourne included in the HO2 Garden City Estates Heritage Precinct:

- Dunstan Estate Heritage Guidelines
- Fishermans Bend Estate Guidelines
- Garden City Estate Guidelines

Some Significant heritage places also have specific guidelines, which are contained in the heritage citation for the place.

## Process

To ensure a smooth process Port Phillip City Council strongly encourages property owners and developers to discuss any proposals with Council prior to preparing an application for any new development. The following steps are recommended:

### **1. Find out planning requirements**

Speak to a town planner within the Statutory Planning team about planning permit requirements. They can also advise if there are other planning controls, guidelines or policies that you should consider. For example, Rescode.

The Statutory Planning Team can also advise whether your proposal may be eligible for assessment as either a [Vicsmart](#) or [Fast Track](#) application.

Depending on the proposal, general advice may be provided over the phone 9209 6424 or via email ([planhelp@portphillip.vic.gov.au](mailto:planhelp@portphillip.vic.gov.au)), or in person at the St Kilda Town Hall, 99a Carlisle Street, St Kilda (Monday to Friday, 8.30am – 5pm).

### **2. Prepare concepts**

As an initial step, begin to develop some design concepts. When developing these concepts it is important to understand the significance of your property and its setting (also known as the 'context').

The following section *Design in Context* provides advice in relation to the preferred approach to developing a contextual design response that will complement heritage places by respecting and understanding historic significance and character.

This step is not required for [Vicsmart](#) or [Fast Track](#) applications.

### **3. Discuss concept early**

Depending on the proposal, a pre-application meeting may be useful (For information, please see Council's pre-application advice guide ).

In some cases, a meeting or site visit with the Heritage Adviser may be necessary. The need for this will be identified as part of the [pre-application advice](#).

### **4. Prepare an application**

Once an approach has been agreed to, prepare your proposal and an application your detailed plans and submit an application. The application should demonstrate how the proposal has responded to the Heritage Policy, Heritage Overlay and these guidelines.

If it is proposed to vary any of the guidelines, then the application should explain how the outcomes sought by the Heritage Policy and Heritage Overlay will be achieved.

For further information about preparing an application, please see Council's website <https://www.portphillip.vic.gov.au/planning-and-building/get-a-planning-permit> or contact the Statutory Planning Team.

# Contents

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## **Design in Context**

---

Contextual Design	10
-------------------	----

## **Guideline 1: Demolition & Relocation**

---

Application	16
Guidelines basis	16
Demolition guidelines	16
Relocation guidelines	17
Case Study 1 - Facadism	18

## **Guideline 2: Conservation**

---

Application	20
Guidelines basis	20
Repairs and maintenance guidelines	21
Restoration and reconstruction guidelines	22

## **Guideline 3: Alterations & Additions**


---

Application	25
Guidelines basis	25
General guidelines	27
Height and front setback	27
Side setbacks	36
Form, materials and detailing	37
Case Study 2 - Contemporary residential addition	39

## **Guideline 4: New buildings**

---

Application	41
Guidelines basis	41
General guidelines	41
Height, form and massing	42
Setbacks	45
Sitting and orientation	47
Fenestration and openings	47
Details, colours, materials and finishes	47
Case Study 3 – Contemporary residential infill	48



## **Guideline 5: Car parking**

Application	50
Guidelines basis	50
Crossovers and driveways	51
Carports and garages	52

## **Guideline 6: Fencing**

Application	54
Guidelines basis	54
General	54
Front fence styles	55
Front fence heights and locations	56

## **Guideline 7: Signage**


Application	58
Guidelines basis	58
Original signage	58
New signs	59

## **Guideline 8: Significant Trees & Gardens**

Application	62
Guidelines basis	62
Working next to trees	63
Replacing trees	63
Gardens	63

## **Guideline 9: Sustainability and services**

Application	65
Guidelines basis	65



## **Guideline 10: Subdivision**

---

Application	70
Guidelines basis	70
Subdivision guidelines	71

## **Guideline 11: Public realm and infrastructure**

---

Application	73
Guidelines basis	73
Public realm and infrastructure guidelines	74

## **Attachment 1: Definitions**

---

Burra Charter definitions	77
Significance definitions	77

# Design in Context

## Contextual Design

Good design in a historic context links the past to the present and projects into the future by demonstrating an understanding and responding to the context of a place<sup>1</sup>.

Council encourages a contextual design approach that complements heritage places and their settings by assessing the opportunities and constraints that arise from understanding of historic values and character. The success of new work such as alterations or additions to heritage places or new buildings within heritage precincts will depend upon the sensitivity of the design response. New work should respect the context, strengthen the scale and character of the original, and should not overpower it<sup>2</sup>.

### ***Understanding significance***

Contextual design in historic context starts from understanding 'what is significant about a place and why it is significant'. The Statement of Significance, currently in *the Port Phillip Heritage Review*, contains information about the significance of heritage places in Port Phillip. The amount of information depends on the level of significance:

- Significant heritage places have an individual citation that explains why the place is significant.
- Contributory heritage places do not have an individual citation. They form part of heritage precincts, which each have a citation that explains the collective significance of these places.

When preparing an application:

- Consider the most recent Statement of Significance if there is more than one Statement of Significance for the heritage place.
- If there is a Statement of Significance at both the individual and precinct level for the heritage place then both should be considered.

Citations prepared prior to 1998 sometimes have limited information, or the place may have changed since the citation was originally prepared. For this reason, it may be necessary to obtain expert heritage advice to review the information contained in the citation.

### ***Managing transitions***

An important part of contextual design is managing transitions between old and new. Successful transition between different building styles and forms requires careful consideration of form, details, scale, proportions, sitting and the distinctive 'rhythm' created by traditional fine-grain heritage streetscapes.

For additions, the design response should respect important relationships between the buildings, its neighbours and its setting. New buildings should complement the existing built form while leaving its own legacy for the future.

### ***Contemporary design***

Contemporary architecture and innovative design is an important part of the contextual approach because well-designed new work can have a positive role in the interpretation of the cultural significance of a place. The layering of different styles is a defining feature of Port Phillip's heritage. Reproducing heritage styles in new work, particularly in a way distorting historic evidence, is not contextual design.

It is a common misunderstanding that contemporary design means a set of stylistic choices completely

1 Office of the Victorian Government Architect, Good Design and Heritage, page 5

2 Australia ICOMOS, Practice Note, Burra Charter Article 22 – New Work

breaking from the past. What separates a contemporary design approach from that of the modern era is the significance of context when creating new work. Interpretation or interpretive design, for example, is a way of fostering the appreciation of a significant aspect associated with a place by thoughtfully applying present day aesthetics and technology. Simply being different is not interpretive design.



*Photo 1: The adaptive re-use of the former Naval Drill Hall (left) and Port Melbourne Post Office (right) for the Albert Park College Environmental Arts Hub included this contemporary insertion linking the two buildings, as well as conservation works to the original buildings. Designed by Six Degrees architects, the complex was the recipient of a City of Port Phillip Design & Development Award in 2018.*

## **Responding to context**

To inform your design approach you should prepare a context analysis or a site analysis.

A context analysis considers not only your own site but the broader characteristics of the precinct and streets surrounding it. This is particularly important if your site is in a heritage precinct. However, it may not be required for non-visible alterations or additions at the rear of a dwelling or minor works such as painting. For Significant places that are not within a heritage precinct usually only a site analysis is required, unless the surrounding context is identified as contributing to the significance of the place.

There are three levels of context: precinct, street and your own site. The following explains the key considerations that should be included at each level of your analysis and how this would influence your design. The other contextural considerations applicable to any site, including non-heritage, may not be listed. As always, context differs from site to site. The process of context analysis will help you to identify the other factors that are important for the design outcome.



## Precinct

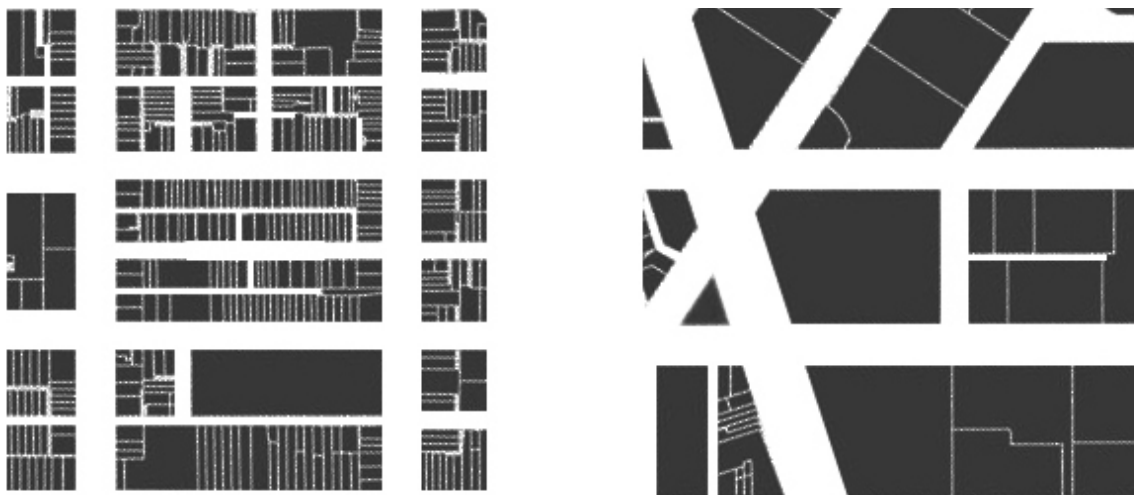
The historic context of the heritage precinct plays a key role in determining the design parameters for additions or new buildings through the characteristics that are not obvious when looking closely around the site. At a precinct level, consider the following:

- **Views and skylines**

At what distance or view point the proposed development will be viewed and experienced? Will the proposed development intrude upon views to landmark buildings or landscape in the precinct? What are the characteristics of the historical skylines found within the precinct and how should the proposed development respond to these?

- **Urban grain**

What are the general size and pattern of the historical land subdivision (also called urban grain) found within the surrounding heritage precincts? Is it regular or irregular? Are there consistent lot sizes?



*A comparison of the land subdivision pattern between a historic and modern area in South Melbourne.*

*The figure on the left is part of a heritage precinct which shows a regular fine grained pattern. The one on the right shows the modern urban blocks in the same map scale.*

- **Consistency and diversity**

Is the heritage precinct characterised by a consistency of built form or diversity? What are the key features that contribute to the sense of consistency? Or, if diverse, are there any common features such as materials, fenestration patterns, roof forms or otherwise that are repeatedly found in the area?

## Street

The primary focus of this level of context is the site and its immediate surroundings which includes the properties within the surrounding streetscapes. A site that can be seen or accessed from multiple streets or a public realm will be assessed from all publicly visible sides.

Consider the following:

- **Setback and orientation**

Do the buildings front the street directly or are they setback from the street? What are the setbacks from the front and side boundaries and are they consistent within the street?

- **Roof form**

Do they have a parapet, if so, is it low or high? Are roofs visible, if so, are they steep (high) or shallow (low) in pitch?

- **Massing, proportion and rhythm**

What is the general height and width of buildings on the street? Are the building proportions predominantly vertical or horizontal? Is there a regular or an irregular pattern created by elements such as windows and ornamentation? Do the buildings have simple or complex forms following specific rules of order?



*A typical symmetrical Victorian two storey terrace row with distinctive vertical rhythm created by repetitive verandah bays and detailing.*

- **Key features**

Does the street feature verandahs or awnings? Are the windows projected out or recessed?

- **Materials and ornamentation**

What are the prevailing materials and ornamentation used on external surfaces?

- **Fences and gardens**

In residential areas, what are the types of fences traditionally found within the area? What is the typical fence height on the street? How much can the front garden be seen from the street (also called visual permeability)? Are there significant trees and garden features?

- **Driveways and garages**

Are they historically found within the area?

- **Main entrances**

Where are the entrances to buildings located? Do they face toward the front or side, or are they situated on a corner?

For **commercial buildings**, such as shops, additional considerations could include shopfronts and entry: Do the buildings have original shopfronts? Are the buildings entered from the front or the side, a central entry or offset? Are they recessed or in line with the building facade?

- **Signage**

Where is signage located? What form of signage is used?

## Site

The story of a building can be read through the manner of its construction and the changes that have been made. Knowing how the building was originally constructed and what changes have happened since (and why) can inform future works. A site analysis considers your property and provides a more detailed description of the key historic features. It can identify features that have been removed and could be restored.

Consider the following:

If your building is **Significant or Contributory**:

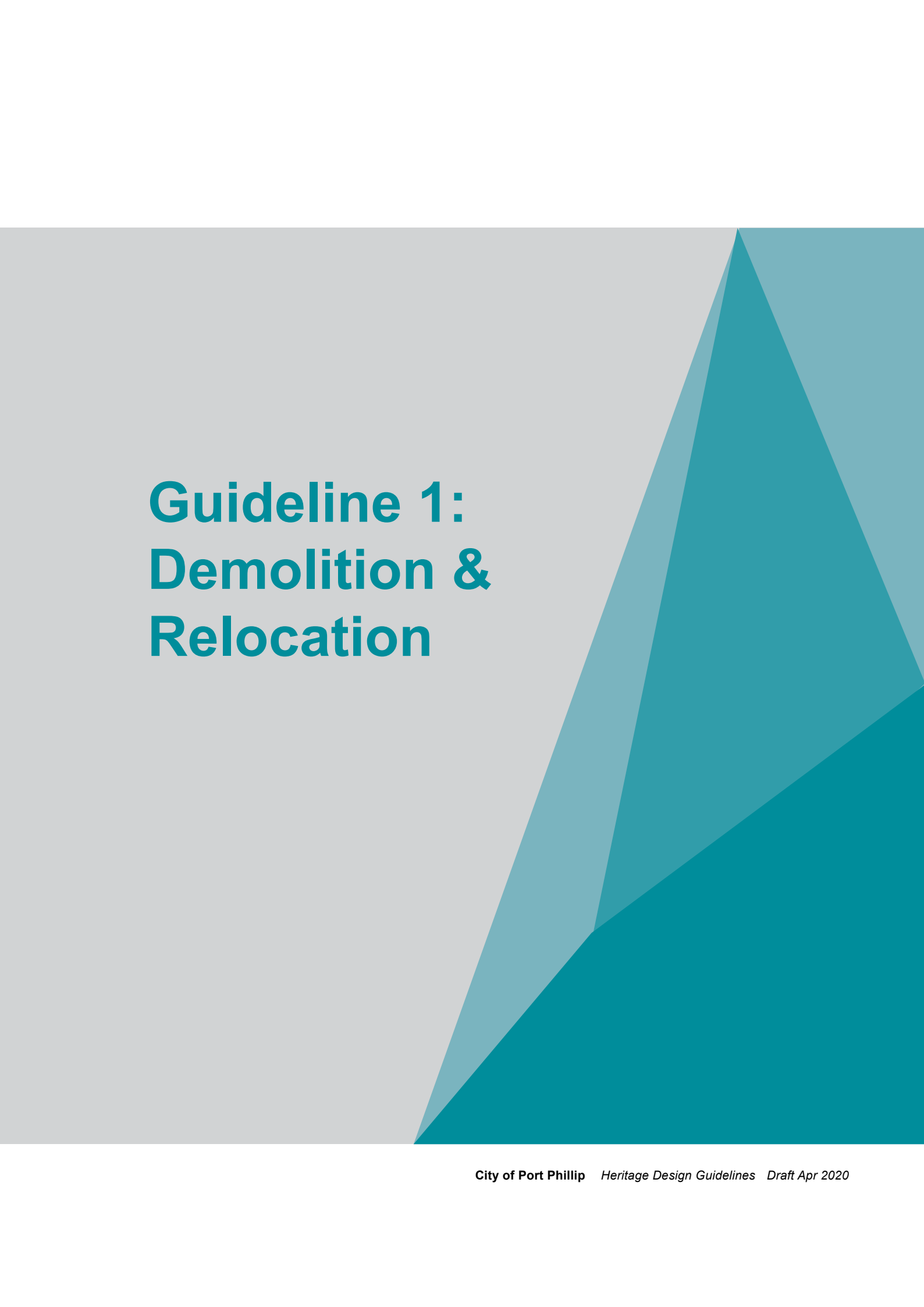
- What are the important features of your building and landscape and how could an addition respond to these? For example, the roof form, materials, colours and details.
- Have any original features been removed or changed? Is there an opportunity to restore or reconstruct these? For example, it is unlikely that your property has its original paint finish. A heritage consultant can establish what colour it was originally painted by taking paint scrapes and analysing them under a microscope. Sometimes the original paint finish is visible under joinery, or where more recent coats of paint have started to peel away. You can also check for markings which indicate that a wall has been removed (or added), or mouldings removed from walls or verandah posts.
- What is the best way to incorporate sustainability features to ensure they have minimal visual impacts. Could these be integrated into the design of a new addition rather than be added to the original house?

If your building is **Non-contributory**:

- What are the important features of buildings on adjoining or nearby sites and how could a new building or addition respond to these? For example, the scale, sitting (front and side setbacks), roof form, materials, colours and details.
- If you are undertaking alterations, are there any changes that could make your building sit more comfortably within the streetscape. For example, by changing wall or roof colours or materials, shape or proportions of visible windows or changes to front fencing?

For places that have **social significance**, additional considerations could include:

- Are there buildings and features that are highly valued by the community?
- Is the community attachment to the building or feature itself, or associated more with the use of the place?

The background features a light grey gradient on the left side, transitioning into a large, abstract teal shape on the right. This teal shape is composed of several overlapping triangles and polygons, creating a dynamic, geometric composition. The overall aesthetic is clean and modern.

# **Guideline 1: Demolition & Relocation**

This section provides guidelines for the complete or part demolition, and for relocation of a heritage place.

## Application

These guidelines apply to Significant and Contributory heritage places.

## Guidelines basis

Good design will protect existing fabric and understand that heritage significance relates to the building as a three-dimensional form and also carefully considers the impact of demolition upon internal spatial quality and the relationship between the interior and the façade. For this reason, these guidelines strongly discourage full demolition or extensive demolition that leads to ‘facadism’ where, for example, only the external walls are retained (see Case Study 1).

Good design may include part demolition where, for example, the section to be demolished is of no significance or will remove an inappropriate later addition.

Within a heritage precinct, the loss of a single Contributory building may not seem important when considered in isolation. However, the incremental loss over time of buildings or other features that contribute to the significance of the precinct can lead to detrimental impacts upon the integrity and historic character.

The physical location of a place is part of its cultural significance and relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

## Demolition guidelines

For **Significant places**, the extent of demolition will be guided by the Statement of Significance and decided on a case-by-case basis. The aim should be to conserve all buildings and other features identified as contributing to the significance of the place.

For **Contributory places** within precincts, conservation of the building to the depth of at least the front two rooms is recommended. If the building is located on a corner or if there are other publicly visible features beyond the two-room depth then conservation of more of the building may be required. Contributory features such as trees, outbuildings and front fences should also be retained.



*Photo 2. The removal of a c.1950s addition at the front of this house in Blessington Street, St Kilda revealed the original intact Victorian era façade. Outlines of the removed walls and some of the colour schemes, as well as the lower sections of the walls (now covered in vines) were left as evidence of this change.*

**Part demolition** may be appropriate if, for example, it results in the removal of fabric that is not significant or detracts from the significance of the building (See Photo 2).

If full or extensive demolition is considered appropriate, the following additional information or actions may be required:

- A visual or documentary record of the building prior to demolition commencing.
- An interpretation strategy that may include on-site information or other methods.
- Conserving any objects or fabric associated with the building that may form part of on-site interpretation, or become part of the historic collection of Council or another organization.

## Relocation guidelines

The relocation of a heritage place should be planned and supervised by an appropriately qualified person (or persons) to avoid damage and minimise potential heritage impacts. A relocation plan should be prepared that:

- Identifies a suitable new location.
- Identifies a suitable temporary storage location, if the feature cannot be relocated immediately.
- Identifies the method of disassembly and reassembly, if required
- Identifies the method to be used for photographic and documentary record of the building or feature on its current site prior to relocation.
- Identifies how the relocation procedure will be supervised and managed to avoid inadvertent damage to or loss of fabric.

A similar process may be followed if it is proposed to temporarily remove and reinstate a heritage place in the same location.

Council may require the payment of a bond or guarantee to ensure the relocation is carried out in accordance with the plan.



*Photo 3: The Maskell and McNab Memorial was unveiled on 17 July 1890 in memory of two Port Melbourne residents who were killed in the infamous Windsor rail collision of 11 May 1887. Originally located near the Graham Street Railway Station, it has been relocated on three occasions. It now resides on the foreshore reserve in Beach Street near Princes Street.*

## Case Study 1 - Facadism



This building in Spitalfields, London shows the adverse visual impacts of 'facadism' upon the significance and integrity of a building. Not only has the historic building been reduced to just the front wall, but original details such as windows and doors have been removed and there is no visual or physical relationship with the new building behind, which is a completely separate structure. This demonstrates the importance of maintaining buildings as three-dimensional objects by retaining original visible fabric beyond the front wall and ensuring that new additions respond to and reinforce aspects such as floor to floor height, depth of space, and building form and layout.



# Guideline 2: Conservation



This section provides guidelines for the conservation of features, details, materials, and finishes that contribute to the significance of heritage places including:

- Maintenance and preservation.
- Minor repairs.
- Restoration by reinstating original fabric or by the removal of inappropriate additions.
- Reconstruction to a known earlier state using new or introduced material based on historic evidence.

## Application

These guidelines apply

- For Significant places, to all features, details, materials, and finishes that contribute to the significance of the place.
- For Contributory places, to all contributory features, details, materials, and finishes that are visible from the public realm.

## Guidelines basis

Designers of buildings during the late nineteenth and early twentieth centuries applied a range of decorative styles to buildings, which reflected the use and function of the building as well as the status of the owner. These styles were expressed by a range of external decorations and finishes such as render, mouldings, cast and wrought iron and timber decoration, tiles, glass, tuck-pointing and paint.

Heritage colour schemes were based on the identification of various parts and elements of the building's structure and decoration. They employed a limited range of external colours up to World War Two (1939) and although new colours became available in the Interwar years (1919 to 1939), tradition resulted in the early colours still being commonly used. Traditional schemes were quite colourful given their limited range, but relied mainly of tonal contrasts rather than changes of hue. Brickwork, stone and render were intended to be naturally finished and were not painted.

Many buildings in Port Phillip are notable for the intactness of many of these features (see Photo 4) and for the consistency of decorative approaches that have been used. Conservation of these features is therefore essential to maintaining the significance of the heritage places and precincts in Port Phillip.

Regular maintenance is important to conserve the appearance and significance of external finishes and decoration. However, it is important to understand that, in some cases, a special approach may be required to ensure that finishes or decorations are not inadvertently damaged.

When buildings have been altered, the restoration or reconstruction of contributory features can reveal the heritage values of the place and contribute to an improved understanding about its history and significance.



*Photo 4. This block of flats in Wimbledon Avenue retains original finishes including the clinker brickwork, which contrasts with the natural (unpainted) render.*

## Repairs and maintenance guidelines

Repairs and maintenance should match the material, colour, texture, composition and pattern of the original. This is known as 'like for like' replacement. The emphasis should be on small scale repair and maintenance, rather than complete replacement wherever possible.

For example:

- For timber houses, weatherboards should be the same have the same profile (see Figure 2.1) and size (width of profile) as the original.
- Edwardian houses often have unglazed terracotta tiles with a 'Marseilles' profile, and should be replaced with tiles in the same material with an identical profile.

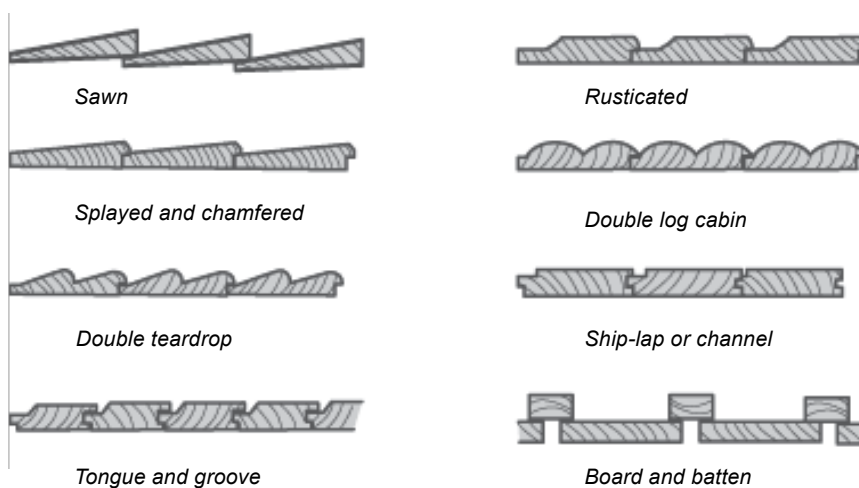


Figure 2.1 Common timber cladding profile

Seek advice from Council's Heritage Advisor about the best techniques to avoid damage when carrying out any conservation works. Avoid techniques such as sandblasting that could damage heritage features, details, materials or finishes.

For techniques such as paint removal or render repair, it may be necessary to carry out tests on a small non-conspicuous area first before proceeding.

## Restoration and reconstruction guidelines

Restoration means returning the fabric of a heritage place to a known earlier state by removing non-original additions or restoring existing original features without the introduction of new material.

Reconstruction is a similar process to restoration, but differs as it includes the introduction of new materials.

Restoration or reconstruction of missing or altered features should be based on physical or documentary evidence:

- Physical evidence could include remnant fabric within the host building (for example, an original window frame concealed within a wall) or on an adjoining building if it forms part of a group of related buildings (for example, original cast iron frieze on an adjoining terrace house).
- Documentary evidence could include building plans, photographs, newspaper articles and the like. Oral history may also be considered.

If there is not enough evidence for an accurate reconstruction, then a simplified design appropriate for the style of the building should be used.

Avoid the incorrect use of traditional details or materials or adding a feature that never existed. For example, simple timber Victorian cottages usually did not have ornate cast iron verandahs, and some commercial buildings such as hotels and banks never had a verandah or awning (see Photo 5).



*Photo 5. The reconstruction of historic verandahs in Clarendon Street did not include buildings such as this former bank that never had a verandah*

Sometimes, later additions can contribute to the significance of a heritage place and should be conserved as a record of the historical layers.

Some examples include:

- Interwar shopfronts to Victorian or Edwardian shops (see Photo 6).
- Alterations and additions to mansions or houses that have been converted to flats.
- Alterations and additions to Victorian era hotels as part of upgrades to meet new liquor licensing laws in the early twentieth century.

An exception could be if there are heritage guidelines specifically for the place that recommend returning the place to its original state.



*Photo 6. These shopfronts, added during the interwar period, contribute to the historic character of the Victorian era shops in Clarendon Street, South Melbourne.*

## **Colours and finishes**

Original colour schemes should be repainted using the same colours.

Where original colour schemes have been lost, authentic colour schemes may be recreated by:

- Undertaking physical analysis such as paint scrapes of key features to determine the original colours used.
- Developing a new scheme based on typical colour schemes for the architectural style and detailing.

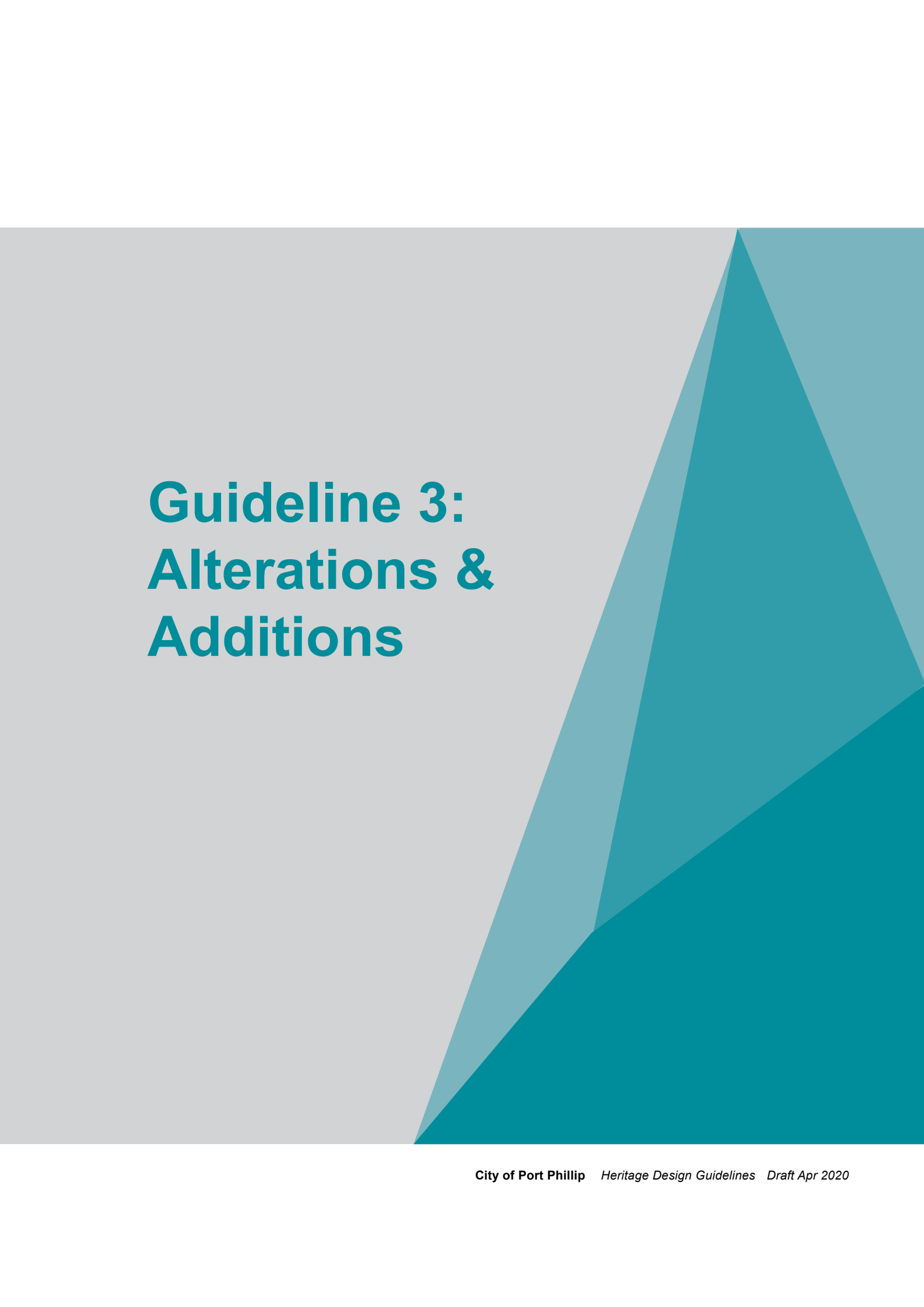
Unpainted surfaces should remain unpainted. This includes rendered finishes with original integrated colour.

Carefully remove paint from originally unpainted surfaces such as brickwork and render by an approved method that does not damage the fabric. Council's heritage advisor can provide further advice.

For more information see [Heritage Practice Note 3 Heritage Colour Schemes](#).

## **Associated objects and machinery**

Wherever possible, original objects and features such as historic machinery should be retained in their original place. If this is not possible, then they may be relocated if this is the only means of conserving the object or feature. Interpretation may be required.

The background features a light grey gradient on the left side, transitioning into a large, abstract teal shape on the right. This teal shape is composed of several overlapping triangles and polygons, creating a dynamic, layered effect. The overall design is clean and modern.

# **Guideline 3: Alterations & Additions**

This section provides guidelines for alterations and additions to existing buildings.

Guidelines for new development (that is, an entirely new building) are discussed in the following section.

## Application

These guidelines apply to all properties.

## Guidelines basis

The heritage places and precincts in Port Phillip illustrate the historic development of the city from the mid-nineteenth century onwards. Some heritage precincts, such as those in Albert Park, Middle Park, Port Melbourne, South Melbourne and parts of Elwood have a more consistent heritage character (see Photo 7), while others, particularly those in St Kilda and parts of Elwood, have a more diverse character, which illustrates successive waves of development (see Photo 8 & 9).



*Photo 7. An example of a consistent residential streetscape*

This has created streetscapes that are significant for the high degree of intactness and consistency in terms of style, form, scale and sitting such as HO442 Albert Park Residential, as well as those that are highly diverse such as HO5 St Kilda Hill.

The same is true of individual heritage places with some developed in only one period, while the fabric of others show layers of historic development.

Alterations and additions to buildings should be guided by significance, and care must be taken to ensure that they do not have an adverse impact upon the historic character of heritage places and precincts. This includes additions to Non-contributory buildings within heritage precincts.



*Photo 8. An example of a diverse streetscape consisting of various Contributory places*



*Photo 9. An example of diverse streetscape consisting Significant and non-Contributory places.*

## General guidelines

### ***Significant places***

For Significant places, avoid alterations or additions that would alter, conceal or remove contributory features whether or not they are visible from the public realm.

### ***Contributory places***

For Contributory places, avoid alterations or additions to the façade or other elevations that are visible from the public realm including a lane if the building is located on a corner. Specifically, avoid alterations or additions that would:

- Replace, alter or remove original features, materials or finishes (for example, replacement of timber windows with aluminium)
- Enclose original verandahs, balconies or porches.
- Create new openings or enlarge existing ones in visible walls.
- Result in new floor plates, walls, columns or structural supports cutting through visible openings.
- Retain only external walls.
- Introduce roof decks, balconies or dormer windows in visible locations.
- Interfere with a view to a building or feature that contributes to the significance of a heritage place.

New work should be distinguishable from old, while being sympathetic with the significant fabric. This can be achieved by:

- Making new material recessed or providing a clear visual break between old and new.
- Using a similar material, but with a different texture, or using a similar, but simplified design.
- Avoiding inappropriate contrasts between old and new fabric.
- Avoiding the use of faux historic detailing.

### ***Non-contributory places***

For Non-contributory properties, alterations that change the appearance of the building are permitted.

## Height and front setback

The height of the addition and front setback is guided by the degree of concealment encouraged by the Heritage Policy.

In determining the degree of concealment required for new work, the Heritage Policy has regard to:

- The level of significance of the building (Significant, Contributory or Non-contributory) and,
- When the property is located within a heritage precinct, the consistency or diversity of the streetscape.

In determining whether a streetscape is consistent or diverse, consider only the buildings on the same side as the subject building and within the immediate surrounds.

Other considerations include:

- Whether the site is elevated above the street.
- Whether the roof of the proposed addition has a sympathetic contextual form (for example, a hipped form if the original house has a hipped roof or where this is a characteristic of the area).
- Whether oblique views are limited, for example, by higher buildings on adjoining or nearby sites



- Whether the roof form or height, parapet or any other feature of the existing building will assist in concealing the addition.
- Whether the addition will be seen within the context of taller buildings visible in the background.

Visible additions may be considered when the heritage place is situated on a site or within an area where higher density development is encouraged, or the additions are in accordance with specific development guidelines for the heritage place.

Areas where higher density development is encouraged include some that are within a Design and Development Overlay.

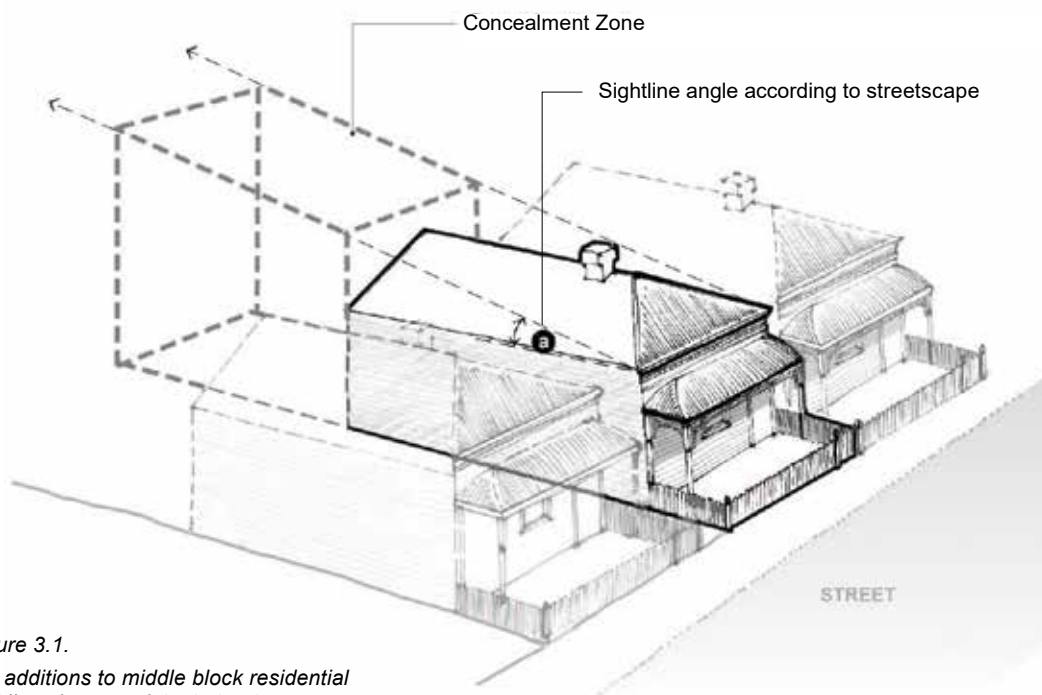
Examples of visible additions are the high-rise buildings constructed behind historic mansions in St Kilda and Queens Roads, and in the adaptive re-use of industrial buildings in South Melbourne and Port Melbourne (see Photo 1).

## ***Residential Additions***

The following guidelines are designed specifically for single residential buildings (one dwelling on a lot). Additions to multi-unit buildings (flats or apartments) will be assessed on a case-by-case basis having regard to the significance of the building and the context.

### **For additions to single middle-block residential buildings:**

- Full concealment for a Significant place or in a consistent streetscape (See Photo 7) as encouraged by the Heritage Policy may be achieved by within a 10 degree sightline as shown in Figure 3.1 or by using 'across the street' sightlines as shown in Figures 3.2, 3.3 or 3.4.
- Partial concealment in a diverse streetscape (See Photo 8 & 9) as encouraged by the Heritage Policy may be achieved by containing the addition within a sightline of up to 18 degrees as shown in Figure 3.5. The significance of the heritage place and the streetscape context will determine the extent of the variation from 10 up to 18 degrees.
- For houses with complex roofs, additional considerations apply, as shown in Figure 3.9.



*Figure 3.1.*  
*For additions to middle block residential buildings in a consistent streetscape.*

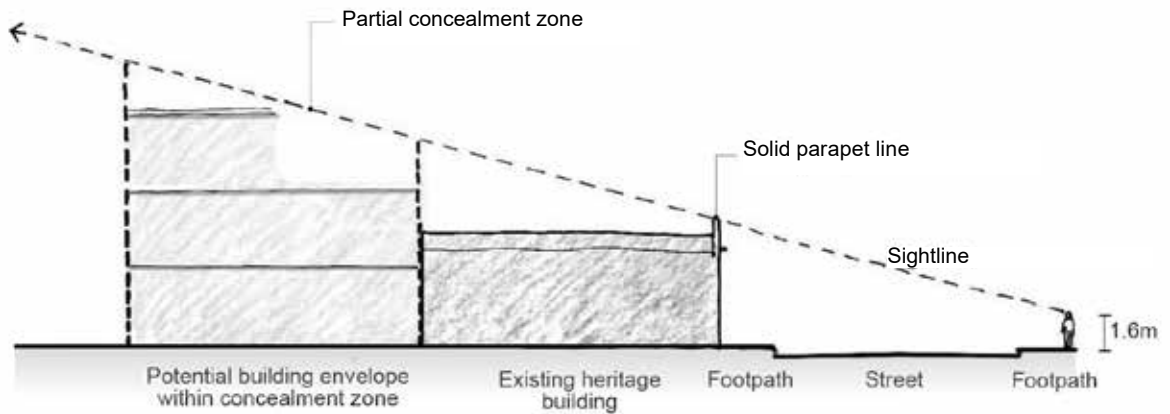


Figure 3.2.  
Across the street sightline for single storey residential buildings with a front parapet.

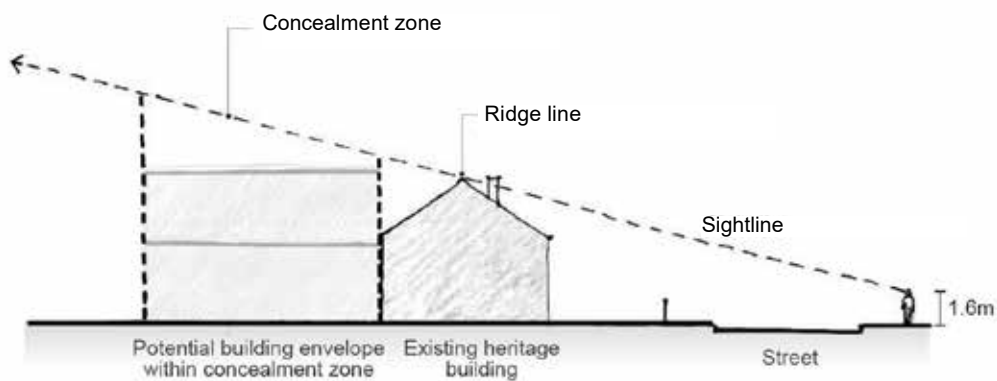


Figure 3.3.  
Across the street sightline for houses with a ridgeline that is parallel to the street (known as a transverse ridge).

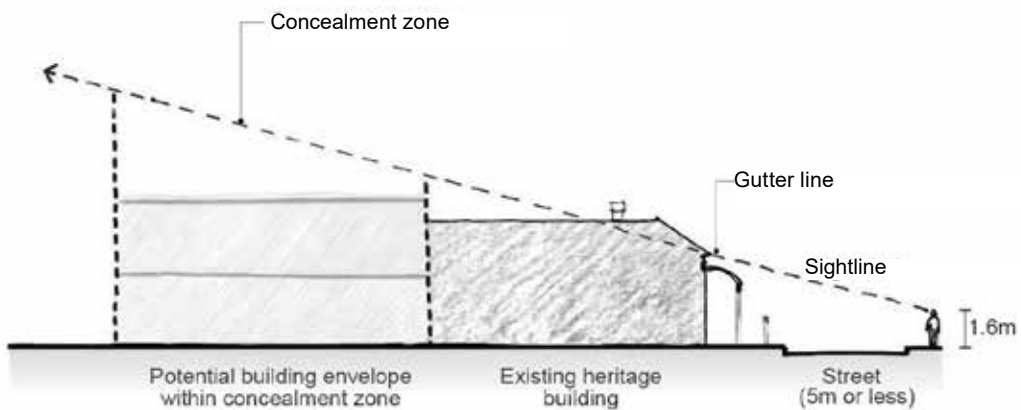


Figure 3.4.  
Across the street sightline for residential buildings in narrow streets (5 metres or less in width)

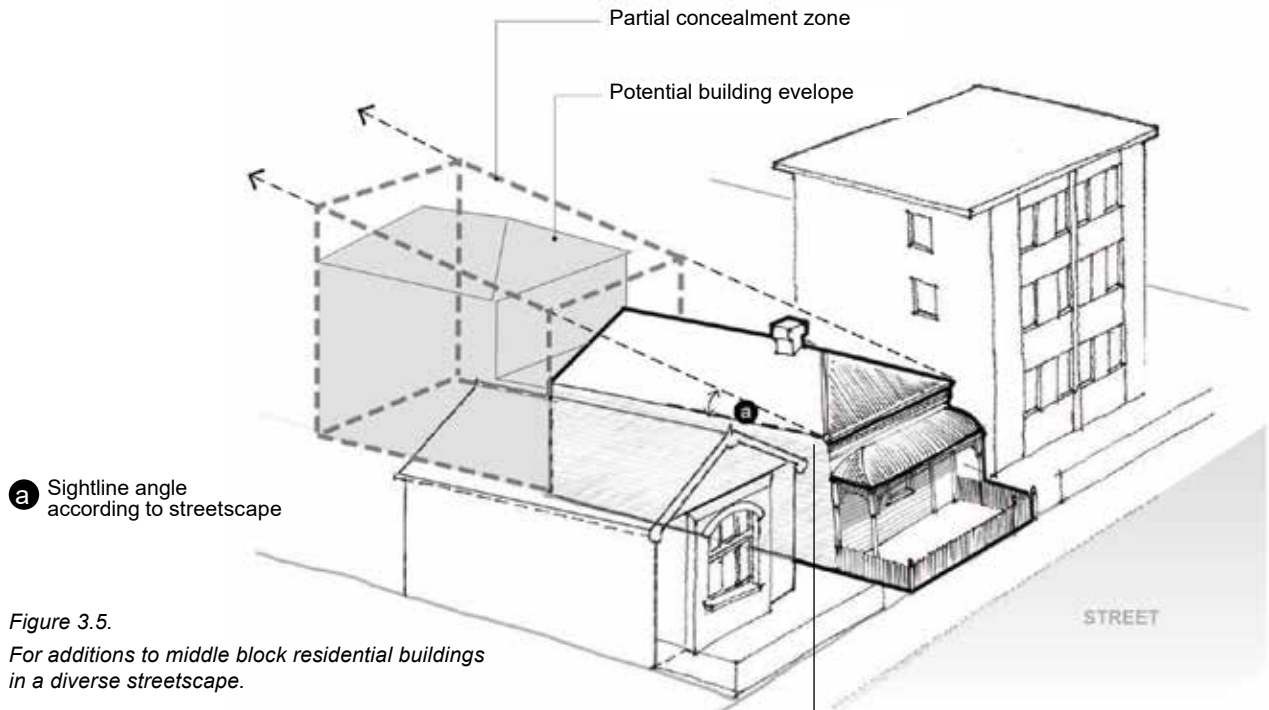


Figure 3.5.  
For additions to middle block residential buildings  
in a diverse streetscape.

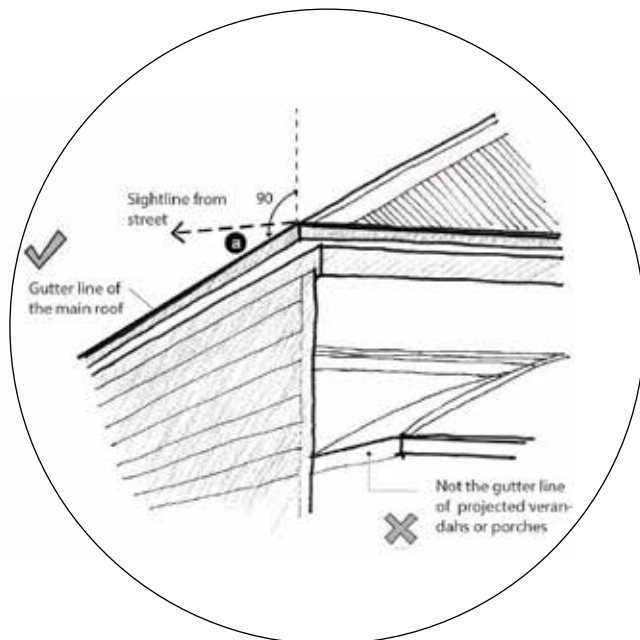


Figure 3.6.  
Sightline is measured from the top of the gutter  
line at the corner of the main roof, and not from  
the projecting front bay, porches or verandahs.

## For additions to corner buildings:

Additions on corner sites can be potentially viewed from multiple streets or public realms. Because of this, simply assessing it from primary street will not always result in an acceptable outcome and the following additional considerations apply:

- Apply sightline of between 10 and 18 degrees depending on the consistency or diversity of the primary street frontage.
- Ensure the addition responds sympathetically to the host dwelling and does not visually overwhelm or detract from it, as shown in Figure 3.8, or Figure 3.9 for houses with complex roof forms.

- Where the side streets has a consistent or valued character, ensure the addition also responds to such streetscape including the form, massing, siting, materials of the Contributory places. Examples of corner sites where this applies are shown in the Figure 3.7a.

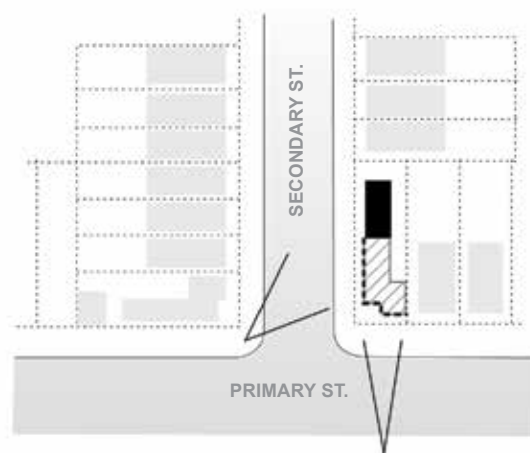



Figure 3.7a

- In the examples as show in Figure 3.7b, the addition must also respond to the laneway which opens up views to the rear of the addition, and provides visual separation from the adjoining houses.

-  Existing heritage place
-  Example of new addition
-  Significant frontage
-  Neighbouring buildings
-  Views

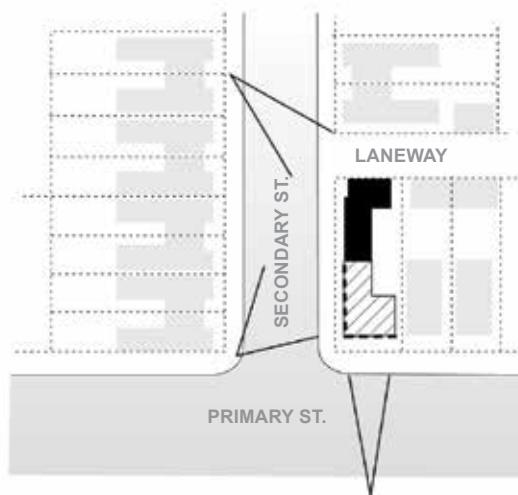
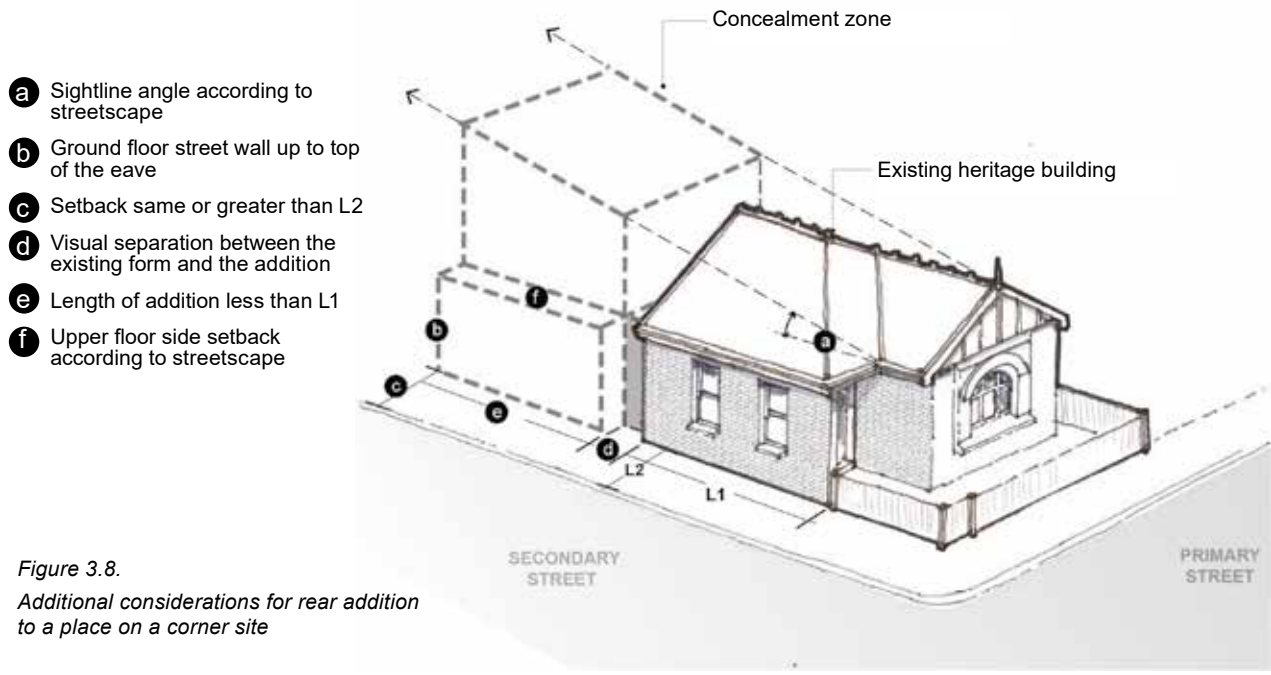
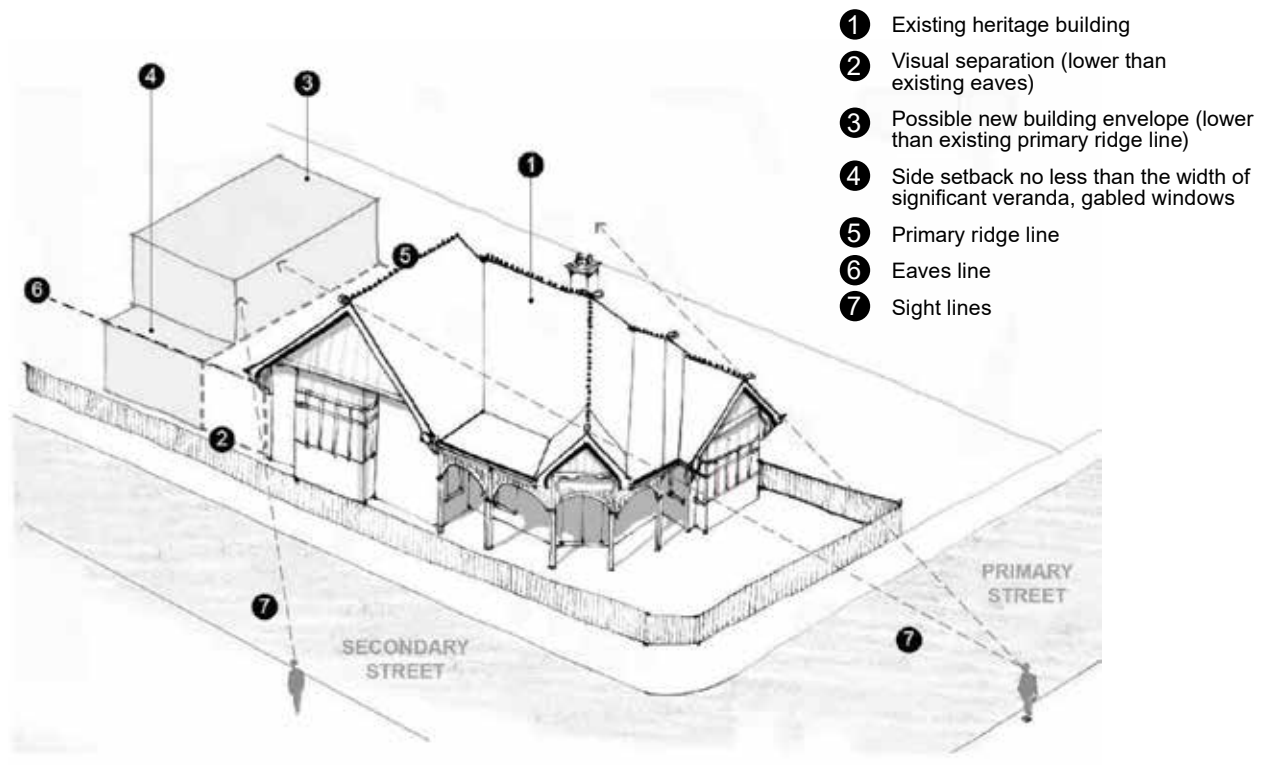


Figure 3.7b



- a Sightline angle according to streetscape
- b Ground floor street wall up to top of the eave
- c Setback same or greater than L2
- d Visual separation between the existing form and the addition
- e Length of addition less than L1
- f Upper floor side setback according to streetscape

Figure 3.8. Additional considerations for rear addition to a place on a corner site



- 1 Existing heritage building
- 2 Visual separation (lower than existing eaves)
- 3 Possible new building envelope (lower than existing primary ridge line)
- 4 Side setback no less than the width of significant veranda, gabled windows
- 5 Primary ridge line
- 6 Eaves line
- 7 Sight lines

Figure 3.9. Additional considerations for houses with complex roof forms. This applies to properties on corner sites, as shown, as well as in mid-block locations.

## **Commercial additions**

More specific guidance may be provided through alternate planning controls (such as a Design and Development Overlay). Where this is the case, the following guidelines will not apply.



*Photo 9. An example of a consistent commercial streetscape in Clarendon Street, South Melbourne*



*Photo 10. An example of a diverse commercial streetscape in Bay Street, Port Melbourne*

For commercial buildings:

- Full concealment of additions to a Significant place or any building in a consistent streetscape (see Photo 9) as encouraged by the Heritage Policy may be achieved as shown in Figure 3.10 or 3.11.

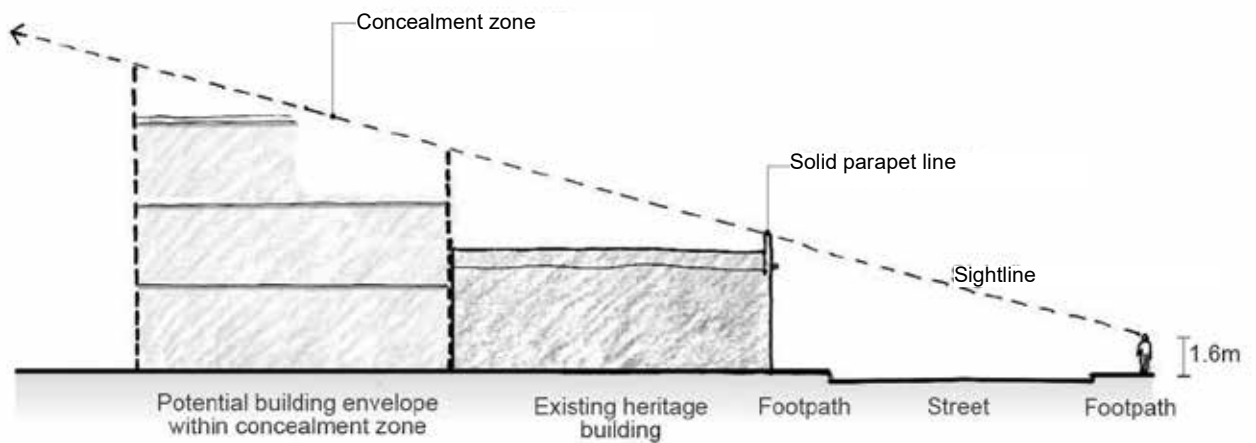


Figure 3.10. Sightline to achieve full concealment behind a Significant building or to any single-storey building in a consistent streetscape.

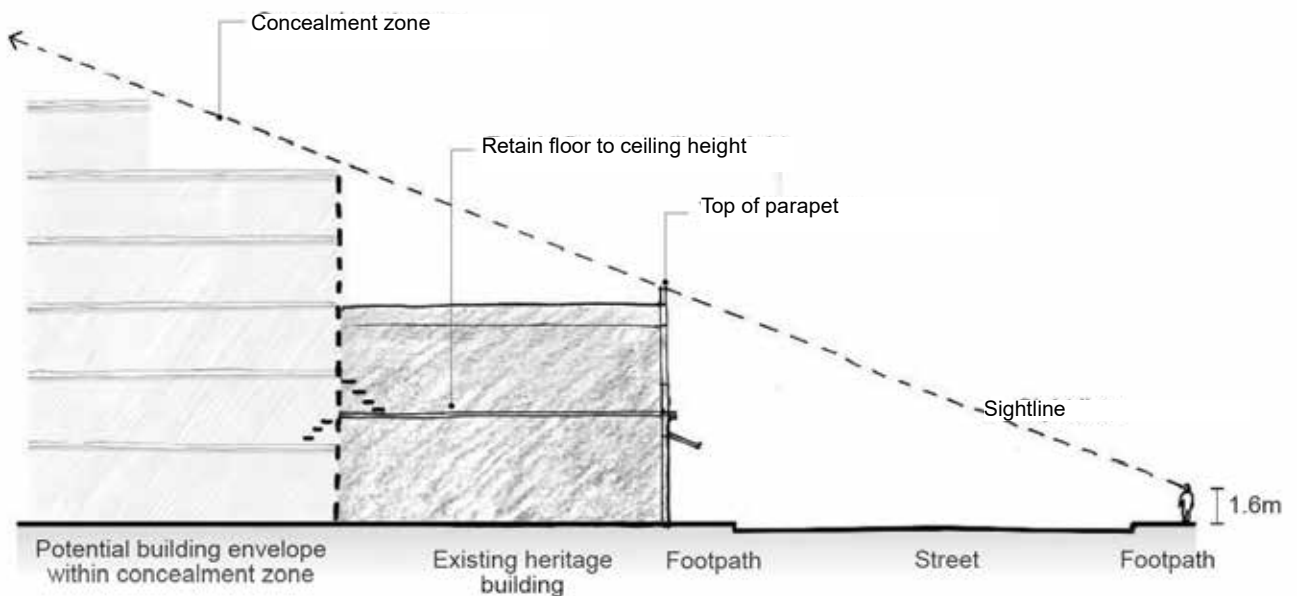


Figure 3.11. Sightline to achieve full concealment to a Significant building or any double-storey building within a consistent streetscape.

# Alterations & Additions

- Partial concealment of additions to a single storey Significant or Contributory heritage place in a diverse streetscape (see Photo 10) may be achieved as shown in Figure 3.12.
- Additions to single storey Non-contributory buildings in a diverse streetscape are shown in Figure 3.13.
- Additions to Non-contributory buildings of greater than one storey will be determined on a case by case basis having regard to the streetscape context.

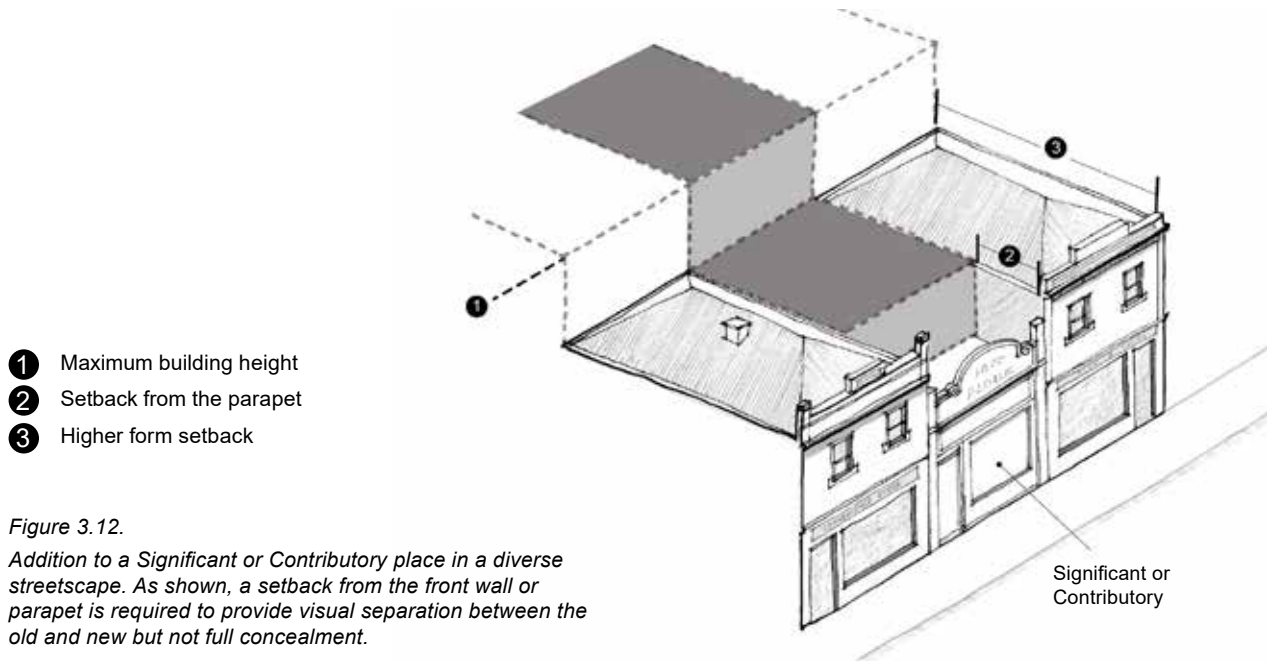


Figure 3.12.  
Addition to a Significant or Contributory place in a diverse streetscape. As shown, a setback from the front wall or parapet is required to provide visual separation between the old and new but not full concealment.

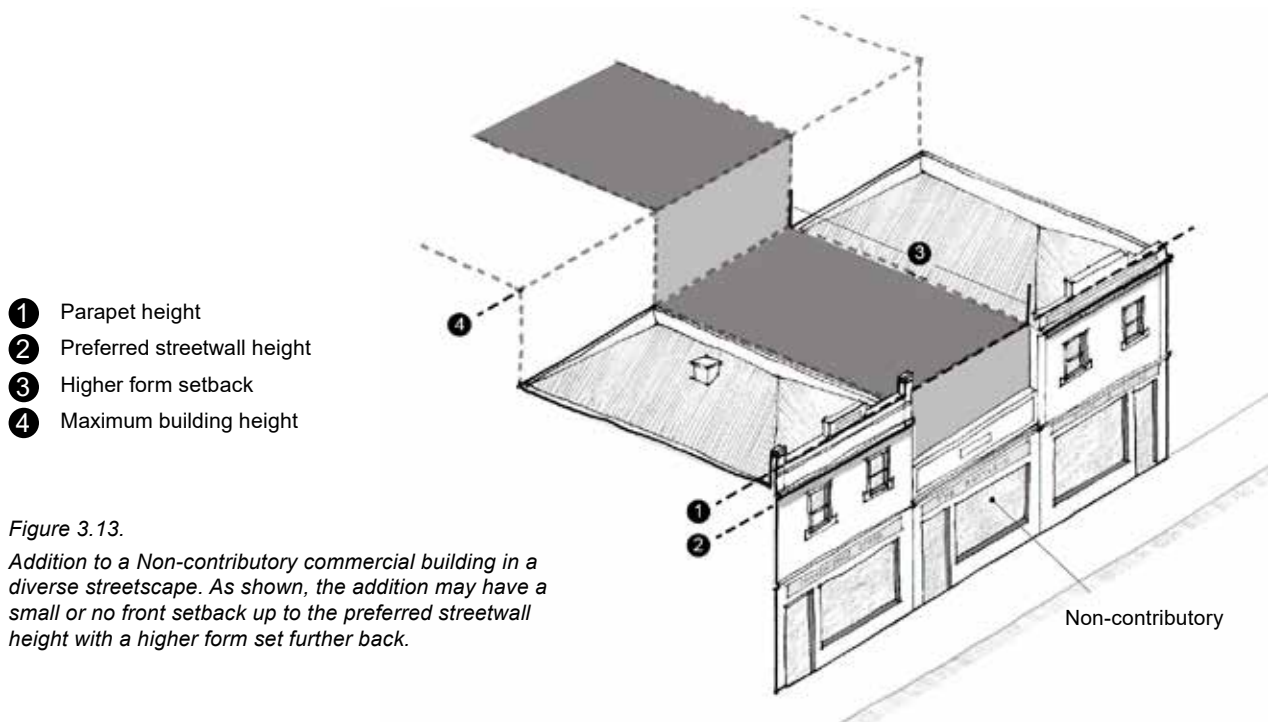


Figure 3.13.  
Addition to a Non-contributory commercial building in a diverse streetscape. As shown, the addition may have a small or no front setback up to the preferred streetwall height with a higher form set further back.



## Side setbacks

For residential buildings, additions higher than one storey should have the same as or greater side setbacks than those of the original building.

A single storey addition may have a lesser side setback than the original building if:

- It is sited behind the original building at ground floor, or
- If located at the side of the original building, it is no higher than the eaves height and is setback from the façade to minimise visibility from the street. The additional considerations are shown in Figure 3.14.

For current or former industrial and commercial buildings, the side setbacks should be the same or greater than the original building, unless there are specific guidelines recommending a different approach.

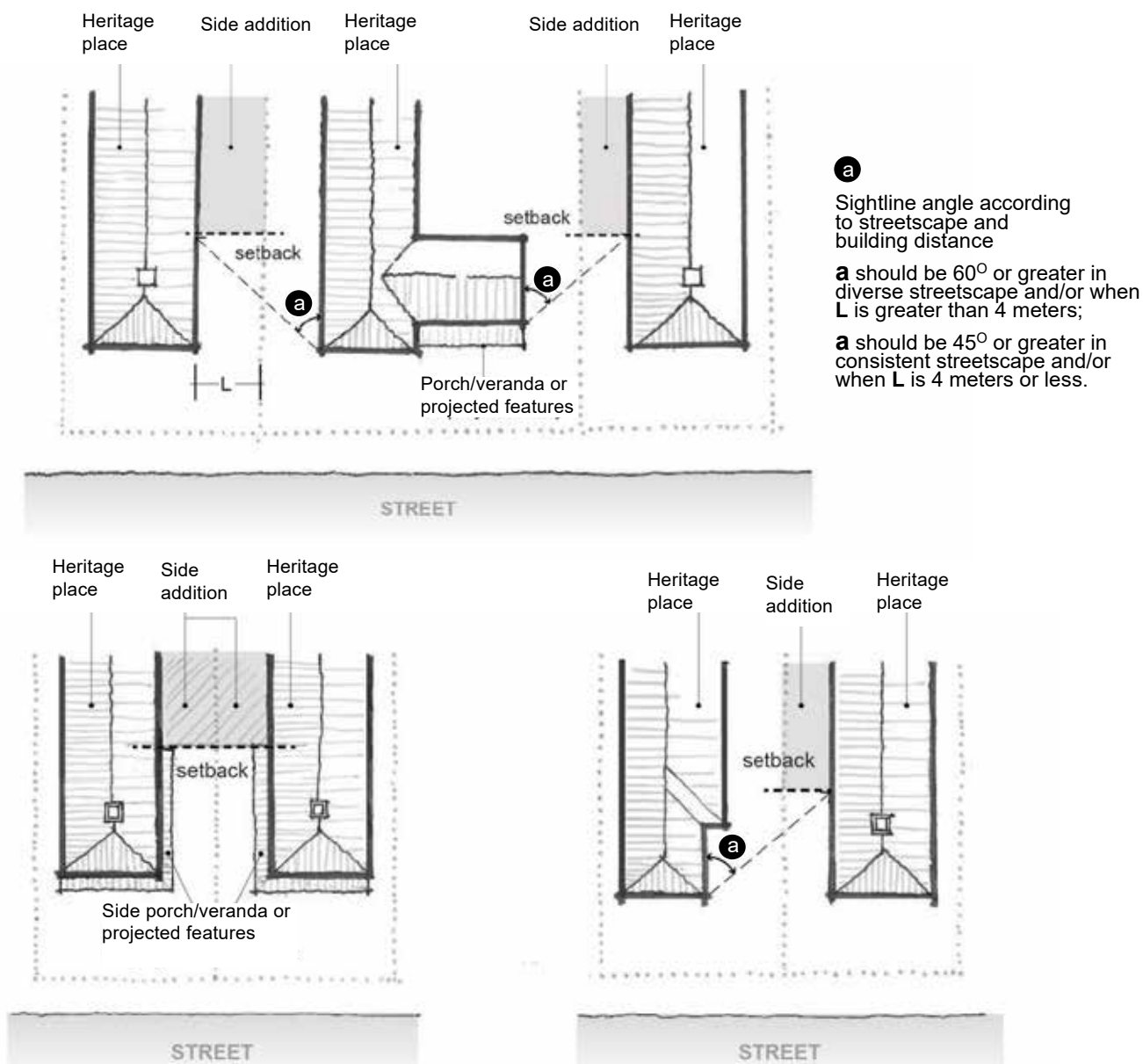


Figure 3.14

Additional considerations for single storey addition located at the side of the original building.

## Form, materials and detailing

### *Residential additions*

For residential buildings, where an addition will be visible from the public realm, a contextual design response is encouraged that:

- Has a roof with a form and material that is related to the heritage place (see Cover image).
- Uses colours, materials and finishes that complement the heritage place (see Photo 11).
- Integrates environmental sustainability features or buildings services.
- Avoids openings in walls facing the frontage of the property.



*Photo 11. An extension featuring Hello wall by architect Fook-Ling Khoo and graphic artist Rose Nolan. This design elevates a practical solution for privacy by creating "Hello" out of fine brickwork. It also showcases how contemporary design can contribute to the brick tradition of its 19th century heritage neighbours.*

Where an addition is concealed using one of the techniques shown in Figures 3.2, 3.3, 3.4 or 3.5 there is more flexibility to create a different identity of its own (See Case Study 2).



*Photo 12. Lightweight material and simple details used for an office addition above a Federation era factory of local significance in Cremorne Street, Richmond.*

## **Commercial and retail additions**

For commercial and retail buildings, where an addition will be visible from the public realm, a contextual design response is encouraged that:

- Has articulation, fenestration and massing that respects the proportions and grain of the heritage place and streetscape. For additions to Victorian and Edwardian buildings or within streetscapes with this character vertical proportions are encouraged.
- Uses colours, materials and finishes that complement the heritage place. Specifically, the use of visually lightweight materials that provide a contrast with the solid masonry façades of heritage places is encouraged (see Photo 12).
- Is simply detailed to avoid competing with the often more elaborate detailing of the heritage building.
- Avoids the use of reflective materials or glazing.

Where an addition is concealed using one of the techniques shown in Figures 3.10 or 3.11 there is more flexibility in design.

## Case Study 2 - Contemporary residential addition



*Photo 14. Front view of 105 Richardson Street, Albert Park.*

The contemporary addition to this house is located within the 10 degree sightline and therefore is not visible when standing directly in front but is visible from the side laneway.



*Photo 15. Corner view (right) and close up (left) of 105 Richardson Street.*

Although the contemporary addition does not have a pitched roof form, the design, sitting and curved form ensures that it is a recessive element that reads as separate from the original dwelling and does not overwhelm it. Consistent with the guidelines for corner sites, the addition incorporates a recessed visual break between the original house and the addition, a ground floor wall set on the boundary and below the eaves height of the original wall, setbacks from the side boundary for the upper level, and uses contemporary colours and materials that complement the face brick and slate tiles of the original.



# Guideline 4: New buildings

This section provides guidelines for the construction of new buildings within heritage precincts or on a site containing a heritage place.

## Application

These guidelines apply to all properties.

## Guidelines basis

The heritage places and precincts in Port Phillip illustrate the historic development of the city from the mid-nineteenth century onwards. Some heritage precincts, such as those in Albert Park, Middle Park, Port Melbourne, South Melbourne and parts of Elwood have a more consistent heritage character, while others particularly those in St Kilda and parts of Elwood have a more diverse character, which illustrates successive waves of development.

This has created streetscapes that are significant for the high degree of intactness and consistency in terms of style, form, scale and sitting such as HO442 Albert Park Residential, as well as those that are highly diverse streetscapes such as HO5 St Kilda Hill.

The same is true of individual heritage places with some comprised of buildings from only one period, while others show layers of historic development.

New buildings within an historical context should complement the significant heritage character and leave a valuable legacy for the future. They can successfully provide for modern demands within an historic context by respecting and interpreting heritage character without overwhelming it.

## General guidelines

In consistent streetscapes, new buildings should closely reflect the following characteristics of Significant and Contributory places:

- Height, form and massing
- Setbacks
- Sitting and orientation
- Fenestration and openings
- Details, colours, materials and finishes
- Fence height and form

For commercial and retail buildings, the form, proportions and details of nearby original or early shopfronts and verandahs or awnings should also be considered.

If the streetscape is more diverse then there is more flexibility for an interpretive design that responds to characteristics such as overall massing, proportions, materiality and form.

## Height, form and massing

### *Residential infill*

As shown in Figure 4.1, in a **consistent streetscape** new buildings should:

- Not exceed the maximum height of buildings on adjoining lots but may incorporate a higher section at the rear, if it is recessive and does not dominate the heritage place.
- Use a contextual approach that respects the following characteristics, as appropriate:
  - > Building proportions
  - > Wall height/gutter line
  - > Roof form and height
  - > Verandah form and height

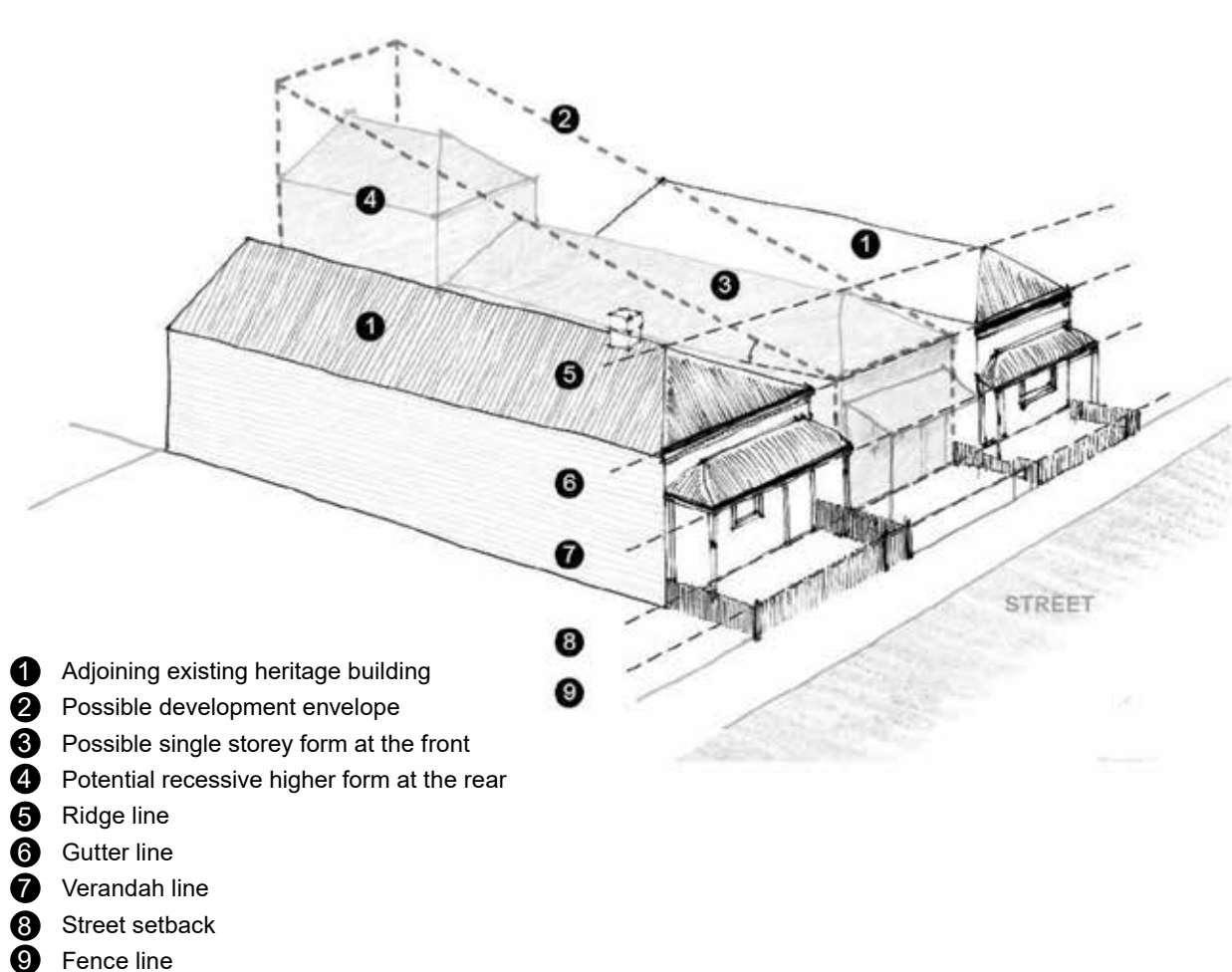


Figure 4.1.

Key considerations for residential infill development in a consistent streetscape.

In a **diverse streetscape** new buildings should use an interpretive approach. This approach will vary according to the degree of diversity in the streetscape. Two scenarios are shown here as examples:

- In Scenario 1 (Figure 4.2) the streetscape is consistent (single storey detached houses with hipped roofs) except for the one 'atypical' building. In this case, the new building could interpret the form, scale and materiality of the 'typical' buildings.
- In Scenario 2 (Figure 4.3) there is more diversity. In this case, there is scope for a freer interpretative design that may reference the contributory features of neighbouring places but does not closely follow them.
- In both scenarios, the new building should provide a sympathetic transition between the adjoining buildings (also refer to Page 12 *Consistency and diversity* in Responding to Context for further guidance).

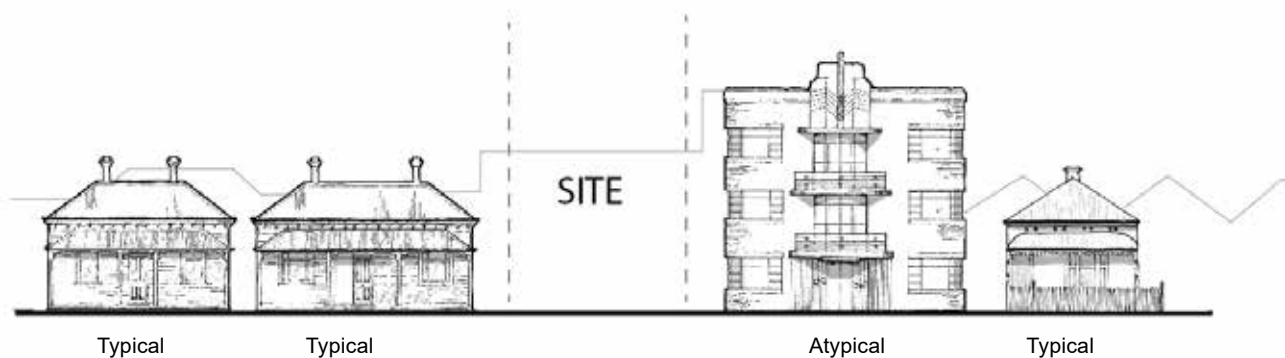


Figure 4.2.

**Scenario 1:** A site adjacent to an 'atypical' heritage building within an otherwise consistent streetscape



Figure 4.3.

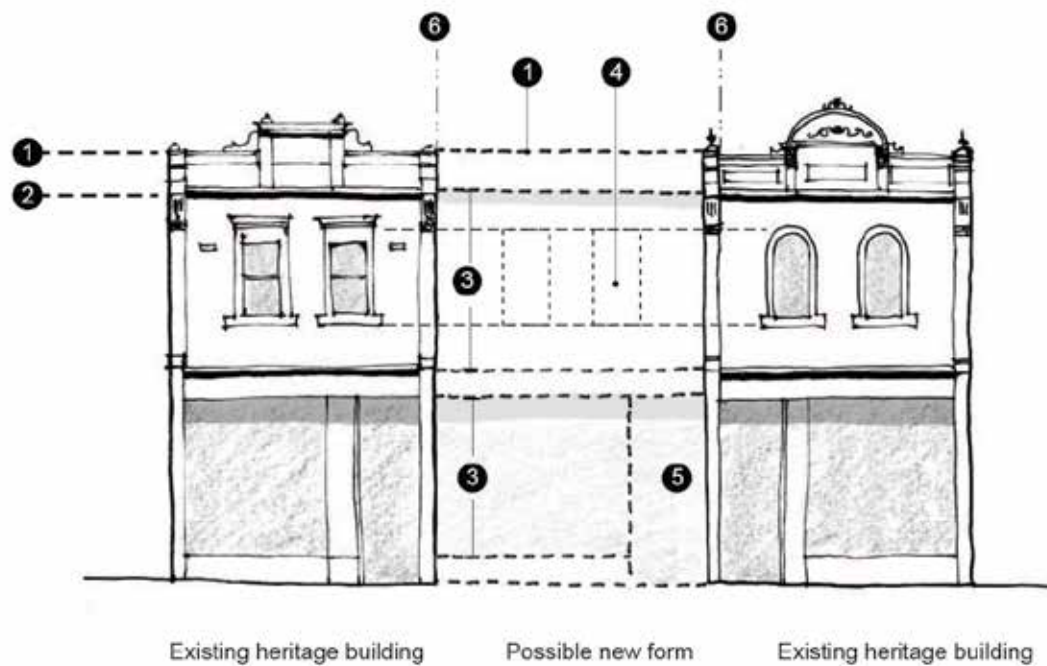
**Scenario 2:** A site within a streetscape with a variety of building styles, forms, and scale



## **Commercial and retail infill**

As shown in Figure 4.4, in a consistent streetscape new buildings should:

- Not exceed the maximum height of buildings on adjoining lots but may incorporate a higher section at the rear, if it is recessive and does not dominate the heritage place.
- Respect the following characteristics, as appropriate:
  - > Building proportions
  - > Street wall height and parapet height
  - > Roof concealed behind parapet
  - > Entry proportions and framing

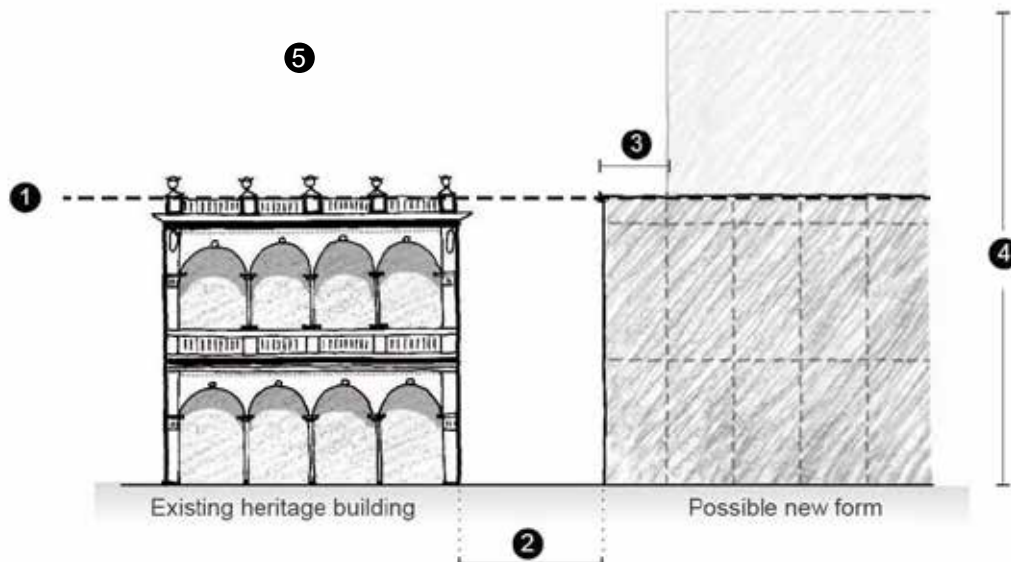


- ① Parapet height
- ② Street wall height
- ③ First and second floor proportions
- ④ Window size, spacing and proportions
- ⑤ Entry proportions and framing
- ⑥ No side setback

*Figure 4.4.*  
*Commercial infill in a consistent streetscape*

## ***Development on strategic development sites***

New buildings on strategic development sites where higher density development is encouraged should respect the scale and setting of the heritage place. Key considerations are shown in Figure 4.5.



- ① Podium height to respond to parapet height
- ② Ensure adequate separation
- ③ Upper floor setback
- ④ Maximum building height
- ⑤ Not extend into the air space above

*Figure 4.5.*

*Key considerations for new development on a site with an existing heritage building*

## **Setbacks**

In a consistent streetscape the front and side setbacks should match the setbacks of adjoining buildings.

Where there are heritage places on adjacent sites with differing front setbacks, an average setback may be used as shown in Figure 4.6 except for as shown in Figure 4.7 and 4.8.

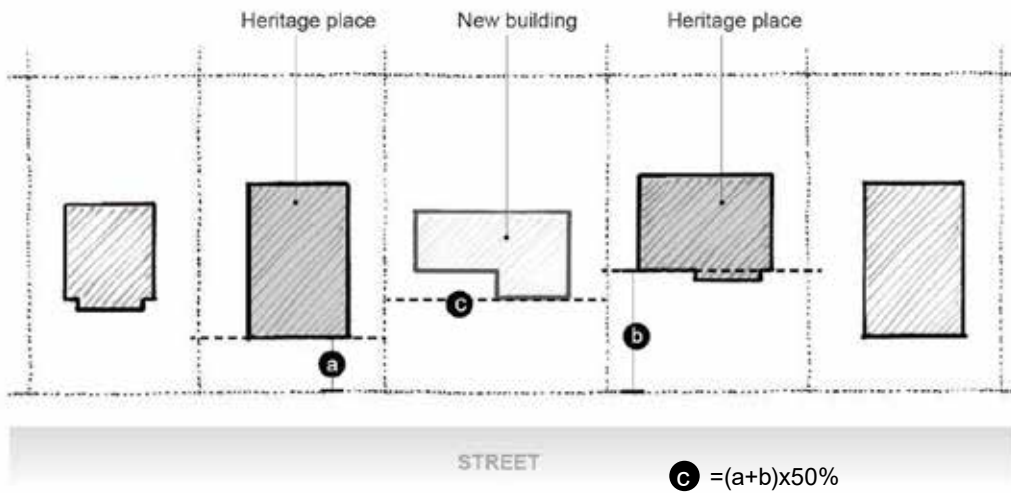


Figure 4.6 Average setback distance between heritage places.

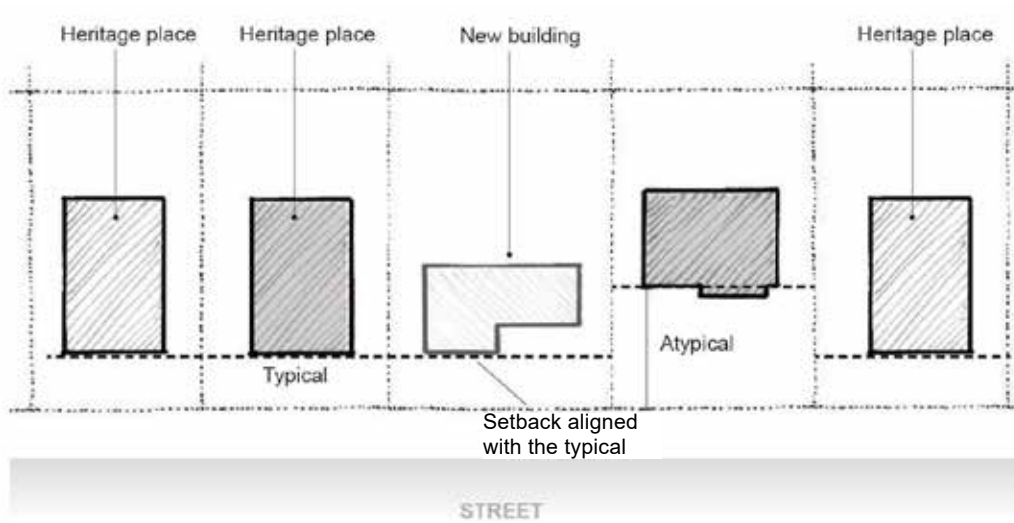


Figure 4.7 Use typical setback if the neighbouring place is different from the typical.

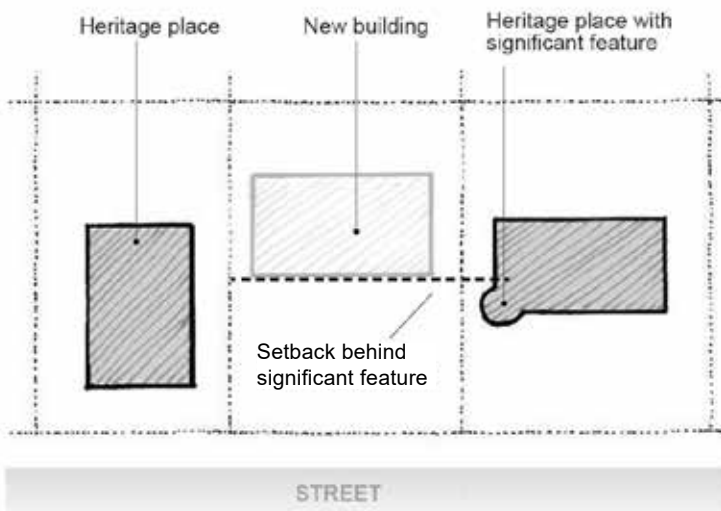


Figure 4.8 Increased setback to maintain view to significant heritage feature such as a corner window or tower.

In commercial areas new buildings should:

- Be constructed to the front boundary and to the side boundaries in line with adjoining buildings.
- Incorporate an angled splay on street corners where these are present on adjacent or opposite corners, as shown in Figure 4.9.

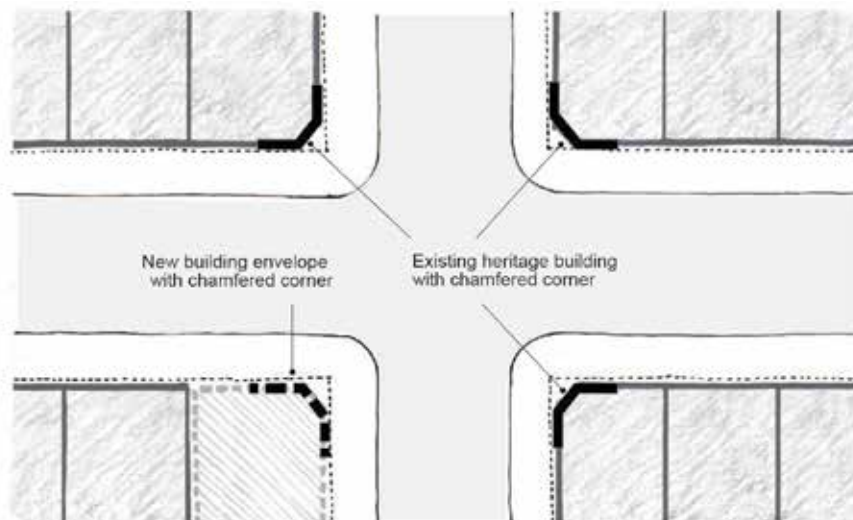


Figure 4.9.

*Incorporation of corner splay to a commercial building where this is typical of the area.*

## Sitting and orientation

In a consistent streetscape, new buildings should have the same sitting and orientation as other buildings that contribute to the significance of the precinct.

For example, if houses are detached with consistent side and front setbacks then this should be adopted.

## Fenestration and openings

New windows should respect and respond to the location, size and proportions of traditional windows on buildings that contribute to the significance of the heritage place.

The design should consider the relationship of solid space (walls, solid) to void space (windows, void). In particular:

- A new building should have about the same (i.e. neither more nor less) void space, such as glazing, than surrounding heritage places.
- Avoid large areas of glass, except for ground floor façades of retail or commercial buildings.

## Details, colours, materials and finishes

External details, colours, materials and finishes should complement and not simply copy the finishes and detailing found on heritage places.

Avoid:

- Mock or imitation period detailing.
- Bright, reflective or mirrored materials or finishes, or
- Use of many and/or contrasting colours or finishes.

## Case Study 3 – Contemporary residential infill

This building interprets the traditional Edwardian brick houses in a contemporary manner. As a new build in the middle of an established heritage setting, the design pays tribute to the brick and gable traditions in the neighbourhood. The success of this design is due to the fine craftsmanship of the stretching brickwork and sculpted façade with deep reveals to the window and entrance providing a contemporary reference to the traditional porches and verandahs of the surrounding houses.

From a distance, the front façade blends into streetscape but the contemporary twist in the brick bonding and facade sculpting immediately reveals itself when viewed close up. This is a good example that demonstrates how contemporary design does not have to look exactly like traditional architecture to be sympathetic to its character.



Photo 16. Ground Floor Facade of Bayside House, Adam Kane Architect

The background features a large, abstract geometric composition. On the right side, there are several overlapping triangles in various shades of teal, ranging from a light, almost white-blue to a deep, dark teal. These triangles point towards the top right corner. The left side of the page is a solid, light grey color. The text is positioned on the left side, overlapping the grey area.

# **Guideline 5: Car parking**

This section provides guidelines for the construction of crossovers, driveways and parking areas and structures including carports and garages.

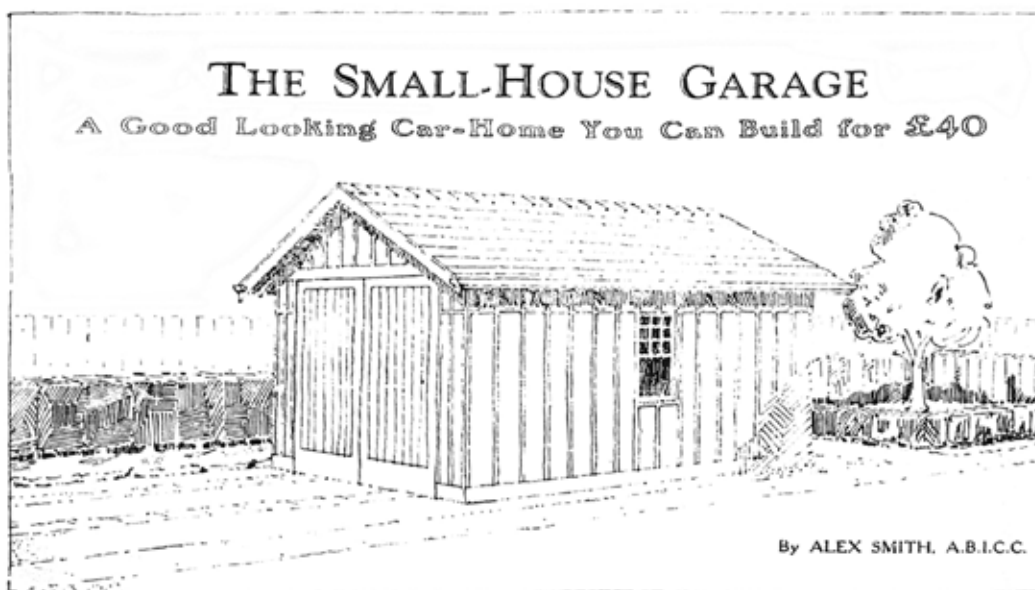
## Application

These guidelines apply to all properties.

## Guidelines basis

In the nineteenth century, stables to accommodate horses were usually only associated with mansions and larger villas. They were always located at the rear of the property and accessed via laneways.

Dedicated car parking areas on residential properties began to appear from the 1920s onwards and by the 1930s had become a common feature within streetscapes.



*This design for a simple 'small-house garage' was featured in the September 1927 issue of Australian Home Beautiful. It was commissioned by the Editor in response to 'many requests' for a design that could be 'carried out by an amateur of moderate skill' and 'yet be different from the common galvanised iron or weatherboard shed'.*

Because of this, features such as crossovers, driveways, parking areas and structures are not found in historic streetscapes dating from prior to the 1920s and introduction of these will result in adverse impacts by reducing the integrity of historic streetscapes and disrupting the traditional visual relationship between houses and the street.

## Crossovers and driveways

Avoid widening existing crossovers, particularly when this would require altering a fence and removing tree planting that contributes to significance or setting of the heritage place.

An existing crossover may be relocated if:

- The width of the crossover is not increased.
- It does not require the alteration of a fence or impact upon a tree that contributes to the significance or setting of the heritage place.



*Photo 17. The original driveway and crossover, Los Angeles Court, Ripponlea*

While the Heritage Policy discourages new crossovers and driveways at the frontage of properties, they may be considered in streets comprising predominantly interwar houses where crossovers are part of the historic character of the heritage place and the following conditions can be met:

- There is no more than one crossover per property.
- The installation of the crossover and driveway does not require the alteration or removal of a feature that contributes to the significance of the heritage place such as a fence or tree.
- Cars can be parked at the side of the house or within the rear yard, and not within the front setback area, as shown in Figure 5.1.



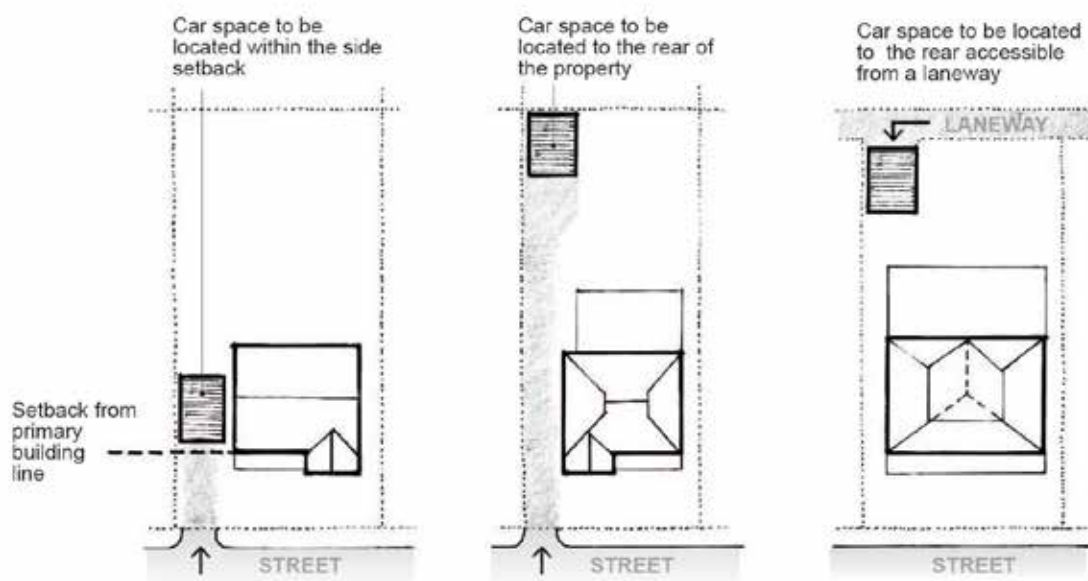


Figure 5.1  
Potential locations for garages or carports.

## Carports and garages

As shown on Figure 5.1 new carports or garages for Contributory or Non-contributory residential heritage places should be freestanding and may be constructed:

- Within rear yards, or
- Within side setback areas provided there is a minimum setback of 1 metre from the front wall of the dwelling.

Carports or garages should be simply designed and avoid copying the form or detailing of the house.

'Roller style' doors should be avoided and where possible the garage door should be integrated into the front wall of the garage.

Roller style garage doors may be permitted on rear laneways if the roller drum is enclosed and the adjoining lots facing the lane do not contain houses graded Significant or Contributory.

The background features a large, abstract geometric composition. On the left, a light grey trapezoidal shape tapers towards the top. On the right, a large teal triangle points downwards, overlapping the grey shape. The bottom right corner is a solid teal area.

# Guideline 6: Fencing

This section provides guidelines for the construction of fences.

## Application

These guidelines apply to all properties.

## Guidelines basis

Front fences and, to a lesser extent, side fences are an integral part of historic streetscapes as they form part of the visual relationship between the private dwelling and the public street. Fences were designed to complement and enhance the setting of houses and fence styles evolved and changed in line with architectural fashions over the years.

Historic fences where they survive are significant both for their contribution to the setting of heritage places and streetscape and should be preserved. New fences should be sympathetic with historic streetscape character.



*Photo 18. 'La Mascotte' is a fine example of an interwar house with an original front fence featuring a splayed corner entry framed by an archway.*

Poorly designed fences, particularly high solid fences, or fences in inappropriate styles can have a significant impact upon the setting of buildings and streetscapes.

## General

The Heritage Policy encourages the conservation of original or early front fences and gates and for new fences to be appropriate to the style of the house.

These guidelines may be varied based on documentary or physical evidence.

## Front fence styles

For Significant and Contributory places front fences should be appropriate to the style of the house. As a rule:

- Simple dwellings had simple fences. For example, an ornate cast iron fence is inappropriate for a Victorian timber cottage.
- Timber dwellings typically have timber framed fences with (depending on the style) vertical timber picket or sheet metal infill (for Victorian and Federation/Edwardian dwellings), or vertical timber picket or cyclone or woven wire (Federation/Edwardian and interwar dwellings).
- Masonry dwellings have either timber framed fences or masonry and/or metal styles.

If an original fence or part of one survives or there is an existing reproduction fence in an appropriate style, then that should be used as the model for the new fence.

If no original fences survive, then a fence style appropriate to the building should be chosen and applied consistently if the house forms part of a row or group of related houses (see Photo 19).



*Photo 19. The owners of this terrace row in Middle Park cooperated to reinstate a traditional Victorian style front fence.*

If the original fence no longer exists on the property, it will probably have been constructed of timber. The more permanent types tend to persist. Therefore, unless there is evidence to the contrary, a new timber fence will usually be most appropriate.

An alternative to a historically correct reproduction front fence is a simplified contemporary fence. For example, if situated in a predominantly Victorian or Edwardian precinct, the fence could be a simple plain timber picket or metal palisade, but stripped of any 'period' detailing. In an interwar precinct a low brick or rendered fence may be appropriate. This type of fence is also appropriate for a Non-contributory property.

Ideally fences to matching groups, terraces and attached pairs of common design should be identical. Where one or more of a group or pair has an original fence or, if not, an appropriate new fence, this fence will be taken as the pattern for all new fences in the group or pair. On terraces and pairs, the fence and side boundary posts should be shared and located centrally on the joint boundary.

## Front fence heights and locations

The height of new fences should be appropriate for the style of building. As a guide:

- For Victorian and Federation dwellings of single storey, 1200mm to 1350mm.
- For Victorian dwellings where the verandah is on the street boundary, balustrade of 850 – 1000 mm from the verandah deck.
- For Victorian and Federation dwellings of two storeys, 1200mm to 1650mm maximum for posts.
- For Victorian or Federation mansions with extended frontages, higher fences (- 1800mm) may be appropriate.
- For Interwar dwellings, including apartment buildings, 600mm to 1000mm.
- For Mid 20th Century dwellings, zero to 900mm.

If an original fence or part of one survives or there is an existing reproduction fence in an appropriate style, then that should be used as the model for the new fence.

If no original fences survive, then a fence style appropriate to the building should be chosen and applied consistently if the house forms part of a row or group of related houses (see Photo 18).

If the original fence no longer exists on the property, it will probably have been constructed of timber. The more permanent types tend to persist. Therefore, unless there is evidence to the contrary, a new timber fence will usually be most appropriate.

An alternative to a historically correct reproduction front fence is a simplified contemporary fence. For example, if situated in a predominantly Victorian or Edwardian precinct, the fence could be a simple plain timber picket or metal palisade, but stripped of any 'period' detailing. In an interwar precinct a low brick or rendered fence may be appropriate. This type of fence is also appropriate for a Non-contributory property.

Ideally fences to matching groups, terraces and attached pairs of common design should be identical. Where one or more of a group or pair has an original fence or, if not, an appropriate new fence, this fence will be taken as the pattern for all new fences in the group or pair. On terraces and pairs, the fence and side boundary posts should be shared and located centrally on the joint boundary.

For Non-contributory properties choose a fence height that is appropriate for the predominant style of Significant or Contributory places within the streetscape.

Front fences should be located on the street boundaries.

For more information see the following **Heritage Practice Notes**:

1. Fencing in Heritage Overlay areas
  - 1A. Victorian timber front fences
  - 1B. Victorian metal front fences
  - 1C. Federation & Edwardian front fences



# Guideline 7: Signage

This section provides guidelines for signage.

## Application

These guidelines apply to all properties.

## Guidelines basis

Examples of early or original signage are significant for the ability to illustrate the historic development of commercial and retail centres and provide also provide evidence of historically appropriate designs and location of signs.

It is important to strike a balance between the needs of businesses to have adequate exposure, and the need to ensure that new signage does not become a dominant element that detracts from the historic character of commercial and retail heritage precincts in Port Phillip.



*Photo 20. The faded painted signs on this building in South Melbourne provide evidence of its historic use as a corner shop.*

## Original signage

Original signage should be conserved in accordance with the Conservation guidelines.

This may include the restoration or reconstruction of missing or incomplete historic signage based on physical or documentary evidence.

Many original or early signs were painted and have deteriorated over time. In some cases, the action may be to stabilize the sign and prevent further deterioration rather than undertake full restoration.

## New signs

Examples of early or original signage are significant for the ability to illustrate the historic development of commercial and retail centres and provide also provide evidence of historically appropriate designs and location of signs.

It is important to strike a balance between the needs of businesses to have adequate exposure, and the need to ensure that new signage does not become a dominant element that detracts from the historic character of commercial and retail heritage precincts in Port Phillip.

Figure 6.1 shows the preferred locations for signage on commercial or retail heritage buildings provided the following conditions are met:

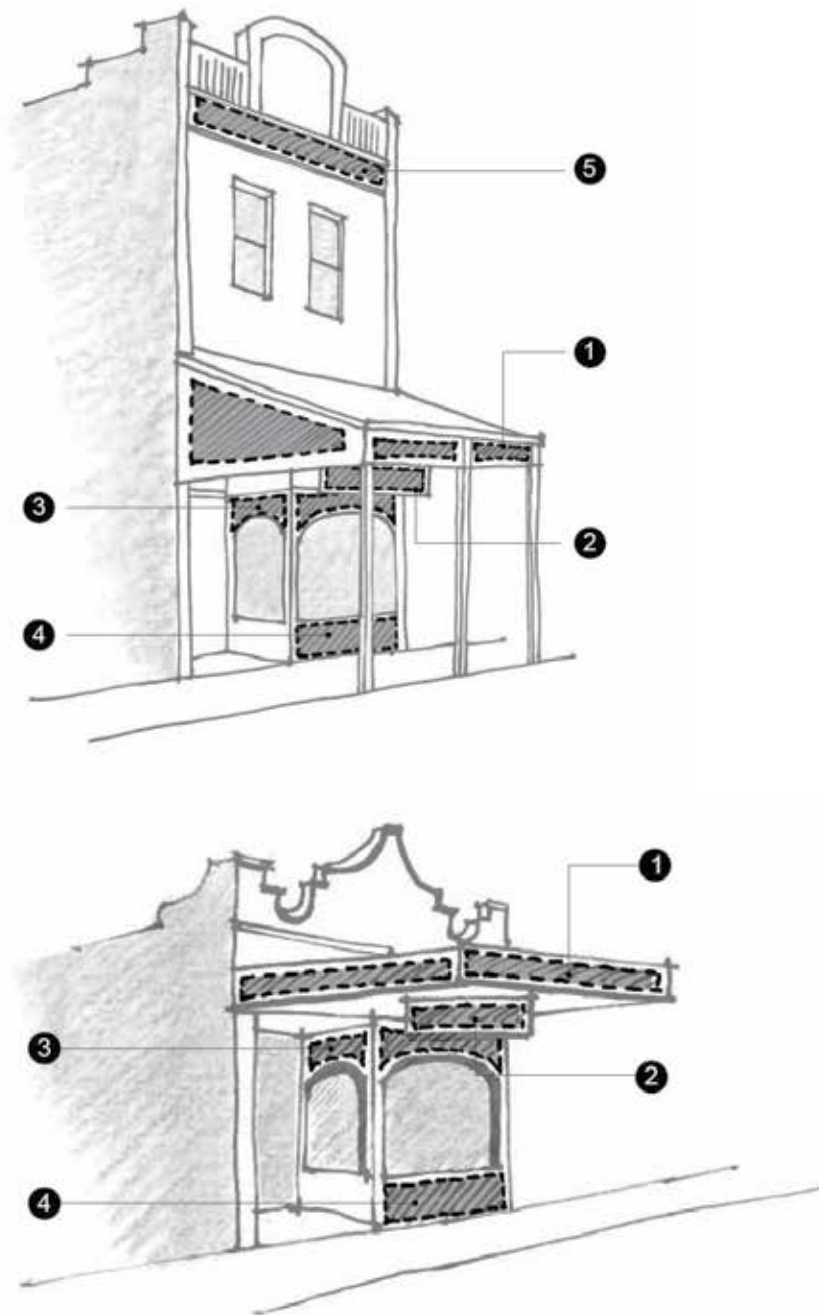
- There should be no more than one above verandah sign per building.
- Above verandah signage should not be floodlit or internally illuminated.
- Floodlit below verandah signage may be permitted only when:
  - > The light source is located so that light is directed onto the sign as much as possible to minimise glare.
  - > Light spillage from the light source is controlled by the use of baffles, shields or reflectors.
- Internally illuminated below verandah signage may be permitted only when the sign is not animated and does not include flashing or running lights.
- Colours, lettering, style and layout of signage respect the character and style of the building.
- External lighting, electrical cables and conduits and any other equipment associated with the signage is concealed from view, unobtrusively located or otherwise treated to minimise visual impacts.

Avoid the following types of signs:

- Above verandah signs, except as shown in Figure 6.1.
- Animated, Electronic or Floodlit signs.
- Bunting sign.
- High-wall sign.
- Panel sign.
- Pole sign.
- Promotion or Major promotion signs.
- Reflective sign.
- Sky sign.
- Advertising signs attached to street furniture including seating, shelters, phone booths and the like.

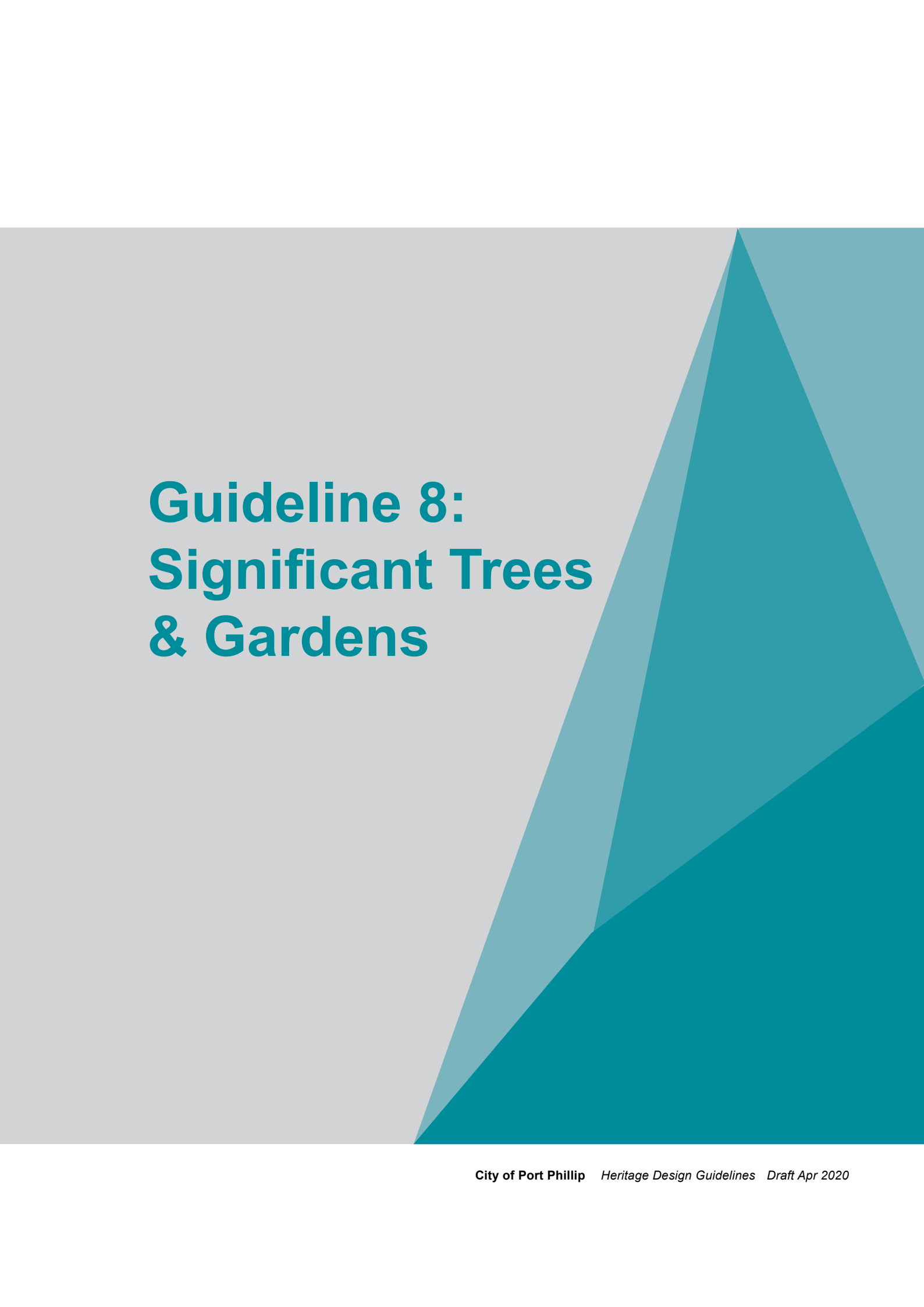
Avoid signs that conceal or obscure architectural features and detailing, windows and door openings, or project above verandah or awning fascias.





- ① Fascia mounted: retaining space surrounding sign
- ② Below awning: attached to a lightweight frame
- ③ On windows: as a decorative frame feature
- ④ Below windows: flush to facade, as a decorative panel feature
- ⑤ Above verandah: below pediment and/or cornice, and retaining within panel area

Figure 6.1  
Preferred sign locations on commercial or retail heritage buildings

The background features a light grey gradient on the left side, transitioning into a large, abstract teal shape on the right. This teal shape is composed of several overlapping triangles and polygons, creating a dynamic, modern look. The text is positioned on the left side, overlapping the grey gradient.

# **Guideline 8: Significant Trees & Gardens**

This section provides guidelines for the management and conservation of significant trees and garden layouts on both private and public land.

## Application

These guidelines apply to Significant and Contributory places where tree controls apply or that have remnants of early garden layouts.

## Guidelines basis

Mature trees make an important contribution to the historic significance and aesthetic character and setting of heritage places. These include trees forming part of private gardens, as well as trees on public land lining streets and within parks and gardens.



*Photo 21. The mature street trees lining Dandenong Road make an important contribution to the historical boulevard character.*

As well as introduced trees, significant trees in Port Phillip also include remnant indigenous trees such as the Ngargee Tree in Albert Park (which has Aboriginal cultural significance) and eucalypts in Alma Park East.

The aim of these guidelines is to encourage the retention of these trees within their normally expected lifespan and to avoid development that could threaten their on-going viability. They also provide guidance for replacement when required.

While original garden plantings rarely survive on private properties, pathways and driveways, garden border tiles or edging, fencing, walls, ponds and other features sometimes survive as evidence of early garden layouts.

## Working next to trees

Any new development in proximity to a significant tree (on the same or a nearby site) should be accompanied by an arborist's report that identifies:

- The recommended separation distance and any other measures to avoid detrimental impacts upon the health and viability of the tree.
- Any remedial pruning required.

## Replacing trees

The Heritage Policy encourages 'Like for like' replacement, which means using a tree of the same species.

An alternative species of tree, or no replacement, may be considered when:

- Changes in the site conditions since the tree was first planted mean that the original species is no longer appropriate, or is no longer suitable (for example, due to size, form or proximity to buildings or services).
- The original species is inappropriate given the local climate (or climate change), soils, threat from pest or disease (for example, Elm leaf beetle), or for other reasons.
- The original species is identified as an environmental weed and cannot be appropriately managed when planted.
- Where trees form part of a row, avenue or hedge planting of consistent height, consider whether it would be appropriate to remove adjoining trees to ensure consistency as new trees mature.

## Gardens

Conserve original features associated with original or early garden layouts such as pathways and driveways, garden border tiles or edging, fencing, walls and other features.

Encourage planting that is appropriate for the style and period of the house and garden.

The background features a light grey gradient on the left side, transitioning into a series of overlapping teal-colored geometric shapes on the right. These shapes include a large triangle pointing upwards and several overlapping trapezoidal and triangular forms in various shades of teal, creating a modern, layered effect.

# **Guideline 9: Sustainability and services**

This section provides guidelines for the installation of equipment associated with sustainability and building services such as solar panels, water tanks, heating and cooling systems and hot water services.

## Application

These guidelines apply to all properties.

## Guidelines basis

Council supports the installation of equipment that will improve the environmental sustainability of a building. These guidelines show how this can be achieved without adversely impacting upon heritage significance.

Heritage buildings are capable of adaptation to include new and upgraded sustainable services through a sensitive and considered approach in the choice of **technologies, siting and design** of the sustainable system.

Before adding equipments to a heritage place, consider a set of comprehensive methods that can improve energy performance. For example, most weatherboard houses constructed prior to 1990 are likely to have uninsulated walls, ceilings and floors. Insulating these areas can reduce energy consumption and subsequently the size and running cost of the equipments needing to be installed.

The following guidelines have a particular focus on the roof mounted systems such as solar panels and solar hot water because they have the most potential for adverse impacts due to visible location on buildings.



*Photo 22. An example of frameless solar panels on a slate roofed building*

## Service equipment

Service equipment such as air conditioning, heating or hot water boilers and the like should be concealed from the public realm. They should not be located on, or in front of the front façade of a building or on the roof where they would be visible from a street, including a side street.

Ideally, such units should be situated at ground level and within the side or rear yard area.

See Figure 8.1, which shows potential locations to ensure concealment from the public realm. If this is done then a planning permit is not required (Please contact Council's Statutory Planning team to confirm).

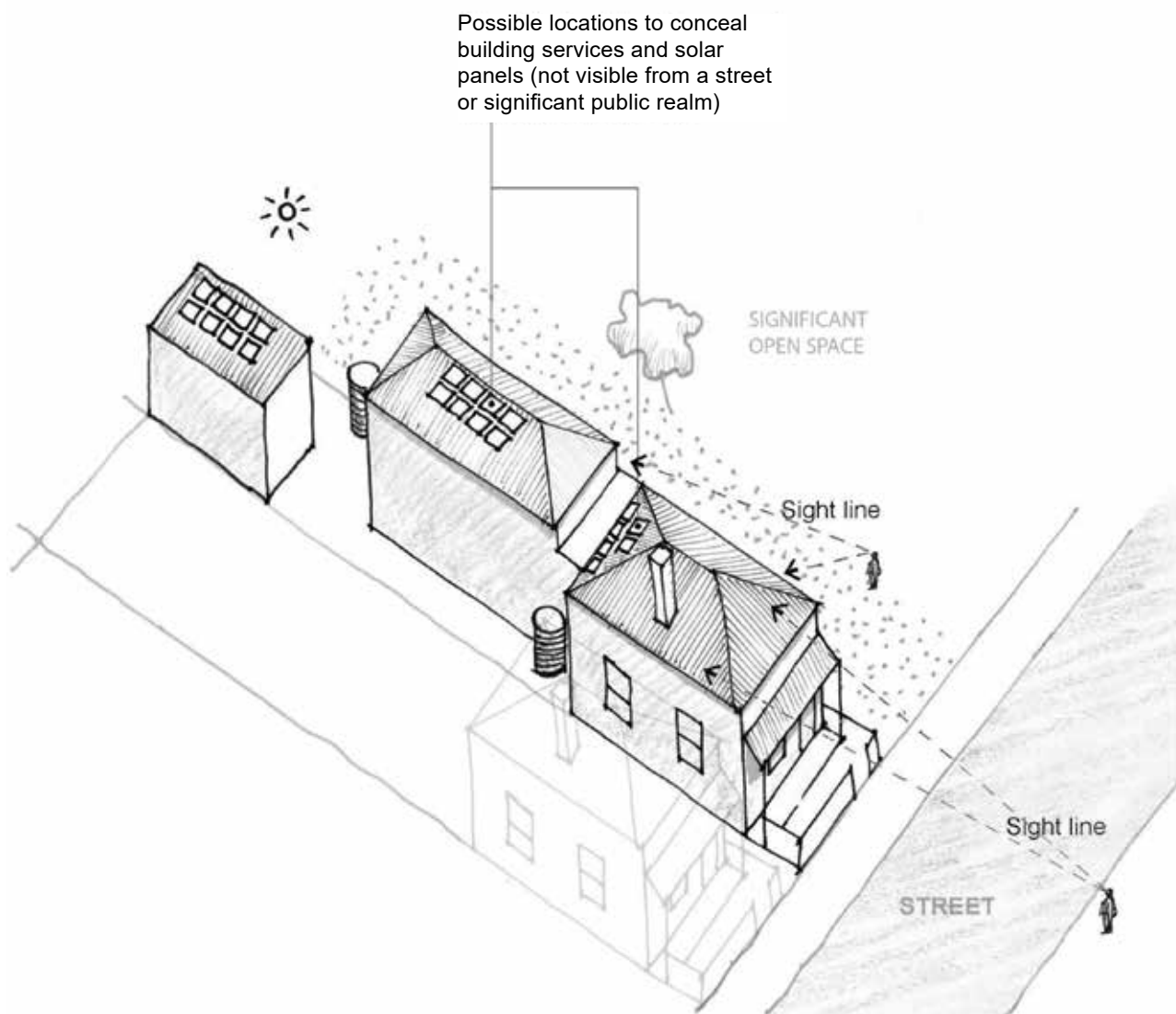


Figure 8.1  
Suggested locations to conceal building services,  
solar panels and water tanks

## Environmental sustainability equipment

Ideally, environmental sustainability equipment such as solar panels and water tanks should be concealed wherever possible. If such equipment is not visible from the public realm (excluding a laneway) then a planning permit is not required. However, if this is not possible alternative visible locations will be considered on a case-by-case basis having regard to the context and the significance of the heritage place.

Figure 8.2 shows three alternative locations for roof-mounted solar systems:

- a. Preferred locations** include ground mounted within rear or side yards, on non-significant outbuildings or additions, or non-visible sections of roofs on original buildings. These locations will not require a planning permit if they are not visible from the public realm (Please contact Council's Planning Department to confirm).
- b. Secondary locations** should be used only when the preferred locations are not available or not practical (for example, due to orientation or overshadowing). They include side sections of roofs on original buildings, including on corner sites.
- c. Visible locations** should only be used when the preferred or secondary locations are not practical. However, visible locations may not be suitable for narrow buildings, Significant places, or any building within an intact or consistent streetscape.

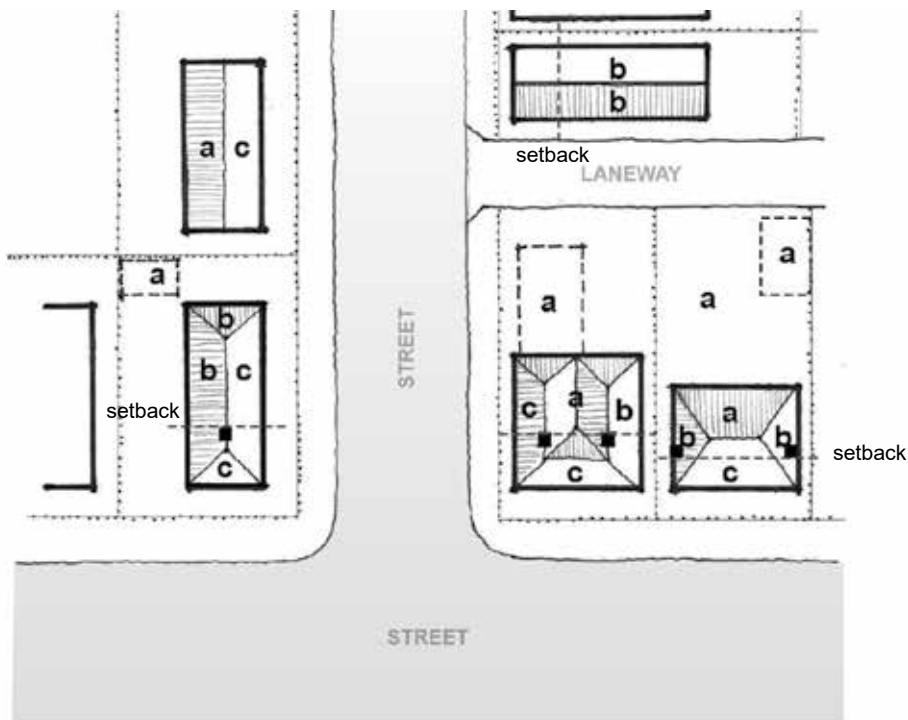


Figure 8.2  
Alternative locations for roof-mounted solar systems:

For other types of roofs or context not shown in Figure 8.2, the location will be decided on a case by case basis using the same principles. Visible locations may not be suitable for complex roof forms particularly when solar panels will be mounted on multiple small roof planes.



Where roof mounted solar systems are visible they should:

- Be mounted flush against the roof (see Figure 8.3).
- Not project beyond the edge of the roof plane (see Figure 8.4).
- Be setback from the edge of the roof (see Figure 8.3) to ensure that some of the original roof remains visible.
- Be laid in a regular pattern that responds to the form of the house (for example, central location on the roof of a house with a symmetrical façade).
- Be in a colour that blends with the roof.

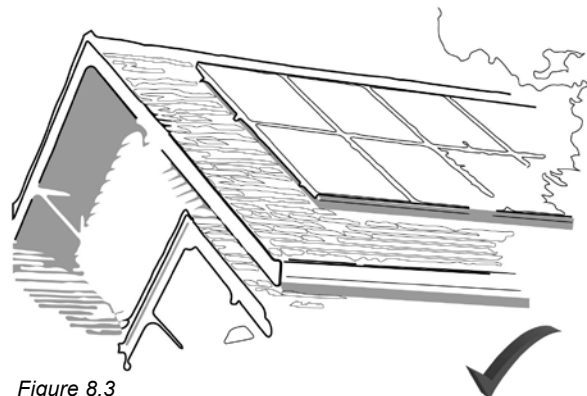


Figure 8.3  
Be mounted flush against the roof and setback from the edge

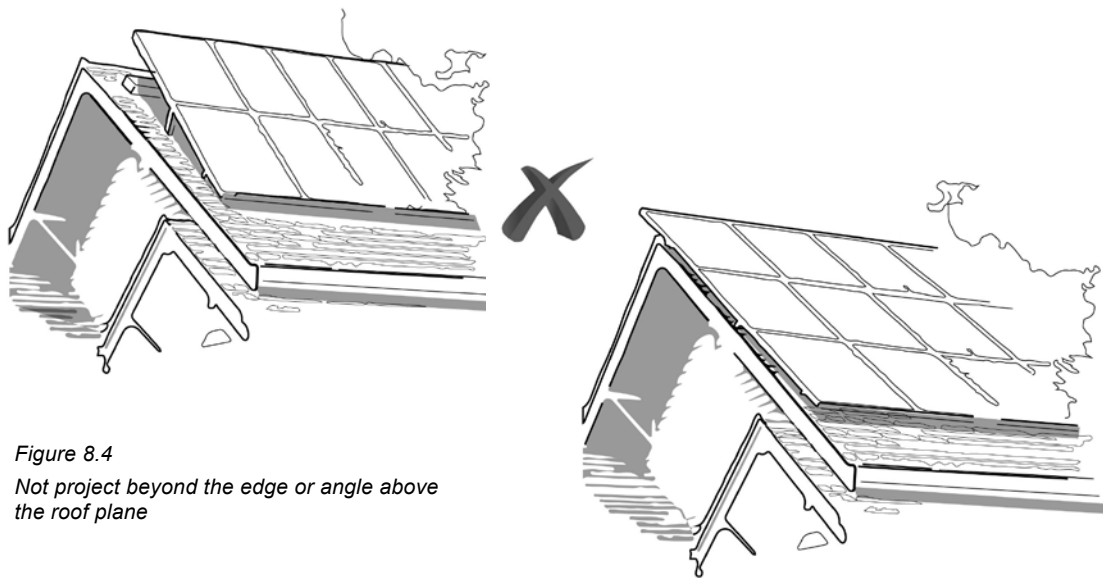
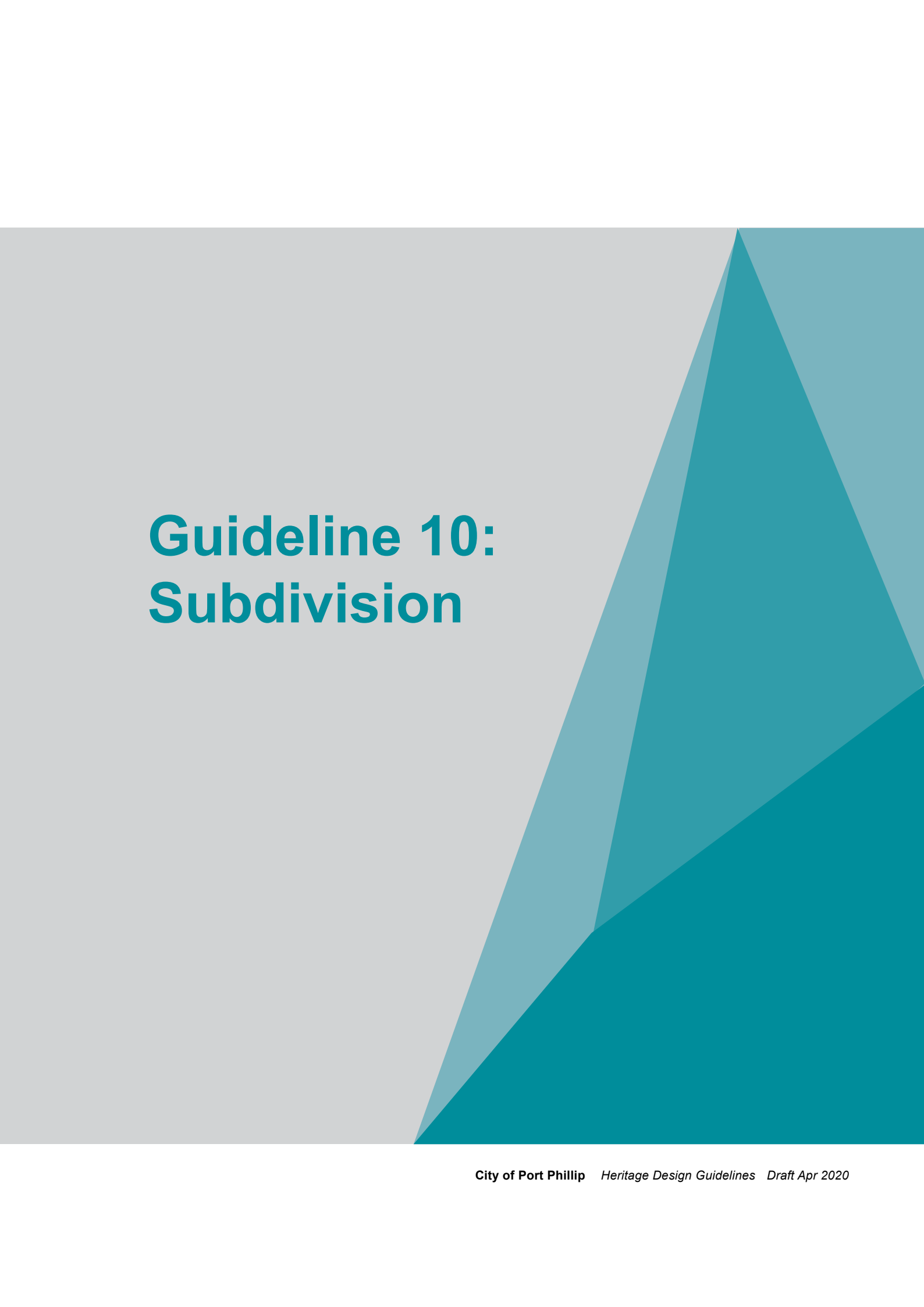


Figure 8.4  
Not project beyond the edge or angle above the roof plane



# Guideline 10: Subdivision

This section provides guidelines for the subdivision of land.

## Application

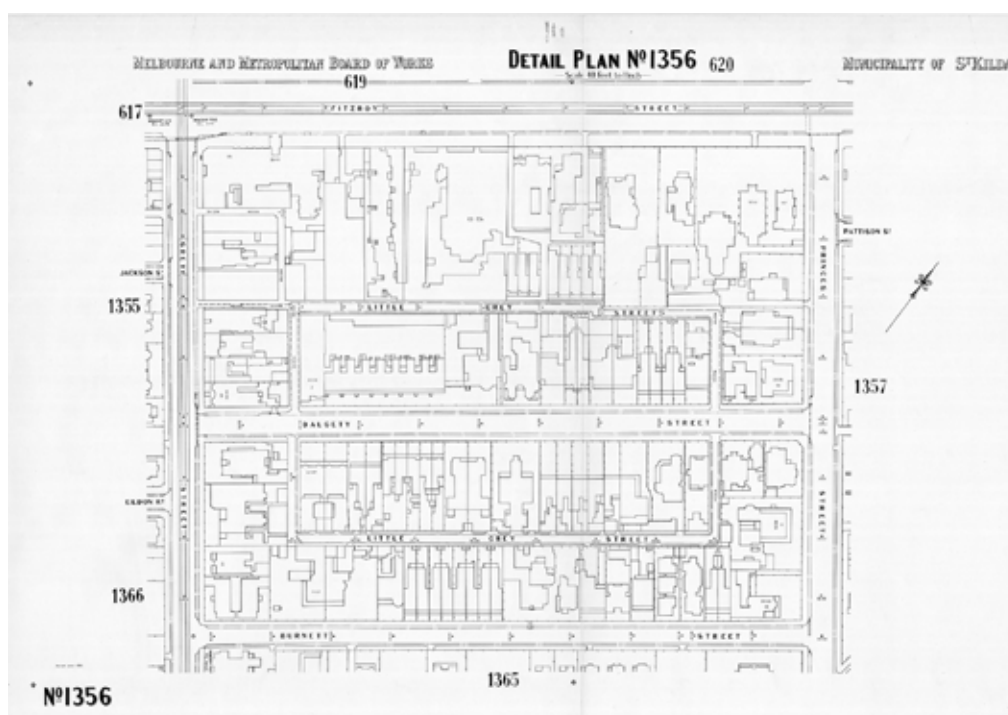
These guidelines apply to Significant and Contributory places within the heritage overlay.

These guidelines do not apply to the subdivision of existing buildings that do not create an additional lot, or the internal subdivision (e.g. strata titling) of existing buildings.

## Guidelines basis

The subdivision pattern in much of Port Phillip is typical of late nineteenth century/early twentieth century areas and comprises regularly shaped rectangular lots with consistent dimensions, some with access to rear lanes.

This has created streetscapes that have a consistent 'urban grain', which is reflected in the form and sitting of buildings creating a distinctive streetscape rhythm and character. Many precincts have a regular 'fine-grain' character comprising small consistently shaped allotments situated within a traditional 'grid' street network, while others have more irregular layouts that reflect layers of subdivision and re-development.



*This Melbourne & Metropolitan Board of Works plan, dated 1948, shows the subdivision pattern in St Kilda.*

It is important to ensure that future subdivision does not disrupt this character and, in addition, does not create the opportunity for inappropriate forms of development. When one large plot or multiple plots are to be developed, Council will assess if the proposed development has been informed by the pattern of the urban grain.

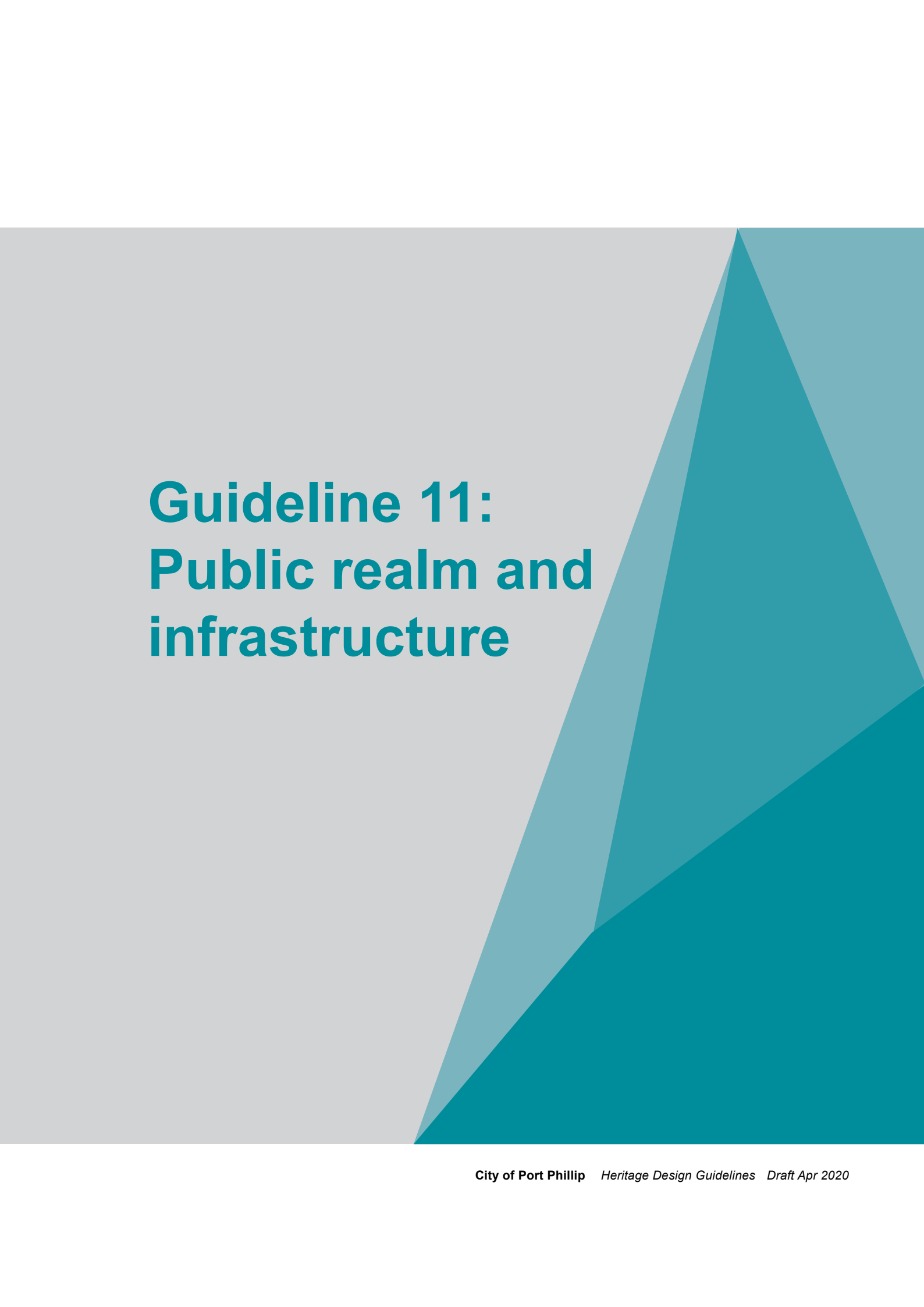
## Subdivision guidelines

When large lots are subdivided, ensure lots sizes, proportions and depths are similar to those in the surrounding heritage precinct.

Avoid lots that are larger than or have shapes or proportions that are not found within the heritage precinct.

Avoid creating lots or lot boundaries that would:

- Cut through the middle of buildings, except as part of strata-titling.
- Result in contributory features associated with a heritage place being on separate allotments.
- Result in the loss of views to a heritage place.
- Allow new development between a heritage place and the street frontage.
- Require new buildings to have a lesser front setback than other buildings in the same street.
- Require the creation of a new street crossover to provide access.

The background features a light grey gradient on the left side, transitioning into a series of overlapping teal-colored geometric shapes on the right. These shapes include a large triangle pointing upwards and several overlapping trapezoidal and triangular forms in varying shades of teal, creating a modern, layered effect.

# **Guideline 11: Public realm and infrastructure**

This section provides guidelines for the conservation and management of land within the public realm including footpaths, streets and laneways, and features such as memorials, monuments and historic infrastructure associated with utilities (water, gas, electricity, sewerage, drainage).

## Application

These guidelines apply to all historic public realm features and infrastructure within the heritage overlay.

## Guidelines basis

The public realm (that is, the spaces between private properties including roads, footpaths and laneways) makes an important contribution to the historic character of heritage precincts and the setting of heritage places.



*Photo 22. This laneway in St Kilda has been sympathetically re-constructed to retain the traditional bluestone channel and asphalt surface.*

Of key importance is the historic use of bluestone in road construction from the nineteenth until the mid-twentieth centuries for kerbs, channelling and gutters, and laneways. This was often complemented by the use asphalt for footpaths and roads. Historic infrastructure also includes cast iron drainage and sewerage covers and grates, remnant gas lamp poles, electricity substations, horse troughs, and post boxes.

In addition, the public realm contains many important memorials and monuments honouring events and individuals.

It is important that these features are retained, and that missing elements are re-instated where opportunities arise.

Some old infrastructure or street furniture, while being part of the street character, can gradually lose relevance or purpose and become vulnerable to neglect, decay and possibly demolition. Some examples of this are the old post boxes, substations and tram shelters. The best way to save them is to breath new life through the adaptive reuse when renovating the public realm or developing the new infrastructure.

## Public realm and infrastructure guidelines

Avoid demolition or removal of contributory features of public realm including:

- Bluestone pitchers as kerb and channel and laneways and footpaths.
- Original or early street furniture, lighting and signage.
- Original or early cast iron drain covers and grates, 'manhole' covers and the like.
- Early post boxes
- Early electricity substations.
- Monuments and memorials.
- Horse troughs.

Ensure that new public realm infrastructure:

- Respects, but does not simply copy the original materials, finishes and details of the historic infrastructure.
- Ensures the original layout, sitting, setting or details of the historic infrastructure is retained or remains evident.



*Photo 23. The installation of this new kerb outstand and associated pedestrian crossing in Bank Street, South Melbourne uses sympathetic materials and also ensures that the historic alignment and layout of the original kerb and channel remains evident.*

Overly relying on the interpretive signage should be avoided.

Avoid the need for complete reconstruction of kerbs, channels and laneways by undertaking regular repair and maintenance.

Reconstruct historic bluestone kerb and channelling only when it is at the end of its useful life.

When full reconstruction is required, this should be carried out in a way that reflects as closely as possible the original appearance.

Reinstate original bluestone kerb and channel or historic street furniture where this is supported by historic evidence.

Avoid development that would:

- Obstruct views of a memorial or monument.
- Result in the removal of trees or other features that contribute to its setting.
- Require its removal or relocation
- Potentially impact upon its condition or structural integrity (for example, due to construction being carried out in close proximity).

Encourage adaptive re-use of decommissioned infrastructure, where appropriate.

If the historical infrastructure is not capable of adaptive re-use then ensure there is a clear management plan. For example, Council is now responsible for maintaining the historic pre-World War 2 post boxes within the municipality.





# Attachment 1: Definitions

## Burra Charter definitions

**Adaptation:** modifying a place to suit the existing use or a proposed use.

**Associations:** the special connections that exist between people and a place.

**Conservation:** all the processes of looking after a place so as to retain its cultural significance.

**Cultural significance:** aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

**Fabric:** all the physical material of the place including components, fixtures, contents and objects.

**Interpretation:** all the way of presenting the cultural significance of a place.

**Maintenance:** the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction.

**Place:** site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

**Preservation:** maintaining the fabric of a place in its existing state and retarding deterioration.

**Reconstruction:** returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.

**Restoration:** returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

**Setting:** the area around a place, which may include the visual catchment.

**Use:** means the functions of a place, as well as the activities and practices that may occur at that place.

## Significance definitions

**Heritage place** is a place that has identified heritage value and could include a site, area, building, group of buildings, structure, archaeological site, tree, garden, geological formation, fossil site, habitat or other place of natural or cultural significance and its associated land.

**Significant heritage places** include buildings and surrounds that are individually important places of either State, regional or local heritage significance and are places that together within an identified area, are part of the significance of a Heritage Overlay. These places are included in a Heritage Overlay either as an area or as an individually listed heritage place and are coloured “red” on the City of Port Phillip Heritage Policy Map.

**Contributory heritage places** include buildings and surrounds that are representative heritage places of local significance which contribute to the significance of the Heritage Overlay area. They may have been considerably altered but have the potential to be conserved. They are included in a Heritage Overlay and are coloured “green” on the City of Port Phillip Heritage Policy Map.

**Non-contributory properties** are buildings that are neither significant nor contributory. They are included in a Heritage Overlay and have no colour on the City of Port Phillip Heritage Policy Map.

