



# **Ordinary Meeting of Council Attachments**

**Monday 18 March 2024**

**Council Chamber, Realm**



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## COUNCILLOR BRIEFING – PUBLIC RECORD

### Briefing Details:

Date: Monday 19 February 2024 Time: 6:00 PM

Location: Meeting Rooms 1  
& 2, Realm

### Attendees:

<b>Councillors</b>		
Cr Kylie Spears (Mayor)	Cr Tony Dib OAM, JP	Cr Tasa Damante
Cr Paul Macdonald (Deputy Mayor)	Cr Mike Symon	Cr Linda Hancock
Cr Chris Jones	Cr Suzy Stojanovic	Cr Rob Steane OAM
<b>Council Officers:</b>		
Steve Kozlowski	Chief Executive Officer	
Tony Rocca	Director/Chief Financial Officer	
Adam Todorov	Director Assets & Leisure	
Marianne Di Giallonardo	Director People & Places	
Andrew Fuaux	Director Strategy & Development	
Emma Hills	Governance Officer	
Grant Meyer	Manager City Futures	
		<b>Item</b>
		3

### Apologies:

Councillors:	Nil
Council Officers:	Nil

### Conflict of Interest Disclosure:

Councillors:	Nil
Council Officers:	Nil

### Items Discussed:

## Confidential

1	Council Meeting Agenda
2	Communications and Citizen Engagement 2023 outcomes - <i>Item deferred to a future Councillor Briefing</i>
3	Maroondah Planning Scheme Amendment C148maro: Municipal wide heritage amendment Post WWII
4	The Rings and Ringwood Golf Proposed Redevelopment
5	Local Government Reforms 2024 Consultation Paper - Feedback
6	MVC Boxing Club Update
7	Items of a General Nature Raised by Councillors

### Record completed by:

Council Officer	Emma Hills
Title	Governance Officer



## COUNCILLOR BRIEFING – PUBLIC RECORD

### Briefing Details:

Date: Monday 4 March 2024

Time: 6:00 PM

Location: Meeting Rooms 1  
& 2, Realm

### Attendees:

<b>Councillors</b>		
Cr Kylie Spears (Mayor)	Cr Tony Dib OAM, JP	Cr Linda Hancock
Cr Paul Macdonald (Deputy Mayor)	Cr Mike Symon	Cr Rob Steane OAM
Cr Chris Jones	Cr Suzy Stojanovic (Virtual)	
<b>Council Officers:</b>		
Steve Kozlowski (Virtual)	Chief Executive Officer	
Tony Rocca	Director/Chief Financial Officer	
Adam Todorov	Director Assets & Leisure	
Marianne Di Giallonardo	Director People & Places	
Andrew Fuaux	Director Strategy & Development	
Emma Hills	Governance Officer	
		<b>Item</b>
Phil Medley	Manager Governance & Performance	1
Chloe Messerle	Senior Governance Officer	1
Tim Cocks	Manager Leisure & Major Facilities	2
Josh Burt	Coordinator Sport, Recreation & Events	2

### Apologies:

Councillors:

Cr Tasa Damante

Council Officers:

Nil

### Conflict of Interest Disclosure:

Councillors:

Nil

Council Officers:

Nil

### Items Discussed:

## Confidential

1	Proposed Motions for MAV State Council Meeting Friday 17 May 2024
2	Ringwood Soccer Club - Additional Pitch
3 ##	MVC Boxing Lease update
4	Councillor Delegates' Meeting Report
5	Items of a General Nature Raised by Councillors
6 ##	Chief Executive Officer/Councillors only discussion

**Record completed by:**

Council Officer  
Title

Emma Hills
Governance Officer



**Attachment A**

## EASTERN TRANSPORT COALITION MINUTES OF MEETING

Date: Thursday, 14th December 2023

Time: 6.30pm – 8.30pm

Hosted by: City of Greater Dandenong

### Attendees:

#### Councillors

- Cr Stuart James, City of Monash (Chair)
- Cr Susan Laukens, Knox City Council
- Cr Anna Chen, Manningham City Council (alternate)

#### Officers

- Lucas Sikiotis, City of Greater Dandenong
- Christopher Marshall, City of Greater Dandenong
- Matthew Hanrahan, Knox City Council
- Yingnan Wang, Knox City Council
- Frank Vassilacos, Manningham City Council
- Michael Blowfield, Maroondah City Council
- Terry Tillotson, City of Monash
- Sandra Worsnop, City of Monash
- Karen O’Gorman, Yarra Ranges Council
- Kim O’Connor, Yarra Ranges Council

#### Secretariat

- James McGarvey, The Agenda Group

#### Guest Presenter

- Dr Allison Stewart, Deputy CEO, Infrastructure Victoria

#### Apologies

- Cr Tomas Lightbody, Manningham City Council
- Cr Tina Liu, City of Whitehorse
- Cr Richard Higgins, Yarra Ranges Council
- Cr Andrew Fullager, Yarra Ranges Council (alternate)
- Cr Tony Dib, Maroondah City Council
- Cr Rhonda Garad, City of Greater Dandenong
- Shane Hardingham, Knox City Council
- Winchelle Chuson, Knox City Council
- Emma Steele, Manningham City Council
- Chris Hui, City of Whitehorse

**1. Welcome and Apologies**

As Cr James wasn't available to attend the meeting in person, Cr Laukens assumed the Chair and welcomed the attendees.

**2. Conflicts of Interest**

No conflicts of interest were raised.

**3. ETC Finance Report**

The finance report for the ETC for November 2023 – December 2023 is as follows:

Opening Balance for November 2023	\$67,970.91
October Invoice from TAG	\$7,500.00
Income	\$0.00
<b>Closing Balance for December 2023</b>	<b>\$60,470.91</b>

Moved: Terry Tillotson  
Seconded: Michael Blowfield

Carried

**4. Ratify Previous Draft Minutes and Actions Arising**

**Minutes of the November ETC meeting:**

Moved: Lucas Sikiotis  
Seconded: Matt Hanrahan

Carried

## 5. Guest Presentation – Infrastructure Victoria

Dr Allison Stewart, Deputy Chief Executive Officer at Infrastructure Victoria joined the meeting to present on Infrastructure Victoria's recently released bus network report: [Fast, frequent, fair: how buses can better connect Melbourne \(infrastructurevictoria.com.au\)](https://www.infrastructurevictoria.com.au).

Infrastructure Victoria (IV) is the State Government's independent infrastructure adviser. As well as preparing and updating a 30-year Victorian Infrastructure Strategy every 5 years, IV also conducts research and provides advice to Government on specific issues.

In its report, IV argues that Melbourne needs a faster, more frequent and better-connected bus network. Priority reforms include:

- straightening out bus routes
- priority measures such as dedicated bus lanes
- operating them for longer hours and better connecting them to other public transport services
- growth areas need good public transport now and buses can deliver it.

These reforms are consistent with the principals set out in the Government's Victorian Bus Plan – *and with the policy suggestions put forward by the ETC for bus reform and investment*. IV's report complements the Victorian Department of Transport and Planning's ongoing program of work.

Specifically, IV's report recommends:

1. Increase the frequency of bus services beginning with outer suburbs and growth areas.
2. Optimise the existing bus network through fast and direct routes.
3. Extend operating hours to match passenger demand and improve timetable integration.
4. Strengthen the role of community transport.
5. Speed up buses through on-road priority and smarter technology.
6. Plan and deliver bus rapid transit across Melbourne.
7. Improve the bus stop and interchange experience.
8. Substantially reduce bus fares relative to other modes.
9. Update the Principal Public Transport Network.
10. Provide funding certainty for growth area buses.

A copy of Dr Stewart's presentation will be circulated with the meeting's minutes.

Infrastructure Victoria's previous report on public transport fares is available here <https://www.infrastructurevictoria.com.au/project/fair-move-better-public-transport-fares-for-melbourne/>.

## 6. Suburban Rail Loop

Mr McGarvey reported that the Suburban Rail loop Authority had released its draft precinct visions for the stations forming Stage 1 of the SRL route development ([First look at future of SRL East Neighbourhoods - Victoria's Big Build](#)), and sought guidance from Monash and Whitehorse Councils on their response.

Representatives of the two Councils suggested that they will need further time to consider the draft SRLA documents, and suggested that this matter be rescheduled for discussion at an ETC meeting in early 2024.

## 7. 2024 Advocacy Workplan

### Priority issues for ETC advocacy in 2024

As flagged at the November ETC meeting, Mr McGarvey suggested a number of issues that the group could consider as areas for advocacy priority in 2024.

In discussion, the meeting identified and agreed in principle to the following items:

- **Continuation of the bus reform campaign**, building off the work the ETC has done over the past two years, and utilising supporting sources including the IV's recent bus report and its recommendations which closely mirror the ETC's themes and suggested initiatives for bus reform, as well as the Department of Transport and Planning's work on bus network reform pilots. The State Budget is key for bus funding decisions.
- Each ETC **Councils' advocacy plans and Integrated Transport Plans**, whilst identifying localised issues, may have many elements in common. This could provide a platform for the ETC to look at ways it could support the advocacy approach of each Council in pursuing these issues. A structured process of consideration by the ETC of opportunities to pursue over 2024 – and beyond – could be conducted in the early stages of the new year.
- The **Victorian Government's Housing Statement** released in late 2023 will impose housing targets on each Council. Whilst the numbers are to be determined, population increases will tax public transport infrastructure and services. Councils may benefit from responding to state government targets by identifying transport upgrades necessary to cater for the anticipated usage growth. Any work the ETC may do in this space would need to align with Councils' planning officers' approach, and that of bodies like the Eastern Region Group of Councils (ERG).
- The ETC has worked with representatives of the **Eastern Region Trails Strategy** working group to support an exercise in having the ERTS review and update its priority trail projects for future advocacy to state and federal governments. With a refreshed set of priorities, further work is required by the ERTS with ETC support in early 2024 to map out specific advocacy strategies and tactics. Mr McGarvey will meet with the ERTS working group in early 2024 to assist in finalising the considerations necessary to shape the advocacy approach the ETC will pursue.



- The state and federal government funded business case development process is well underway for the **Caulfield to Rowville Trackless Rapid Transport** project. Further advocacy for capital funding to deliver the project will be necessary in 2024 and beyond, working with other stakeholders to target government budget cycles and looming federal and state elections.

Identifying advocacy priorities for the ETC will remain a 'live' process throughout 2024, with further items considered for advocacy as determined by the group from time to time.

## 8. Local issue presentation

Given time limitations, Chris Marshall from the City of Greater Dandenong agreed to give his presentation on PlanWisely's People Movement Data module at the first ETC meeting in 2024.

## 9. General Business

Sandra Worsnop, Monash City Council raised the Bike Spot survey exercise which encourages members of the public to identify safe and unsafe spots where people cycle. Mr McGarvey reported that he had promoted the Bike Spot survey through the ETC's Facebook and Twitter accounts.

Kim O'Connor, Yarra Ranges Council suggested it would be worth scheduling as an agenda item for the new year a discussion amongst ETC members about the best advocacy approach for Councils on schools crossing funding, and changes to assessment criteria, given the risk of the funding onus resulting from any changes falling on Councils to cover. It was suggested that this item be listed on the ETC's agenda for its February meeting.

## 10. Next Meeting

The next meeting will be hosted online, and will commence at 6.30pm on Thursday, 15<sup>th</sup> February 2024.

### Action Summary

Action Items	Owner(s)	Deadline
1. Secretariat to add discussion of options for advocacy on out-of-scope projects associated with level crossing upgrades as a future agenda item.	Secretariat	February 2024
2. ETC secretariat to meet with the ERTS working group to finalise advocacy approach for priority projects	Secretariat	February 2024
3. SRLA draft precinct visions to be listed as an agenda item for an ETC meeting in early 2024	Secretariat	March 2024
4. Reschedule the CGD local issue presentation on PlanWisely's People Movement Data module for the February 2024 ETC meeting.	Secretariat/City of Greater Dandenong	February 2024
5. List school crossing funding on the agenda for the February ETC meeting.	Secretariat	February 2024

**Planning  
Panels  
Victoria**

**Maroondah Planning Scheme Amendment C148maro  
Maroondah Heritage Study Review 2023**

**Panel Report**

*Planning and Environment Act 1987*

**7 February 2024**



**How will this report be used?**

This is a brief description of how this report will be used for the benefit of people unfamiliar with the planning system. If you have concerns about a specific issue you should seek independent advice.

The planning authority must consider this report before deciding whether to adopt the Amendment.

[section 27(1) of the *Planning and Environment Act 1987* (the PE Act)]

For the Amendment to proceed, it must be adopted by the planning authority and then sent to the Minister for Planning for approval.

The planning authority is not obliged to follow the recommendations of the Panel, but it must give its reasons if it does not follow the recommendations. [section 31 (1) of the PE Act, and section 9 of the *Planning and Environment Regulations 2015*]

If approved by the Minister for Planning a formal change will be made to the planning scheme. Notice of approval of the Amendment will be published in the Government Gazette. [section 37 of the PE Act]

Planning Panels Victoria acknowledges the Wurundjeri Woi Wurrung People as the traditional custodians of the land on which our office is located. We pay our respects to their Elders past and present.

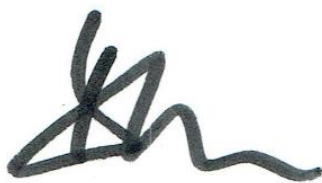
***Planning and Environment Act 1987***

Panel Report pursuant to section 25 of the PE Act

Maroondah Planning Scheme Amendment C148maro

Maroondah Heritage Study Review

**7 February 2024**



David Merrett, Chair



Shannon Davies, Member

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## Glossary and abbreviations

2003 Heritage Study	Maroondah Heritage Study Stage Two November 2003
the Amendment	Maroondah Planning Scheme Amendment C148maro
Council	Maroondah City Council
Heritage Study Review	Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places and Heritage Precincts 2023
PE Act	<i>Planning and Environment Act 1987</i>
Planning Scheme	Maroondah Planning Scheme
PPN01	Planning Practice Note No 1 - <i>Applying the Heritage Overlay</i> August 2018
TEH 2003	Maroondah Thematic and Environmental History 2003
TEH 2022	Maroondah Thematic and Environmental History 2022
VHR Guidelines	Victorian Heritage Register Criteria and Thresholds 2020

## Overview

### Amendment summary

The Amendment	Maroondah Planning Scheme Amendment C148maro
Common name	Maroondah Heritage Study Review 2023
Brief description	The Amendment implements the recommendations of the Maroondah Heritage Study Review, Post World War 2 by applying the Heritage Overlay to 36 individual places, three precincts and one serial group listing on a permanent basis, and removes the Heritage Overlay from one individual place . The Amendment introduces as incorporated documents statements of significance for all places and heritage design guidelines for two individual places, one precinct and one group listing, and two background documents
Subject land	Refer to Table 1
Planning Authority	Maroondah City Council
Authorisation	27 February 2023
Exhibition	24 May and 14 July 2023
Submissions	Number of Submissions: 51 Opposed: 40

### Panel process

The Panel	David Merrett (Chair) and Shannon Davies
Directions Hearing	25 October 2023, by video conference
Panel Hearing	In person at Maroondah City Council and by video conference, 27, 28, 29, 30 November and 5 and 6 December 2023
Site inspections	Accompanied (254 Canterbury Road Bayswater North) and unaccompanied (other sites), 9 November and 5 December 2023
Parties to the Hearing	Refer to Appendix B
Citation	Maroondah Planning Scheme PSA C148maro [2024] PPV
Date of this report	7 February 2024



## Executive summary

The most significant era of growth for the City of Maroondah was the postwar (World War 2). During this period residential, commercial and industrial expansion transformed the municipality from a series of villages interspersed with orchards and farming on the outer edge of Melbourne into a series of connected suburbs of Melbourne. This generally occurred between from 1945 and into the 1970s and brought with it new approaches to housing, design and Modernist architecture, and with the increased population there was an expansion in commercial and industrial activity to provide jobs and employment for new residents.

There is limited Victorian-era and interwar heritage in the municipality. Mid century and Modernist architecture is now seen as an important part of the municipality's significant growth period. It has however been a form of heritage that is more understated and less appreciated, even though it represents an important phase of Maroondah's cultural heritage.

The *Maroondah Thematic and Environmental History 2022* (TEH 2022) focussed on the post-war period and established the significance of this period in the municipality's development. The *Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places and Heritage Precincts 2023* (Heritage Study Review) included:

- a review of sites from the 2003 heritage study that were not implemented by Planning Scheme Amendment C42
- the post-war TEH 2022 as Volume 1
- citations, including a Statement of Significance, for 36 individual places and three precincts and one group listing as Volume 2.

Maroondah Planning Scheme Amendment C148maro (the Amendment) seeks to implement the recommendations of the Heritage Study Review. The Amendment proposes to:

- apply the Heritage Overlay to 36 individual places, three precincts and one group listing
- introduce separate Statements of Significance for all places and precincts
- introduce Heritage Design Guidelines for two places, one precinct and one group listing.

The Amendment was exhibited from 24 May to 14 July 2023 and received 50 submissions, 40 of which opposed the Amendment. Key issues raised in submissions included:

- insufficient justification for heritage controls
- heritage controls should be applied voluntarily
- post war buildings do not have heritage significance and lack integrity
- personal economic and social impacts
- maintenance and environmental improvements to dwellings will be impeded and lead to increased costs
- impact on development opportunities
- housing opportunities and heritage controls
- heritage significance was determined by street views of the dwellings and not detailed inspections.

The five heritage experts the Panel heard from all considered the methodology adopted for the Heritage Study Review was robust and led to a thorough piece of work. All experts agreed the post-war era was a legitimate part of the Maroondah's growth to consider heritage controls.

The Panel is satisfied that the methodology adopted by Council and Built Heritage meets the guidance provided by Planning Practice Note 1 *Applying the Heritage Overlay* (PPN01).

For the reasons set out in this report, the Panel concludes that the Amendment:

- is supported by, and implements, the relevant sections of the Planning Policy Framework
- is consistent with the relevant Ministerial Directions and Practice Notes
- is well founded and strategically justified
- should proceed subject to addressing the more specific issues raised in submissions as discussed in the following chapters.

#### (i) Common issues

Many submitters raised issues that were not relevant to whether a place had heritage significance. The Panel concluded:

- building alterations, maintenance and repair and impacts on development opportunities are not relevant when assessing the heritage significance of a place
- impact on property values and other financial implications are not relevant when assessing the heritage significance of a place.

#### (ii) Applying thresholds

Some submitters referred to the exclusion guidelines of the Victorian Heritage Register Criteria and Thresholds 2020 (VHR Guidelines) to conclude the Heritage Overlay was not justified. The VHR Guidelines are relevant for determination of State heritage significance, not local significance. The Panel concludes the primary consideration is Planning Practice Note 1 *Applying the Heritage Overlay* (PPN01) and the comparative analysis.

Of the HERCON criteria considered in this Amendment, the critical issues for the Panel were whether:

- a level of importance must be established for Criteria A (historic significance), D (representativeness), E (aesthetic significance) and F (technical significance)
- invoking uncommon or rarity (Criterion B) has to be established to a high level and relate to Maroondah's growth
- there must be a strong or special association established for the threshold for Criterion G to be met
- there must be a special association established for the threshold for Criterion H to be met. An architect's own home is not sufficient to establish this threshold and other associative issues must be established to meet this threshold.

#### (iii) Places not the subject of submissions

The Panel's role is to consider submissions made to an Amendment. Eighteen properties were not subject to any specific submissions and the Panel does not consider these further in this Report.

#### (iv) Precincts

The Amendment proposed three precinct listings:

- Ringwood Drive-In Shopping Centre Precinct (Ringwood Shopping Centre) 1-4/86 Maroondah Highway and 1-10 Murray Place, Ringwood (HO172)

- War Service Homes Precinct, 1/110, 116, 120, 122 & 124 Bedford Road, Heathmont (HO186)
- Sunbower Display Village Precinct, 20, 22 & 24 Rawson Court, Ringwood East (HO187).

The Panel accepts that the Sunbower Display Village precinct has met the threshold required for local heritage significance.

The Panel does not consider the threshold has been met for local heritage significance for the Ringwood Drive-In Shopping Centre precinct because the integrity of the precinct or its ability to interpret what the heritage values are is unclear.

#### (v) Group listing

The Contemporary Homes group listing (HO188) attracted the most submissions. Significance was attributed to the builder being the first project home builder in Maroondah at the *Roslyn* estate and dwellings that were based upon, but different from, a design of the architect Robin Boyd.

The exhibited group list contained 15 dwellings, and at the end of the Hearing Council proposed 5 dwellings be listed due to post exhibition changes that had impacted intactness of the buildings.

The Panel finds that:

- the use of group listing is appropriate
- there is no minimum number required (apart from one) to constitute a group, and it recommends the inclusion of four of the proposed dwellings in the group listing
- the threshold for Criterion A has not been met
- the threshold for Criterion D, proposed during the Hearing as a replacement for Criterion F, has not been met.

The Panel appreciates Council's attempts to approach this listing fairly, however, this has resulted in a confused approach to significance where there are more dwellings outside of the Heritage Overlay in the *Roslyn* estate that have built form heritage values than those within it.

#### (vi) Individual places

The Panel supports the application of the Heritage Overlay to 10 of the 20 places that received submissions. The Panel supports six places with changes to the Statement of Significance and four as exhibited.

#### Recommendations

Based on the reasons set out in this Report, the Panel recommends that Maroondah Planning Scheme Amendment C148maro be adopted as exhibited subject to the following:

##### 1 Delete the application of the Heritage Overlay to the following places:

- Ringwood Drive-In Shopping Centre at 1-4/86 Maroondah Highway and 1-10 Murray Place, Ringwood (HO172)
- Contemporary Homes group listing (HO188)
- Humphrey Law and Co. building at 22-26 Armstrong Road, Heathmont (HO148)
- former Bennett Residence at 52 Loughnan Road, Ringwood North (HO156)
- 52 Loughnan Road, Ringwood (HO156)
- 6 The Outlook, Heathmont (HO164)

- 9-11 Wonga Road, Ringwood North (HO177)
  - 2A Dirkala Avenue, Heathmont (HO179)
  - 22 Lucille Avenue, Croydon South (HO181)
  - 4 Wendy Court, Heathmont (HO182)
  - 3 The Boulevard, Heathmont (HO183).
- 2 Amend the following Statements of Significance for:
- Sunbower Display Village Precinct Statement of Significance at 20, 22 and 24 Rawson Court, Ringwood East (HO187) to delete reference to Criterion H.
  - 254 Canterbury Road, Bayswater (HO152) Statement of Significance as shown in the Panel preferred version in Appendix E.
  - 129 and 131-133 Dorset Road, Croydon (HO153) Statement of Significance to delete reference to Criteria F and H.
  - 67 Loughnan Road, Ringwood (HO157) Statement of Significance to delete reference to Criterion F.
  - 17 Malcolm Court, Ringwood East (HO160) Statement of Significance to delete reference to Criterion H.
  - 25-27 Exeter Road, Croydon (HO168) Statement of Significance to delete reference to Criterion B.
  - 4 Swain Court, Heathmont (HO174) Statement of Significance to delete reference to Criteria F and H.
  - 30-32 Station Street, Ringwood (HO184) Statement of Significance to identify the Sunday School Hall as a non-contributory building.
- 3 Amend the Heritage Design Guidelines for 254 Canterbury Road, Bayswater (HO152) as shown in the Panel preferred version in Appendix F.
- 4 Amend the extent of the Heritage Overlay for 254 Canterbury Road, Bayswater (HO152) to reflect Mr Reeves 'barest minimum' Option 2.

# 1 Introduction

## 1.1 The Amendment

### (i) Amendment description

The purpose of Maroondah Planning Scheme Amendment C148maro (the Amendment) is to implement the findings of the Maroondah Heritage Study Review, including the Maroondah Thematic Environmental History 2022 (TEH 2022) prepared by Built Heritage.

Specifically, the Amendment proposes to:

- amend the Heritage Overlay to:
  - apply the Heritage Overlay to 36 individual places, three precincts and one group listing
  - apply external paint controls for 50 Maroondah Highway, Ringwood and 6 The Outlook, Heathmont
  - apply internal controls for 39-41 Viviani Crescent, Heathmont and 265 Canterbury Road, Bayswater North
  - allow prohibited uses at 254 Canterbury Road, Bayswater North
  - delete 130 Croydon Road, Croydon (HO93)
- amend the Schedule to Clause 72.04 (Incorporated Documents) to introduce Statements of Significance for the 36 individual places, three precincts and one serial group listing, and Heritage Design Guidelines to two individual places, one precinct and one group listing
- amend the Schedule to Clause 72.08 (Background Documents) to introduce the following background documents:
  - TEH 2022
  - *Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places and Heritage Precincts 2023* (Heritage Study Review)
- amend the Maroondah Planning Scheme (Planning Scheme) Maps 1HO, 2HO, 3HO, 4HO, and 5HO.

### (ii) The subject land and specific changes

The Heritage Study Review was a municipality-wide heritage review. Most of the heritage places are in Heathmont, Bayswater North, Ringwood, Ringwood East, Croydon and Croydon North.

The Amendment applies to land shown in Table 1.

**Table 1** Places in the Heritage Overlay

Place name	Address	Place identifier
<b>Individual places</b>		
Humphrey Law & Company Pty Ltd Factory	22-26 Armstrong Road, Heathmont	HO148
Jope residence (former)	1/30 and 2/30 Bayswater Road, Croydon	HO149
Hume-Cook residence (former)	3-5 Braemar Street, Croydon	HO150
State Savings Bank of Victoria (former)	196 Canterbury Road, Heathmont	HO151
Fibremakers Business Park (former)	154 Canterbury Road, Bayswater North	HO152

Romyn residence and studio (former)	129 and 131-133 Dorset Road, Croydon	HO153
Alsop residence (former)	161 Dorset Road, Croydon	HO154
Pethebridge residence (former)	82 Hull Road, Croydon	HO155
Bennett residence (former)	52 Loughnan Road, Ringwood	HO156
Dioguardi residence (former)	67 Loughnan Road, Ringwood	HO157
Lawson and Carrington (former) and Waltons (former)	141-145 Main Street, Croydon	HO158
Burns residence and clinic (former)	4 Mount View Street, Croydon	HO159
Kotzman residence (former)	17 Malcolm Court, Ringwood East	HO160
Neon signage (Beaurepaires) Yarra Valley Tyre Company Ltd (former)	50 Maroondah Highway, Ringwood	HO161
Fitzpatrick residence (former)	3 Parsons Street, Croydon	HO162
Lovig residence (former)	90 Richardson Road, Croydon North	HO163
Caldwell residence	6 The Outlook, Heathmont	HO164
Heathmont Pre-School and Kindergarten; Heathmont Community Centre (former)	39-41 Viviani Crescent, Heathmont	HO165
Heathmont Methodist Church (former)	89 Canterbury Road, Heathmont	HO166
TLC (Truth and Liberation Concern Church) Jesus Light and Power House (part)	265 Canterbury Road, Bayswater North	HO167
Melba Hall; Melba Recreation Hal (former)	25-27 Exeter Road, Croydon North	HO168
Myers residence (former)	114-116 Exeter Road, Croydon North	HO169
Church of Jesus Christ of Latter-Day Saints, Croydon Ward Chapel	58-64 Hewish Road, Croydon	HO170
Croydon Central Scout Hall; First Croydon Scout Hall (former)	33 Kent Avenue, Croydon	HO171
FLER House (Type 17) Finch residence (former)	8 Possum Lane, Heathmont	HO173
Smith residence (former)	4 Swain Court, Heathmont	HO174
Calmora; Doctor's residence and clinic (former)	61 Wicklow Avenue, Croydon	HO175
Our Lady of Perpetual Help Church/School, Our Lady of Perpetual Succour, St Mary's church/school	8-16 Bedford Road, Ringwood	HO176
Salter residence (former); Winter Hill	9-11 Wonga Road, Ringwood North	HO177
Gill residence; Rosedale; Three Gates; The Farmhouse	89-91 Yarra Road, Croydon	HO178
Hayne residence (former)	2A Dirkala Avenue, Heathmont	HO179
Secomb residence	122-124 Heathmont Road, Heathmont	HO180
Stielow residence	22 Lucille Avenue, Croydon North	HO181
De Schrynmakers residence (former)	4 Wendy Court, Heathmont	HO182
McGinley residence (former)	3 The Boulevard, Heathmont	HO183
Ringwood Uniting Church; Ringwood Methodist Church (former)	30-32 Station Street, Ringwood	HO184

Precincts		
Ringwood Drive-In Shopping Centre Precinct (Ringwood Shopping Centre)	1-4/86 Maroondah Highway; and 1-10 Murray Place Ringwood	HO172
War Service Homes Precinct; Soldiers Houses	1/110, 116, 120, 122 & 124 Bedford Road, Heathmont	HO186
Sunbower Display Village Precinct	20, 22 & 24 Rawson Court, Ringwood East	HO187
Group listing		
Contemporary Homes Group Listing	31, 37 & 42 Daisy Street and 12, 14 & 1/16 Joel Court and 42 Reilly Street and 9, 13, 18, 21, 23 & 25 Ross Crescent and 1/16 & 18 Valerie Court, Heathmont	HO188

The following Heritage Overlay schedule options are proposed to be applied:

- HO152 (Fibremakers business park) – prohibited use (administration building)
- HO161(Neon Sign) – external paint controls
- HO164 (Caldwell residence) – external paint controls
- HO165 (Heathmont Pre-School and Kindergarten) – internal alteration controls
- HO167 (TLC Church) – internal alteration controls.

Heritage Design Guidelines are proposed to be incorporated into the Planning Scheme for:

- HO148 (Humphrey Law and Company factory)
- HO152 (Fibremakers business park)
- HO172 (Ringwood Drive-In Shopping Centre)
- HO188 (Contemporary Homes group listing).

The Amendment replaces interim heritage controls for 61 Wicklow Avenue, Croydon (HO175) with permanent controls. Apart from this there are no other interim heritage controls in place.

## 1.2 Background

### (i) Interim controls

Council requested interim heritage controls in 2021 but these were never pursued by Council or approved by the Minister for Planning. Council referred to a letter from the Minister for Planning dated 4 September 2019 that was addressed to all Councils, which stated interim heritage controls are generally limited to proposed demolition of a building. It stated blanket interim heritage controls are usually only considered if:

Robust justification for the blanket control, supported by strong, evidence-based arguments and explaining how the request meets the tests of section 20(4) of the Planning and Environment Act 1987.

Evidence to show that the area is experiencing development pressure, resulting in the loss of buildings and degrading the heritage significance of the area.

A request for an equivalent permanent Heritage Overlay and details of the proposed timing for exhibition of the amendment so that the need for heritage protection can be balanced with the requirement to afford natural justice to the landowners of affected properties.

**(ii) Maroondah heritage studies**

Council has actively reviewed places of potential heritage significance since the late 1990s.

In 1998 Council commissioned its first heritage study; *The Maroondah Heritage Identification Study*. This was confined to “historic places of well recognised heritage significance” and identified 52 heritage places but did not progress to an amendment.

Council has prepared two thematic environmental histories.

The *Maroondah Thematic and Environmental History 2003* (TEH 2003) focussed on pre and interwar eras. The *Maroondah Heritage Study Stage Two November 2003* (2003 Heritage Study) was then prepared which informed Amendment C42 (approved on 10 November 2011). Amendment C42 applied the Heritage Overlay to 37 individual places, 10 precincts and the Neighbourhood Character Overlay for two precincts. The Panel for Amendment C42maro noted:

... the importance of the interwar period to the development of the former municipalities of Ringwood and Croydon, as described in the thematic environmental history. We do not deny the importance of later development periods in the history of Maroondah but believe that as places from these eras are progressively recognised as having heritage value, the HO listing can be expanded to encompass them.<sup>1</sup>

Some places considered in this Amendment draw from citations drafted for the 2003 Heritage Study but were not implemented at the time.

The Maroondah Heritage Action Plan 2021 was adopted by Council on 18 October 2021. Council advised:

.... that despite the fact that Council has successfully achieved the heritage protection of an ad hoc number of individual places this approach is not resource efficient and does not facilitate the orderly management of the municipality's heritage assets. It identified a priority action was to undertake a municipal wide heritage review.<sup>2</sup>

The TEH 2022 addressed post-war (after 1945) environmental history themes for the municipality. Those relevant to this Amendment include:

- Theme 2.5 - Migrating and making a home
- Theme 3.3 – Linking Victorians by rail
- Theme 5.2 – Developing a manufacturing capacity
- Theme 5.3 – Marketing and retailing (upgrading existing shopping strips after 1945)
- Theme 5.5 – Banking and finance
- Theme 6.7 – Making homes for Victorians (project housing and architects making homes for themselves)
- Theme 7.5 – Protecting Victoria's heritage
- Theme 8.1 – Maintaining spiritual life.

Council advised:

The TEH 2022 outlines that sparse suburb development in Maroondah began at the coming of the railway line in the 1880's and later intensified during the 1920's with the electrification of the railway line. Some parts of Maroondah, therefore, have physical evidence dating back to the 1870's. The majority of suburban development, however, took place after World War 2. It is this post war period that most strongly characterises Maroondah's residential areas

<sup>1</sup> Maroondah C42 (PSA) [2010] PPV 27, page 100

<sup>2</sup> Council Part A submission, paragraph 43



and activity centres, in particular areas such as Heathmont, Bayswater North, Warranwood and Croydon Hills.<sup>3</sup>

The TEH 2022 contained a short list of places of potential local heritage significance and was adopted by Council on 13 December 2022.

The Heritage Study Review process commenced in 2018. Council advised the methodology it used was consistent with the Australia ICOMOS Burra Charter and its Guidelines.

Data was gathered from the TEH 2022, desk top identification of places, feedback from community groups, historical society and individuals and fieldwork surveying from the public realm.

The short-listed places were reviewed which informed a draft master list with places that were likely to meet the threshold of local significance graded with a high, medium or low priority<sup>4</sup>. The Amendment focusses primarily on the high priority list with the following two medium-priority places considered:

- 9-11 Wonga Road, Ringwood North
- 4 Wendy Court, Heathmont.

Prior to the preparation of the Amendment preliminary consultation was undertaken with all affected landowners. Information sessions were held between 30 May and 14 June 2022. The Wicklow Hills Estate Precinct, War Service Homes Precinct and Contemporary Homes Precinct were reviewed following landowner discussions. This resulted in the:

- removal of some properties and the addition of four new places
- Contemporary Homes Precinct being converted to a group listing.

The Wicklow Hills Estate Precinct was removed from the Amendment to comply with a Ministerial authorisation condition. The reason for its removal was to review the use of the proposed Heritage Overlay and the existing Neighbourhood Character Overlay. This precinct will be addressed under a separate amendment.

### (iii) Other heritage amendments

Other recent heritage amendments include:

- Amendment C116maro implemented the Jubilee Park Heritage and Neighbourhood Character Study dated February 2018.
- Amendment C128maro applied HO146 to 3-5 Wonga Road, Ringwood North including additional controls for specific heritage trees.
- Amendment C151maro applied the Heritage Overlay to 61 Wicklow Avenue, Croydon (HO175) on an interim basis until 12 April 2024.

## 1.3 Procedural issues

Mr Will Fowles MP and Member for Ringwood in the Victorian parliament requested an opportunity to be heard by the Panel shortly before the start of the Hearing. Council accepted the submission and referred it to the Panel as a late submission (Submission 51). Time was allocated in the timetable for Mr Fowles presentation.

<sup>3</sup> Council Part A, paragraph 54

<sup>4</sup> This list consisted of over 600 individual properties and 17 precincts or groups

## 1.4 Post exhibition changes

In September 2023 Council resolved to:

- Contemporary Home group listing (HO188)
  - Following a review of submissions by the Heritage Study Review author, Mr Reeves of Built Heritage, remove 14 Joel Court, 37 Daisy Street, 18 Ross Crescent and 18 Valerie Court, Heathmont from HO188.
  - Following a peer review of this listing from heritage expert Jim Gardner of GJM Heritage, remove 42 Daisy Street, 1/16 Joel Court and 1/16 Valerie Court, Heathmont from HO188. Council also supported the removal of 'after Robin Boyd' in the citation header.
- Stielow Residence at 22 Lucille Avenue, Croydon South (HO181)
  - Update the citation and Statement of Significance in response to landowner submission.
- 130 Croydon Road, Croydon (HO93)
  - Update the Heritage Overlay schedule to delete HO93.
- Ringwood Drive-In Shopping Centre (HO172)
  - Make minor edits.
- Further strategic work
  - Note further strategic work is required for specific exemptions to planning permits for roof top solar panels.

At the conclusion of the Hearing Council submitted that due to recent works to the following properties they could be removed from the Amendment:

- 4 Wendy Court, Heathmont (HO182)
- 21 and 23 Ross Crescent and 31 Daisy Crescent, Heathmont (HO188).

These changes are addressed in more detail in the relevant chapters of this Report.

## 1.5 The Panel's approach

Key issues raised in submissions were:

- insufficient justification for heritage controls
- heritage controls should be applied voluntarily
- postwar buildings do not have heritage significance and lack integrity
- personal economic and social impacts should be considered
- maintenance and environmental improvements to dwellings will be impeded and lead to increased costs
- impact on development opportunities
- housing opportunities and heritage controls
- heritage significance was determined by street views of the dwellings and not detailed inspections.

The Panel has assessed the Amendment against the principles of net community benefit and sustainable development, as set out in Clause 71.02-3 (Integrated decision making) of the Planning Scheme.

The Panel considered all written submissions made in response to the exhibition of the Amendment, observations from site visits, and submissions, evidence and other material

presented to it during the Hearing. It has reviewed a large volume of material and has had to be selective in referring to the more relevant or determinative material in the Report. All submissions and materials have been considered by the Panel in reaching its conclusions, regardless of whether they are specifically mentioned in the Report.

The Panel notes the National Trust of Australia (Victoria) lodged a submission in support of the Amendment but this was not specific to any particular property. The Panel does not refer to this submission further in the Report and notes the Trusts position on the Amendment.

This Report deals with the issues under the following headings:

- Introduction
- Strategic issues
- General issues
- Threshold issues
- Heritage Precincts
  - Ringwood Drive-In Shopping Centre Precinct (Ringwood Shopping Centre) 1-4/86 Maroondah Highway and 1-10 Murray Place, Ringwood (HO172)
  - Sunbower Display Village Precinct, 20, 22 & 24 Rawson Court, Ringwood East (HO187)
- Contemporary Homes Group, Heathmont (HO188)
- Individual heritage places
  - 254 Canterbury Road, Bayswater North (HO152)
  - 129 and 131-133 Dorset Road, Croydon (HO153)
  - 161 Dorset Road, Croydon (HO154)
  - 52 Loughnan Road, Ringwood (HO156)
  - 67 Loughnan Road, Ringwood (HO157)
  - 17 Malcolm Court, Ringwood East (HO160)
  - 50 Maroondah Highway, Ringwood (HO161)
  - 6 The Outlook, Heathmont (HO164)
  - 25-27 Exeter Road, Croydon North (HO168)
  - 4 Swain Court, Heathmont (HO174)
  - 61 Wicklow Avenue, Croydon (HO175)
  - 9-11 Wonga Road, Ringwood North (HO177)
  - 2A Dirkala Avenue, Heathmont (HO179)
  - 122-124 Heathmont Road, Heathmont (HO180)
  - 22 Lucille Avenue, Croydon South (HO181)
  - 4 Wendy Court, Heathmont (HO182)
  - 3 The Boulevard, Heathmont (HO183)
  - 30-32 Station Street, Ringwood (HO184).

The Panel's role is to consider all submissions made to the Amendment. The following properties were not subject to any specific submissions and the Panel does not consider these further in this Report:

- War Service Homes Precinct, 1/110, 116, 120, 122 & 124 Bedford Road, Heathmont (HO186)
- 1/30 and 2/30 Bayswater Road, Croydon (HO149)
- 3-5 Braemar Street, Croydon (HO150)
- 196 Canterbury Road, Heathmont (HO151)
- 82 Hull Road, Croydon (HO155)

- 141-145 Main Street, Croydon (HO158)
- 4 Mount View Street, Croydon (HO159)
- 3 Parsons Street, Croydon (HO162)
- 90 Richardson Road, Croydon North (HO163)
- 39-41 Viviani Crescent, Heathmont (HO165)
- 89 Canterbury Road, Heathmont (HO166)
- 265 Canterbury Road, Bayswater North (HO167)
- 114-116 Exeter Road, Croydon North (HO169)
- 58-64 Hewish Road, Croydon (HO170)
- 33 Kent Avenue, Croydon (HO171)
- 8 Possum Lane, Heathmont (HO173)
- 8-16 Bedford Road, Croydon (HO176)
- 89-91 Yarra Road, Croydon Hills (HO178)
- 122-124 Heathmont Road, Croydon (HO180).

Where the Panel recommends the abandonment of a Heritage Overlay from a property this includes the Statement of Significance and, if relevant, the Heritage Design Guidelines.

## 1.6 Limitations

Some submitters, particularly the Heathmont History Group and Ringwood and District Historical Society recommended that additional properties be included in the Amendment. The Panel does not have the ability to consider additional properties as these are beyond the scope of the Amendment.

## 2 Strategic issues

### 2.1 Planning context

This chapter identifies the planning context relevant to the Amendment. Table 2 identifies key relevant references and Appendix D highlights key imperatives of relevant provisions and policies.

Table 2 Planning context

	Relevant references
<b>Victorian planning objectives</b>	- section 4(1)(d) of the <i>Planning and Environment Act 1987</i> (PE Act)
<b>Municipal Planning Strategy</b>	- Clauses 02.01 (Context), 02.03-5 (Built Environment and Heritage)
<b>Planning Policy Framework</b>	- Clauses 15.01-5S (Neighbourhood character), 15.03-1S (Heritage conservation)
<b>Other planning strategies and policies</b>	- Plan Melbourne Outcome 4, Direction 4.4, Policies 4.4.1 and 4.4.4 - Maroondah 2040: Our Future Together 2021 and Council Plan 2021-2025 - Maroondah Heritage Action Plan 2021 - Maroondah Housing Strategy 2016 and Housing Strategy 2022 Refresh
<b>Planning scheme provisions</b>	- Heritage Overlay
<b>Planning scheme amendments</b>	- Amendment VC148 - Amendment C144maro - Amendment VC226
<b>Ministerial directions</b>	- Ministerial Direction 11 (Strategic Assessment of Amendments)
<b>Planning practice notes</b>	- Planning Practice Note 1 (Applying the Heritage Overlay), August 2018 (PPN01)

### 2.2 Strategic justification and methodology

#### (i) Submissions

Council submitted that application of the Heritage Overlay, where a local significance threshold has been met, will ensure it is “*delivering on its vision in the Maroondah Heritage Action Plan 2021 to protect and value our cultural heritage.*” It referred to one of the objectives for planning in Victoria is “*to conserve and enhance those buildings, areas or other places which are of scientific, aesthetic, architectural or historical interest or otherwise of special cultural value*”<sup>5</sup>

Council referred to PPN01 that explains how the Heritage Overlay should be applied:

Places identified in a local heritage study, provided the significance of the place can be shown to justify the application of the overlay.

Council referred to Clause 02.03-5 of the Planning Scheme which provides:

<sup>5</sup> Section 1(1)(d) of the Planning and Environment Act 1987

Maroondah has a diverse range of heritage places which date from both the indigenous and post contact settlement periods. Protection of Maroondah's heritage is crucial to the development of a vibrant and confident community. Places may have a range of values for different individuals or groups and assist with creating this sense of community. Heritage places have been identified on scattered sites throughout the municipality.

Council's strategic direction for heritage is to:

- Plan for the protection, enhancement and complementary use of heritage places.

The most significant period for the municipality's development was post-war which *"transformed much of Maroondah from a cluster of country communities to a suburb of Melbourne, and a major employment centre and retail hub of its eastern suburbs"*.

The Amendment C42maro Panel Report acknowledged the changing nature of heritage values where it stated:

We do not deny the importance of later development periods in the history of the Maroondah but believe that as places from these eras are progressively recognised as having heritage value, the HO listing can be expanded to encompass them.

Some submitters questioned the heritage significance of post-war buildings. Council referred to various Panel Reports that establish the validity of reviewing the heritage significance of post-war buildings.<sup>6</sup>

Some submitters critiqued the Heritage Conservation (HERCON) criteria that had been assigned for the place in meeting the threshold of significance. These matters are considered in the relevant chapters.

Council submitted the methodology adopted by Built Heritage was consistent with PPN01, stating:

The methodology involved in the Heritage Study Review was rigorous..... It included fieldwork (including windscreen surveys), historical research, assessment and comparative analysis.

Built Heritage then prepared a citation for each individual place and precinct recommended for inclusion in the HO, comprising a history, physical description, comparative analysis, and statement of significance in accordance with PPN01.<sup>7</sup>

## (ii) Discussion

The Amendment represents a continued Council commitment to protecting local heritage places that started in 1998 with the Maroondah Heritage Identification Study, the TEH 2003, the 2003 Heritage Study and its implementation through Amendment C42. The next major phase was the Heritage Study Review, the TEH 2022 and its implementation via this Amendment.

Statements of Significance were developed out of detailed citations for each place and a comparative analysis undertaken. Council provided several opportunities for community input and the COVID-19 pandemic did not have a significant impact on the process.

Out of an extensive short-list of places from the TEH 2022 a draft master list was generated that informed the Heritage Study Review. Mostly high priority places were advanced, and the number of places further refined to the confined set of places which are subject of this Amendment.

The review of postwar heritage is appropriate as this represents the municipality's most significant era of development and change.

<sup>6</sup> Cardinia Amendment C242card, Melbourne Amendment C387melb, Maribyrnong Amendment C172maro

<sup>7</sup> Council Part B submission, page 10, paragraphs 51 and 52

The Panel is satisfied that the methodology adopted by Council and Built Heritage meets the guidance provided by PPN01.

**(iii) Conclusions**

For the reasons set out in this report, the Panel concludes that the Amendment:

- is supported by, and implements, the relevant sections of the Planning Policy Framework
- is consistent with the relevant Ministerial Directions and Practice Notes
- is well founded and strategically justified
- should proceed subject to addressing the more specific issues raised in submissions as discussed in the following chapters.

### 3 Common issues

This chapter refers to issues which apply across more than one individual place or precinct. Where a submission raised only general issues, it is not referred to in subsequent chapters.

#### 3.1 Impact on State and local housing policy and affordability

##### (i) The issue

The issue is whether heritage controls will have an unreasonable impact on housing policy and affordability.

##### (ii) Submissions

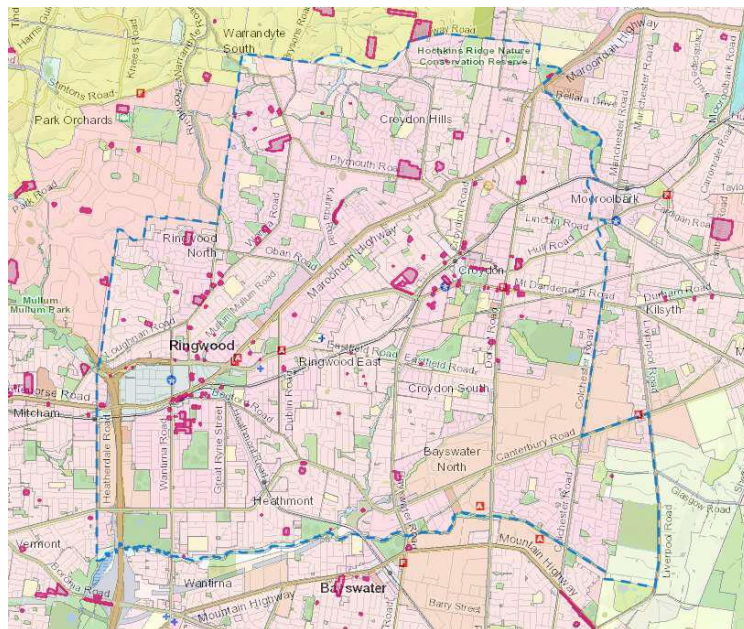
Some submitters considered the Amendment was inconsistent with State and local housing policies and would impact on housing supply and affordability.

Council did not agree with this and submitted:

There is no doubt that objectives exist under the P & E Act and in State and local policy in relation to urban consolidation, housing diversity and housing affordability. However, these are not in conflict with heritage protection. Rather, these are all matters which much be given weight at various stages of the planning process.<sup>8</sup>

Council referred to Figure 1 to indicate the limited extent of the Heritage Overlay in Maroondah and demonstrate the majority of residential areas and activity centres are not impacted by heritage issues.

**Figure 1 Existing Heritage Overlay in Maroondah**



Source: Council Part A submission, page 6

<sup>8</sup> Council Part B submission, page 11, paragraph 61



Council submitted that Maroondah has 45 years of residential land supply and referred to the Ringwood Activity Centre Zone which extends well beyond the commercial core to incorporate surrounding residential areas where high density and more affordable housing is expected.

### (iii) Discussion

The Panel does not consider heritage controls will impact housing policy or affordability.

The *Planning and Environment Act 1987* contains a comprehensive set of objectives that seek to facilitate development in Victoria. These objectives include the conservation of places which are of historical interest but also to facilitate the provision of affordable housing. Similarly, the Planning Policy Framework and Municipal Planning Strategy contain the following strategic directions:

- Planning Policy Framework:
  - Clause 15.03-1S (Heritage conservation) - To ensure the conservation of places of heritage significance.
- Clause 16.01-2S (Housing affordability) - To deliver more affordable housing closer to jobs, transport and services.
- Municipal Planning Strategy:
  - Clause 02.03-5 (Built Environment and Heritage) - Plan for the protection, enhancement and complementary use of heritage places.
  - Clause 02.03-6 (Housing) - The three key future housing challenges in Maroondah are affordability of housing, diversity (a need for greater housing choice) and infrastructure.

In isolation these directions may seem to be in conflict however, when considered as a broad policy platform, a balance is required to ensure the objectives for planning in Victoria are met in favour of net community benefit. This is outlined in Clause 71.02-3 (Integrated decision making) that applies to all planning schemes which states:

The Planning Policy Framework operates together with the remainder of the scheme to deliver integrated decision making. Planning and responsible authorities should endeavour to integrate the range of planning policies relevant to the issues to be determined and balance conflicting objectives in favour of net community benefit and sustainable development for the benefit of present and future generations.

The Panel agrees with Council that the vast majority of residential areas in Maroondah are unaffected by heritage controls and are potentially available to provide more affordable housing solutions.

### (iv) Conclusion

The Panel concludes heritage controls are not inconsistent with State and local housing policy and will not impact housing affordability.

## 3.2 Building condition

### (i) The issue

The issue is whether building condition is relevant when assessing the heritage significance of an individual place or a precinct.

**(ii) Submissions**

Some submitters considered the poor state of buildings did not justify application of the Heritage Overlay.

Council acknowledged that not all buildings impacted by the Amendment are in perfect condition but submitted building intactness should be considered at the planning permit stage and is not a relevant consideration for the application of the Heritage Overlay.

Council referred to various panel and advisory committee reports<sup>9</sup> that take a consistent approach to this issue. Council was concerned if this was a legitimate issue to be considered at this stage then it may motivate some landowners to neglect properties and allow them to fall into disrepair.

**(iii) Discussion**

The Panel agrees with Council that building condition is not a relevant consideration to determine the heritage significance of a property.

The eight criteria are used for assessing the heritage value of a place. These do not address the building condition of a place. These are matters that can be considered at the planning permit stage for renovations, additions or other improvements to a heritage place.

Planning panels have taken a consistent approach to this issue and in this Amendment the Panel confirms building condition is not a relevant consideration at the Amendment stage but can be considered at the planning permit stage.

**(iv) Conclusion**

The Panel concludes that building condition is not relevant when assessing the heritage significance of an individual place or a precinct.

**3.3 Development opportunity, building alterations and maintenance****(i) The issue**

The issue is whether development opportunity, building alterations and maintenance are relevant when assessing the heritage significance of an individual place or a precinct.

**(ii) Submissions**

Council acknowledged that the Heritage Overlay introduces an additional layer of control for property owners by imposing a planning permit trigger for future works. Council stated *“this is necessary to ensure those places with the requisite level of heritage significance are recognised and appropriately managed”*.

Council referred to various panel reports to confirm these matters are relevant to the planning permit stage.<sup>10</sup>

<sup>9</sup> Moreland C129 page 13, Mornington Peninsula C262morn page 26 and the Advisory Committee Report on the Review of Heritage Provisions in Planning Schemes (August 2007) paragraph 2.2.2

<sup>10</sup> Latrobe C14 page 53, Boroondara C266 page 26, Boroondara C274 page 85, Melbourne C387melb page 25 and Maribyrnong C172mari page 38

Council referred to Clause 62.02-2 (Buildings and works not requiring a permit unless specifically required by the planning scheme) which states a permit is not required for *“repairs and routine maintenance to an existing building or works.”* It cautioned though that the Heritage Overlay requires a permit to *“carry out works, repairs and routine maintenance which change the appearance of a heritage place or which are not undertaken to the same details, specifications and materials.”* An example referred to that would trigger a permit was the rendering of external brickwork in the Contemporary Homes group listing.

The Amendment utilises Heritage Design Guidelines for the Contemporary Homes Group listing (HO188), the Humphrey and Law Co. building (HO148), Fibremakers (HO152) and the Ringwood Drive-In Shopping Centre (HO172) to guide future development. Council considered these *“allow proposals to be considered on a case-by-case basis, against the relevant provisions of the Scheme.”*

### (iii) Discussion

The Panel acknowledges the Heritage Overlay imposes an additional level of control on landowners. This ensures changes proposed to a building with heritage significance can be considered at the planning permit stage.

The Heritage Overlay does not prohibit change. There are many examples across Victoria where planning permits have been granted to change or add to heritage places. It puts in place a mechanism to consider whether and how much change is reasonable to a heritage place.

The use of Heritage Design Guidelines to four heritage places or precincts provides additional guidance which the Panel considers is an important initiative.

### (iv) Conclusion

The Panel concludes that development opportunity, building alterations and maintenance are not relevant when assessing the heritage significance of an individual place or a precinct.

## 3.4 Property value and financial implications

### (i) The issue

The issue is whether property value and financial implications are relevant when assessing heritage significance or when deciding to apply the Heritage Overlay.

### (ii) Submissions

Some submitters considered the Amendment would impose undue economic costs and result in decreased property values.

Council acknowledged *“the economic concerns of submitters are genuinely held by them”* but they appear to be of a personal or property specific nature. Council submitted these personal costs cannot be considered within the ambit of the social and economic cost of the Amendment as these are determined at the broader community level. Clause 71.02-3 of the Planning Scheme refers to net community benefit as a basis for decision making, not private economic impacts.

Council concluded *“it is considered that the broader net community benefit of the proposed amendment will outweigh any likely economic effect of a personal kind, and these will be likely offset by the contribution that the heritage places offer to the wider community.”*

**(iii) Discussion**

Many submitters referred to the personal economic costs of the Heritage Overlay either in terms of decreased property values or increased costs for development.

This matter has been addressed by many planning panels, particularly in amendments that propose to introduce the Heritage Overlay. The response has been consistent and unless it can be demonstrated that the economic costs of the Amendment are at the broader community level, then personal economic costs are not relevant at the Amendment stage.

As discussed in Chapter 3.1 the focus of policy or development economic impact is on net community benefit, not personal impacts. They may be relevant at the planning permit stage, and this will vary between sites and proposals. As stated in the explanatory report:

The amendment is not expected to have any adverse economic effects. Some additional costs are likely to be incurred on some owners of affected residential properties, since the amendment will necessitate a planning permit for most buildings and works. In addition, it is likely that the amendment will have some impact on the redevelopment of some sites. The overall economic impact of these additional restrictions is unlikely to have a negative economic impact on the wider community.

The Panel supports the Council submissions in this regard.

**(iv) Conclusion**

The Panel concludes that that property value and financial implications are not relevant when assessing heritage significance or when deciding whether to apply the Heritage Overlay.

**3.5 Sustainability and energy efficiency****(i) The issue**

The issue is whether the Amendment will impact the ability to install solar panels or replace housing with more efficient and sustainable forms of housing and materials.

**(ii) Submissions**

Some submitters were concerned the heritage Overlay would restrict modifications to improve the environmental performance of a dwelling and that roof top solar systems would not be possible.

Council did not consider the energy efficiency improvements or potential demolition to allow for a more efficient building were a relevant consideration for this Amendment. Council referred to the lack of internal controls in the Amendment for many places which meant upgraded insulation or plaster, or energy efficient lighting could be installed without the need for a permit.

Council submitted this issue has been considered by many planning panels<sup>11</sup> in a consistent manner. These are matters that can be considered at the planning permit stage and should not be seen as an impediment to environmental improvements.

Regarding solar panels, Council referred to Amendment VC226 which was approved on 4 November 2022. This resulted in changes to the Heritage Overlay such that a permit is only required for visible solar energy systems from the street or public park and solar energy controls can be applied in the schedule. In its Part A submission Council noted it had received advice from

<sup>11</sup> Darebin C203dare page 21 and Darebin C191dare page 15

its heritage adviser for properties in the Amendment where it may be appropriate to not apply the solar energy system control. This advice was, however, received after Council considered submissions and has not been considered by Council and is not part of this Amendment.

**(iii) Discussion**

The Panel agrees with Council that impacts upon energy efficiency improvements to properties are only relevant at the planning permit stage. The Panel acknowledges that external improvements may trigger the need for a planning permit, but these are likely to be in conjunction with other changes that would require a permit also such as an extension or the like.

The Planning Scheme changes introduced by Amendment VC226 has restricted the permit trigger for solar energy systems to those visible from public land and with the future consideration of the heritage advice Council may be able to streamline the approval process further. The Panel encourages Council to promptly consider this advice.

**(iv) Conclusions**

The Panel concludes:

- the use of more efficient building materials and improved environmental performance of buildings are matters for the planning permit stage
- with further strategic work Council may have the ability to further streamline the approval process for solar energy systems.

## 4 Threshold issues

This chapter refers to issues that need to be considered in establishing a threshold for local heritage significance.

### 4.1 Intactness and integrity

#### (i) The issue

The issue is whether the level of intactness and integrity are relevant considerations for heritage significance.

#### (ii) Evidence and submissions

Many submitters considered changes to their buildings (intactness) had resulted in substantial change to the place to a degree where its integrity (or ability to be understood as a heritage place) was compromised. Some submitters (265 Canterbury Road, Baywater North and 39-41 Viviani Crescent, Heathmont) referred to the impact of internal changes. Council noted internal controls were not applied for these places.

In its Part B submission Council referred to “structural integrity” as one of the issues raised in submissions. Council referred to the Moreland C129 Panel Report where the Panel considered *“structural integrity and intactness of heritage places are important considerations in heritage places but are quite separate concepts and need to be considered at different stages.”*

Council referred to the Contemporary Homes group list as an example where it took a specific approach in defining whether a building was substantially intact or not. The filtering criteria used are discussed in Chapter 6.

#### (iii) Discussion

Council seems to have used ‘intactness’ and ‘structural integrity’ as a means of describing the buildings condition. The Panel considers that integrity is a different concept to intactness. Intactness can be described as the degree to which a place retains significant fabric and integrity is whether the heritage values of place can be appreciated or understood. The CHR Guidelines define integrity as:

**Integrity:** refers to the degree to which the heritage values of the place or object are still evident and can be understood and appreciated (for example, the degree to which the original design or use of a place or object can still be discerned). If considerable change to a place or object has occurred (through encroaching development, changes to the fabric, physical deterioration of the fabric etc) the significant values may not be readily identifiable and the place or object may have low-level integrity.

The level of intactness is a significant part of establishing whether a place has heritage significance or not. Similarly, whether a place can be appreciated or understood for its heritage values is also an important and relevant consideration. Judgement will need to be made on a case-by-case basis or guided by, as is the case with the Contemporary Homes group listing, the filtering criteria to determine whether a building is substantially intact or has a requisite level of integrity.

**(iv) Conclusions**

The Panel concludes that:

- intactness and integrity are two different considerations
- the level of intactness of a place is an important threshold consideration for heritage significance
- whether a place can still be appreciated for its heritage values (integrity) is an important threshold consideration for heritage significance.

**4.2 Comparative analysis****(i) The issue**

The issue is whether the comparative analysis is adequate for each place.

**(ii) Evidence and submissions**

Council, heritage experts and other parties disagreed on whether the comparative analysis was adequate.

Council and Mr Reeves agreed that the comparative analysis should refer to examples within the municipality as there were no places of State significance proposed. Council referred on a number of occasions to the first-in-line approach with postwar heritage and said it was not surprising that at times comparators could not be provided for places currently within the Heritage Overlay.

Submitter 36 considered *“the lack of comparative analysis highlights that the heritage significance of the group listing is questionable and is not strategically justified.”* He clarified that this meant there was a lack of comparators referred to in the comparative analysis for the Contemporary Homes group listing. Mr Gard’ner agreed that this was unusual.

**(iii) Discussion**

The Panel notes that each citation contained a comparative analysis for each place. PPN01 considers the comparative analysis is the key tool in determining whether a threshold has been met for the heritage criteria.

The Panel understands that this is the first time postwar heritage has been considered by Council and it is not surprising that for some places comparators could not be found that had met the test of significance and were within the Heritage Overlay. Other factors such as intactness and integrity have been used by the Panel to assist in this assessment.

**(iv) Conclusions**

The Panel concludes that the:

- citation for each place contains a comparative analysis
- that, in some cases, comparators could not be found within the Heritage Overlay in the municipality as this is the first time postwar heritage has been comprehensively reviewed.

### 4.3 Threshold levels

#### (i) The issues

The issues are:

- what are the appropriate threshold levels
- whether the threshold levels been set too low
- what is the role of the VHR Guidelines.

#### (ii) Evidence and submissions

Some submitters considered their places were just examples of a particular form of architecture or heritage and that, for Criteria A, D, E and F, the level of importance had not been demonstrated. Some considered the bar had been set too low for the threshold to be met.

Some submitters referred to the exclusion guidelines of the VHR Guidelines to conclude the Heritage Overlay was not justified. The landowner of 3 The Boulevard, Heathmont referred to the exclusion guidelines for Criterion E.

#### (iii) Discussion

The critical issue for Council and submitters was whether a threshold had been met for local heritage significance. Previous planning panels have commented extensively on this. The Panel adopts a consistent approach and notes Criteria A (historical significance), D (representative significance), E (aesthetic significance) and F (technical significance) all require that 'importance' is demonstrated. Mr Gard'ner agreed that examples of these criteria would not meet the threshold and their importance must be demonstrated.

Whether the thresholds have been set too low are considered in the place specific chapters of this Report.

The VHR Guidelines are relevant for determination of State heritage significance, not local significance. The Panel concluded the primary consideration is the comparative analysis and PPN01 and references to the VHR Guidelines to reach conclusions for whether local heritage significance has been established should be avoided. The Panel gives greater weight to the level of intactness and the integrity of a building than the use of the exclusion guidelines in the VHR Guidelines.

#### (iv) Conclusions

The Panel concludes:

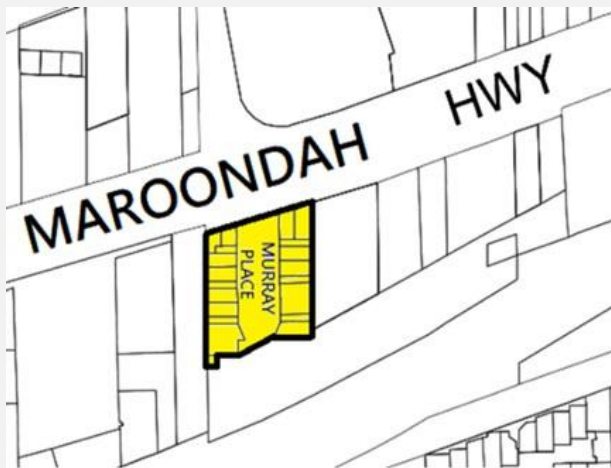
- PPN01 is the primary tool for the consideration of local heritage thresholds
- the use of the VHR Guidelines is not to be the primary assessment tool for local heritage significance should be avoided.



## 5 Heritage precincts

### 5.1 Ringwood Drive-In Shopping Centre Precinct (Ringwood Shopping Centre) 1-4/86 Maroondah Highway and 1-10 Murray Place, Ringwood (HO172)

#### Exhibited Statement of Significance



#### What is significant?

The Ringwood Drive-in Shopping Centre Precinct, off Maroondah Highway, Ringwood, is a retail development comprising two single-storey blocks of seven shops flanking a central private roadway, Murray Place, that leads to a rear carpark. The shops are consistently expressed with plain brick parapets, cantilevered awnings and shopfronts with large metal-framed sloping windows, highlights, glazed doors and tiled spandrels. Conceived (and constructed) by local builder Ted Murray, the shopping centre was designed by architect C Victor Dumbrell, reportedly inspired by American precedents.

The significant fabric is defined as the exterior of the original extent of the two blocks of shops (ie, excluding the rear toilet block added in 1965). Specific elements of significance include the stepped brick parapets, cantilevered canopies with corrugated metal lining and panelled fascias, and original shopfronts (metal-framed shop windows and highlights, ceramic tiled spandrels and recessed entrances with marble slab thresholds and glazed doors).

The private roadway is considered to contribute to the significance of the place, in terms of its extent and alignment but not its actual physical fabric.

#### How is it significant?

The Ringwood Drive-in Shopping Centre satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### Why is it significant?

The Ringwood Drive-in Shopping Centre is significant for the following reasons:

The complex is historically significant as notably early evidence of the post-WW2 boom of new commercial and especially retail architecture that significantly reshaped the Maroondah Highway in the 1950s and '60s, when the shopping experience was fundamentally transformed by rising affluence, increased car ownership and changing consumer expectations. Conceived in 1953 and opened the next year, the much-publicised Ringwood Drive-in Shopping Centre was the first of what would become a steady stream of new or updated retail typologies to emerge in central Ringwood during the 1950s and '60s, culminating in the opening of the Eastland Shopping Centre in 1968. With so many comparable manifestations of this theme (including Eastland itself) variously demolished, enlarged or remodelled beyond recognition, the substantially intact drive-in shopping centre remains as rare evidence of the modest post-WW2 beginnings of Ringwood's long-held reputation as a major regional retailing hub. **(Criterion A) (Criterion B)**

The complex is architecturally significant as an early example of a retail development that was specifically conceived for the consumer as a motorist rather than a pedestrian. The development is associated with a broader fascination, inspired by much-published North American precedents, for adapting existing building types for the convenience an increasingly car-reliant society, which saw the parallel local emergence of motels, drive-in cinemas, drive-in bottle shops and so on. Predating the earliest examples of these other drive-in typologies in Victoria, the Ringwood Drive-in Shopping Centre (which was described at the time of construction as the first of its type in Victoria) must be considered as an important and pioneering example of drive-in infrastructure in a broader metropolitan or even statewide context. **(Criterion F)**

**(i) The issue**

The issue is whether the Ringwood Drive-In Shopping Centre Precinct is of sufficient local heritage significance to justify applying the Heritage Overlay (HO172).

**(ii) Evidence and submissions**

Several submitters objected to the application of the Heritage Overlay to Ringwood Drive-in Shopping Centre.

Submitter 9 considered 50 per cent of the shops had changed markedly and that if the wording Ringwood Drive-In Shopping Centre Precinct *"had never been used in the original concept for the shops, there would not be a Heritage Overlay."*

Submitters 15 and 23 considered the *"precinct is not of sufficient integrity, historical significance, rarity or technical significance to warrant the heritage control."*

Submitter 15 considered *"heritage should be reserved for genuine historic, important, living history rather than buildings that are merely old, nostalgic or architectural curios"*.

Mr Reeves gave evidence that the shopfronts are relatively intact, but not unchanged, as:

- 12 shopfronts (85%) retain original large metal-framed display windows
- 10 shopfronts (71%) retain original timber-framed glazed entry doors
- 9 shopfronts (64%) retain original marble slab thresholds to the front doorways
- 8 shopfronts (57%) retain original highlight windows with horizontal rippled glazing
- 7 shopfronts (50%) retain original tiling to the spandrels below the display window.

Mr Reeves considered the significance was not derived from the individual elements of the shopfronts but the *"architectural significance has been ascribed on the basis of the centre itself, specifically conceived as it was for drive-in shopping, was highly innovative at the time."*

The Ringwood and District Historical Society (Submitter 24) supported application of the Heritage Overlay. It submitted<sup>12</sup>:

<sup>12</sup> Submission 24

The Ringwood Drive-in Shopping Centre was a very innovated concept to come to Ringwood. It enabled shoppers to make use of a car to transport the family and bought items within easy distance of the shops. It also meant that most of the required shopping items could be bought at the one locality. The previous land-owners - McGoldrick, Edgar and others - have their own important part in Ringwood's history.

### (iii) Discussion

The Panel does not consider the place meets the threshold for local significance for Criterion A.

The Panel agrees with Council and Mr Reeves that the concept of a drive-in centre in the early 1950s was innovative and a precursor to other examples that were constructed in Maroondah. The key element is the road (Murray Place) that accesses the shops and the rear car park. The citation refers to the rear car park as *"providing parking for 100 cars."* The car park is now a public car park and is not part of the proposed Heritage Overlay. This represents a change to the initial concept and seems to overlook a key element of the original concept. Other changes include:

- Murray Place was initially constructed as a private road but is now under Council management as a public roadway
- original signage (*"The Ringwood Shopping Centre"*) has been removed
- some change to shopfronts.

Mr Reeves accepted that the shops individually are not significant but collectively, as a drive-in centre, historical significance was achieved. Many of the shopfronts have changed but the Panel accepts that it is the overall form of the centre that drives its significance, not what the Panel considers are fairly utilitarian shop designs. It is at this level that significance must be demonstrated.

The Panel does not consider the concept of an early drive-in shopping centre is so important that it meets the threshold for Criteria A and B. The comparative analysis considers rarity has been established as other similar examples have either been demolished or closed in preparation for redevelopment. The Panel accepts this may be a relic of the past, but retailing is one form of land use where there is a constant level of change providing for the needs of the community. Outwardly it presents as an older part of the Ringwood shopping centre and its integrity is questionable as a heritage asset. It is an example of an earlier form of retail development however a level of importance has not been demonstrated.

The Panel does not consider it has been adequately demonstrated that the precinct is:

- important to the course or pattern of Maroondah's cultural history
- rare as it presents as a typical suburban shopping centre that has changed over the years.

Council says Criterion F has been invoked because the place is *"architecturally significant as an early example of a retail development that was specifically conceived for the consumer as a motorist rather than a pedestrian."* The Panel accepts this but does not consider it is important in demonstrating a high degree of creative or technical achievement for the period. Mr Reeves has stated that individually the shops on private land in the Heritage Overlay are not significant. The concept of a drive-in centre was a new creative approach to retail development at the time however the Panel considers there is no need to reflect this in a heritage control as Murray Place as a roadway for vehicles is likely to be maintained with any redevelopment proposal and is now Council managed.

The Panel considers it should be reasonably obvious why heritage controls are applied to a place. This assists in the interpretation of the place and engenders public support for it. In this instance

the Panel does not consider this has been achieved as the centre presents as a typical suburban shopping centre comprising utilitarian buildings that have vehicle access to the front of shops and rear car park.

The Panel does not consider a threshold has been met for local heritage significance and this place should be removed from the Heritage Overlay.

The Panel notes that all shops are single storey, and the Heritage Design Guidelines seek to maintain this. A strategy is to *“retain the single-storey appearance of the shopping centre, seeking to conceal or minimise visibility of upper-storey additions from within Murray Place”*.<sup>13</sup> The depth of the shops and constructing over original form would be limiting factors in achieving any additional building height.

It is worth reviewing the strategic objectives of this land. The precinct is within the Ringwood Metropolitan Activity Centre. The key planning control is the Activity Centre Zone (Schedule 1). The precinct is in the Western Precinct (Precinct 2) which has a preferred building height of 28.5 metres (8 storeys). The Panel considers there is a disconnect between the precinct’s strategic role and the Heritage Design Guidelines that seek to retain single storey form.

The Panel considers:

- Some elements of the original concept have changed such as the management of the road, alterations to some shopfronts and not including the car parking in the Heritage Overlay.
- The integrity of the place is not clear.
- The shops are not of individual significance.

The Panel therefore does not support the Heritage Overlay for this precinct.

#### (iv) Conclusion and recommendation

The Panel concludes that the Ringwood Drive-In Shopping Centre at 1-4/86 Maroondah Highway and 1-10 Murray Place, Ringwood does not have local heritage significance.

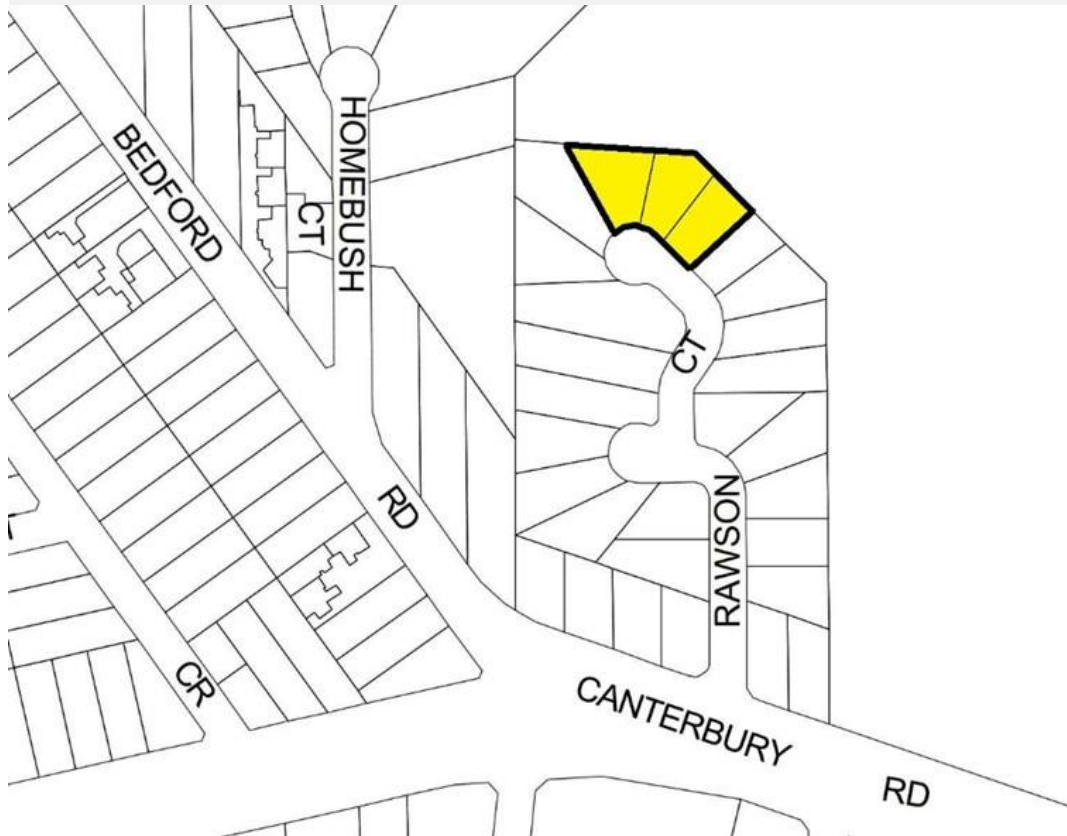
The Panel recommends:

**Delete the application of the Heritage Overlay (HO172) to the Ringwood Drive-In Shopping Centre at 1-4/86 Maroondah Highway and 1-10 Murray Place, Ringwood.**

<sup>13</sup> Council proposed to delete “to conceal or” as a post exhibition change

## 5.2 Sunbower Display Village Precinct, 20, 22 & 24 Rawson Court, Ringwood East (HO187)

### Exhibited Statement of significance



#### What is significant?

The three houses at 20-24 Rawson Court, Ringwood East, were built in 1967 as a display village for project housing firm Fulton Constructions Pty Ltd, to showcase three standard designs from its new high-end *Sunbower* series. Designed by the Office of Don Hendry Fulton, architects and town planners, the houses were comparable in scale, size, setback, materials and detailing, but otherwise distinct in their individual architectural expression: the *In-Line* (No 20) with broad gabled roof and linear plan, the *U-Line* (No 22) with flat-roof and courtyard plan, and the *Square-Line* (No 24) with gambrel roof and centralized square plan.

The significant fabric is defined as the exterior of the three houses. Specific elements of significance include:

- No 20: broad gabled roofline with integrated carport, face brickwork, and regular fenestration defined by full-height windows between fin-like brick piers
- No 22: flat roofline with integrated carport, stark planar walls and full-height window bays
- No 24: gambrel roofline and symmetrical façade with central recessed porch and flanking window bays with projecting piers.

#### How is it significant?

The former Sunbower display village satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

#### Why is it significant?

The former *Sunbower* display village is significant for the following reasons:

The three houses are significant for association with a new direction that project housing took from the mid-1960s, when changing tastes and consumer expectations saw companies introduce standard designs aimed at the higher end of the market. Intending to rehabilitate the uneven reputation that project housing had acquired by that time, these were typically commissioned from leading architects of the day rather than developed by a company's in-house designers or draftsmen. These "new generation" project houses were not only characterised by more sophisticated architectural expression but also by superior planning, more luxurious fitouts and finishes, and the integration of elements rarely seen in off-the-shelf houses at that time, such as family rooms and *en suite* bathrooms. While Fulton Constructions appears to be one of several companies that did not achieve lasting success with their higher-end project houses, the display village remains as evidence of this important phase in the development of project housing, a significant theme in the post-war settlement of the City of Maroondah. **(Criterion A)**

The three houses are significant as a group of dwellings that, while contemporaneous and designed by the same architect, exhibit a diversity of design that encapsulates several different trends in modernist residential architecture of the 1960s. The *In-Line* house at 20 Rawson Court, with its spreading gabled roofline and prominent brick piers, shows the pervasive influence of Frank Lloyd Wright (whom Don Fulton met in 1954) that is otherwise evinced in the houses of Geoffrey Woodfall and Charles Duncan. The *U-Line* house at No 22, with its courtyard plan, low roofline and stark planar walls, is more akin to the minimalist modernism of such local architects as McGlashan & Everist. Lastly, the *Square Line* house at No 24, with its centralized plan, modified pyramid roof and symmetrical façade, pays homage to the timeless classically-influenced style that is mostly associated with Guilford Bell and Wayne Gillespie. **(Criterion E)**

The houses are significant as rare examples of the residential work of notable and award-winning Melbourne architect Don Fulton. Although Fulton completed post-graduate study in California on the subject of group housing, he rarely undertook private residential commissions during the peak of his practice in the 1960s. Ultimately, Fulton remains best known for large-scale master-planning projects involving multiple buildings on large sites (most notably, his mining townships at Mary Katheleen and Weipa, but also the St Kilda Marina and the Victorian State Forensic Science Centre). The *Sunbower* display village at Ringwood East represents a rare example of Fulton's work in the sphere of individual suburban dwellings, and a unique foray into the specific typology of project housing. **(Criterion H)**

#### (i) The issue

The issue is whether the Sunbower Display Village Precinct is of local heritage significance and should be included within the Heritage Overlay (HO187).

#### (ii) Evidence and submissions

The landowners for the three houses at 20-24 Rawson Court objected to application of the precinct Heritage Overlay control.

Submitters raised general issues including:

- the Sunbower estate was never constructed and "*therefore such style of dwellings is not representative of the housing styles of the immediate and surrounding area and are not representative of the dominant built form history of Maroondah*"
- the Sunbower display village was one of many project housing developments in Maroondah during the late 1960s and is not significant

- the dwellings are hidden at the end of court and very few people would appreciate them as heritage buildings
- driveways for the 3 dwellings are quite different
- the setbacks are not unique as they are similar to other dwellings in the court
- informal landscaped front yards should not be seen as an element of significance as this is common to all dwellings in the court
- the lack of front fencing is shared by all but one of the 24 properties in Rawson Court
- architect Don Fulton was not a key figure in this style of architecture in Maroondah
- the dwellings are unassuming and lack architectural merit.

Submitters raised issues relating to each property:

- 20 Rawson Court
  - has had two additions; one in 1977 added clerestory windows to the roof line and in 2013 added a rear extension.
- 22 Rawson Court
  - has been painted and no longer has exposed brickwork
  - the flat rooflines and integrated carport, stark planar walls and full height window bays are not distinctive
  - the carport no longer has timber posts and has been reinforced with steel beams
  - the citation is in error as it refers to three bays of windows when there are only two
  - a deck has been constructed to the side of the dwelling.
- 24 Rawson Court
  - the citation is in error as the rendering is not original and it was completed in 2017
  - the pair of glazed front doors and sidelights have been replaced with a single door and new sidelights
  - the windows in the gambrel roof form (former skylight) have been boarded up and painted
  - a deck has been added to the side of the dwelling
  - permits have been granted to build a carport and garage which when constructed will further obscure the dwelling from the street.

The landowner of 22 Rawson Court submitted that the dwellings referred to in the comparative analysis were not in the Heritage Overlay and it had not met the test of significance. In particular, the submitter questioned why the Merchant Builders homes at 38-44 Montana Parade, Croydon were not part of this Amendment when the citation states they were a market leader “*offering standards designs from such award-winning architects as Graeme Gunn, Daryl Jackson and Charles Duncan.*” The submitter referred to the Melbourne C387melb panel report in its discussion of significance<sup>14</sup>:

The question is how well each place demonstrates representativeness with a class to be considered important. While places do not need to meet superlatives such as ‘landmarks’, ‘exceptional’, ‘remarkable’ or notable (including pivotal or influential) at the local level, they should be better than typical. Again, the level of intactness and integrity and the comparative analysis plays a key role in demonstrating this or setting an appropriate benchmark.

The Ringwood and District Historical Society (Submitter 24) considered:

<sup>14</sup> Melbourne C387melb Panel Report, page 55

Whilst the houses appear reasonably attractive, the assessment lacks any particular significance to Ringwood East's history and is not worthy of consideration as a Maroondah Heritage Asset.

Mr Reeves gave evidence that:

- the dwellings are significant *"as fine examples of higher-end project housing designed by a noted architect of the day"* and it is not relevant whether they were successful or not
- the date of construction at the end of the Modernist era (1930-1970) is not significant
- the condition of the driveways is not relevant for significance - this and a lack of fencing set the context, not significance
- the alterations to 20 Rawson Court do not impact the dwelling's significance
- Don Fulton is a significant figure in Modernist architecture in Australia
- it has not been substantiated that the Sunbower estate was never constructed
- the position of the dwellings at the end of a court thus limiting exposure is not a relevant consideration
- the alterations to 24 Rawson Court do not diminish the dwelling's significance and *"the most distinctive elements of the street façade: the symmetry, recessed entry, window bays with flanking piers, and gambrel roofline, all remain evident and readily interpretable"*.

Submitters referred to the lack of support from the Ringwood and District Historical Society. Council noted that Mr Haines (its President) did not attend the Hearing and did not appear as an expert witness and little weight should be given to this position.

### (iii) Discussion

The Panel understands the architect Don Fulton designed the three dwellings with quite distinct forms. These include:

- the *In-Line* gabled roof and stepped rectilinear plan at 20 Rawson Court (Figure 2)
- the *U-Line* flat roofed dwelling on a U-shaped courtyard at 22 Rawson Court (Figure 3)
- the *Square-Line* gambrel roof over a centralised square plan at 24 Rawson Court (Figure 4).

Figure 2 20 Rawson Court, Ringwood East



Source: Submitter 32



**Figure 3** 22 Rawson Court, Ringwood East

Source: Submitter 32

**Figure 4** 24 Rawson Court, Ringwood East

Source: Submitter 32

The Panel understands that significance is derived individually from each of the dwellings and collectively as a display village by the same builder and architect that represents an important theme in the development of project housing in Maroondah. The collective significance of each dwelling therefore informs the precinct's significance.

The Panel agrees with Council and Mr Reeves that the alterations made to the dwellings such as side decks, painting, rendering and covering of clerestory windows are generally minor changes, could be reversed and do not diminish the general appearance of each dwelling. The extension to 20 Rawson Court is to the rear which is generally an acceptable heritage conservation outcome. The references to a subdivision that was never constructed is not relevant and not part of the citation.

The key issues are whether for Criteria A and E a level of importance has been established and for Criterion H whether a special association has been established that is important to Maroondah's history.

#### Criterion A

Criterion A invokes historical significance. The Panel agrees with Council that the display village represented an important theme in the municipality's development and is recognised in the TEH

2022. The Panel understands the three dwellings represents the extent of the display village at the time, and the dwellings are reasonably intact and collectively are important in defining a new approach to project housing at the higher end of the market. The Panel considers the integrity of the three dwellings conveys what the important heritage features are.

The Panel considers the threshold for Criterion A has been met.

#### Criterion E

Criterion E invokes aesthetic characteristics. The Panel agrees with Council and Mr Reeves that the diversity in design by the same architect but using mid-century Modernist forms is an important feature of the precinct. While there have been some changes to the dwellings, these are relatively minor and do not dramatically diminish the integrity of each to a point where they are not substantially intact. The three dwellings have retained the important aesthetic characteristics, and the Panel notes most of the changes could be reversed relatively easily apart from the rear extension to 20 Rawson Court which is not visible from the property frontage, although is visible from the public park to the rear.

The Panel considers the threshold for Criterion E has been met.

#### Criterion H

Criterion H invokes a special association that is important in Maroondah's history. Mr Reeves submitted this reflected a rare foray into residential commissions by architect Don Fulton, who focussed on larger commercial projects.

The Panel does not consider Criterion H has been met. At its simplest level the dwellings were architect designed and this is not sufficient to demonstrate a special association has been established.

The Panel does not consider the threshold for Criterion H has been met.

#### **(iv) Conclusions and recommendation**

The Panel concludes the:

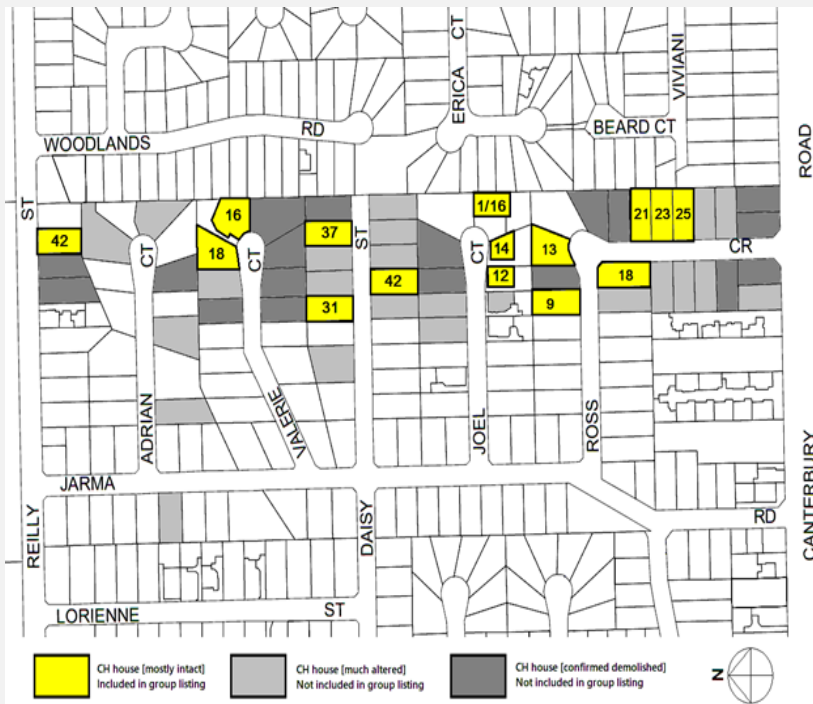
- threshold for local heritage significance for Criteria A and E have been met
- threshold for local heritage significance for Criterion H has not been met
- place has local heritage significance and should be included in the Heritage Overlay (HO153).

The Panel recommends:

**Amend the Statement of Significance for the Sunbower Display Village Precinct at 20, 22 and 24 Rawson Court, Ringwood East (HO187) to delete references to Criterion H.**

## 6 Contemporary Homes Group, Heathmont (HO188)

### Exhibited Statement of Significance



#### What is significant?

The Contemporary Homes Group Listing in Heathmont, encapsulating fifteen houses in Daisy Street, Joel Court, Reilly Street, Ross Crescent and Valerie Court, represents the most intact surviving examples of the *Roslyn* Estate, an expansive and ambitious housing development of 143 lots, extending between Reilly Street and Canterbury Road. Developed between 1957 and 1960 by local estate agent Hector "Hec" McLean in association with project house pioneers Contemporary Homes Pty Ltd, the estate was to consist entirely of modular dwellings from the company's range of standard plans, which adapted from an earlier model, the widely-published *Peninsula* house, designed for the company in 1955 by Robin Boyd.

The significant fabric is defined as the 15 substantially intact timber-clad and brick veneer project houses in Daisy Street (Nos 31, 37 and 42), Joel Court (Nos 12, 14 and 1/16), Reilly Street (No 42), Ross Crescent (Nos 9, 13, 18, 21, 23 and 25) and Valerie Court (Nos 16 and 18), which represent four standard designs known as the Southern Cross, the Colorado, the Californian and the Cubana, as well as two with offset plan variations.

Specific elements of significance include the compact rectilinear plan forms, low gabled rooflines with squat brick chimneys, and repetitive street façades of vertical timber cladding or cream brickwork, and modular bays of timber-framed windows and doors.

#### How is it significant?

The Contemporary Homes Precinct satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.

- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### Why is it significant?

The Contemporary Homes Precinct is significant for the following reasons:

The group is historically significant for associations with the emergence of architect-designed project housing in the City of Maroondah and, specifically with the company the effectively pioneered this typology in Victoria. The modern era of project housing, where homebuilding companies erected dwellings to their own standard designs, was introduced in 1955 when Contemporary Homes Pty Ltd unveiled its Peninsula house, a standardised modular dwelling designed by Robin Boyd. While the company had great success in marketing the Peninsula (and its subsequent series of variant designs) as individual private commissions, its ambitious plans to establish larger housing estates were halted by the onset of the Credit Squeeze in 1960-61. The Roslyn Estate in Heathmont, developed by Contemporary Homes Pty Ltd between 1957 and 1960, is not only a unique example of the firm's housing estates in the City of Maroondah, but also the largest of very few that they initiated in Melbourne before the Credit Squeeze made such schemes financially unviable. With three-quarters of the original houses on the Roslyn Estate either demolished or much altered, the fifteen substantially intact examples in the group listing remain to provide rare evidence of a significant theme that had a major impact on the post-WW2 residential settlement of the study area.

#### (Criterion A)

The group is architecturally significant as a collection of modernist houses that, while built to standard plans offered by Contemporary Homes Pty Ltd, also provided homebuilders the unique opportunity for variation in finishes, fenestration and elevational treatment. Based on Robin Boyd's earlier prototype of 1955, these standard designs demonstrate a degree of creative and technical achievement through their simple modular planning, standardised detailing, repetitive fenestration and partly prefabricated construction (through factory-made components), all combining to create deceptively simple and affordable modern dwellings that were efficiently planned, visually attractive and could also be erected very quickly and at a low cost. At the same time, purchasers could impose a degree of individuality by selecting different window types, exterior finishes (vertical timber boarding or brick veneer) and other optional extras. This deft merging of design standardisation and design customisation was highly innovative in its time and paved the way for later developments in higher-end project housing, such as Merchant Builders. **(Criterion F)**

## 6.1 The issue

The issue is whether the Contemporary Homes group listing should be included in the Heritage Overlay (HO188).

## 6.2 Background and post exhibition changes

The *Roslyn* estate comprises 143 lots and it is estimated that 65 dwellings were developed by Contemporary Homes Pty Ltd. Since construction in the late 50s-early 60s, many have been altered significantly or demolished and replaced with new dwellings. The comparative analysis states there are over 30 Contemporary Homes remaining in the estate with varying degrees of intactness.

Initially 24 properties were considered as a precinct control however following residents' concern arising from consultation related to the Heritage Study Review it was revised to a group listing. In defining the group listing Mr Reeves developed the following set of filtering criteria to determine whether a dwelling was 'substantially intact':

- original external finish, either vertical timber boards or unpainted brick retained
- original fenestration, as seen from the public realm, remained largely unaltered
- only have minor additions to the front (such as trabeated porches or verandahs, timber decks or paved terraces) and/or the side (such as carports or small additions).

This filtering criteria resulted in the reclassification of numerous properties and resulted in the remaining 15 dwellings comprising the group listing at exhibition of the Amendment.

Submissions 4, 5, 10, 12, 14, 16, 19, 20, 21, 25, 36, 38, 40, 41, 45 and 50 objected to the inclusion of the properties in the proposed group listing.

Mr Reeves assisted Council to review submissions to the Amendment based on the filtering criteria, and a more detailed analysis of the individual properties supported the removal of additional properties from the group listing. Properties at 14 Joel Court, 37 Daisy Street, 18 Ross Crescent and 18 Valerie Court were no longer considered substantially intact. Following Mr Gard'ner's peer review Council supported the additional removal of 42 Daisy Street, 1/16 Joel Court and 1/16 Valerie Court.

At the start of the Hearing Council proposed to retain eight properties in the group listing.

It became apparent during the Hearing that further changes were made to 21 and 23 Ross Crescent as well as 31 Daisy Street. The works included rendering external brick surfaces, which was considered to be an irreversible change to the buildings and 'triggered' one of Mr Reeves filtering criteria. In its Part C submission Council advised the Panel, given the rendering works, it supported the removal of 21 and 23 Ross Crescent from the group listing. On Day 5 of the Hearing, the Panel inspected the group and noticed 31 Daisy Street was in the process of being rendered. The Panel advised Council of this, and it agreed that it needed to take a consistent approach and, if confirmed, would also support the removal of 31 Daisy Street.

Council's final position therefore was to retain the group listing and apply the Heritage Overlay to the following five properties:

- 42 Reilly Street, Heathmont
- 12 Joel Court, Heathmont
- 9, 13 and 25 Ross Crescent, Heathmont.

Following evidence from Mr Gard'ner, Council accepted the following changes:

- replace Criterion F (technical significance) with Criterion D (representativeness)
- amend the citation to remove the reference to "*after Robin Boyd*" in the header for the designer identification "*Contemporary Homes Pty Ltd (after Robin Boyd)*".

Consequential updates were proposed to the citation and Statement of Significance.

## 6.3 The group listing

### (i) Evidence and submissions

Some submitters considered the reduction of the group listing from 15 to 8 to 6 (and potentially to 5) did not constitute a group and as Submitter 36 put it, "*has significantly diminished the historical significance that the Roslyn estate may have and fail to meet the required threshold for imposing heritage controls.*" Submitter 36 referred to the Panel Report for Stonnington C320ston that established the following principles for a group listing:

- Common basis for heritage significance, with common characteristics that are well defined to be able to be recognised as a group.
- Generic use, period of construction or a common developer are insufficient to identify a group as having a particular characteristic.

- The Statement of Significance must be capable of guiding further changes which may be difficult where the buildings are stylistically different or altered to varying degrees.
- Serial listings are not a 'fall-back' position where individual or precinct listings fail to be strategically justified.
- A building must contribute to the group in a similar fashion as a building in a precinct overlay contributes to the overall precinct.

The submitter considered these were not met because the:

- group listing was a 'fall-back' position from the initial precinct approach
- group listing does not form a coherent or unified group due to varying levels of intactness of the dwellings which in some circumstances are difficult to differentiate, referring to Mr Gard'ner's observation that some substantially intact dwellings were excluded due to overpainting of external brickwork
- reduction in group numbers marks a high rate of attrition.

Council referred to PPN01 in support of the Contemporary Homes group listing which states:

Places that share a common history and/or significance, but which do not adjoin each other or form a geographical grouping may be considered for treatment as a single heritage place. Each place that forms part of the group might share a common Statement of Significance; a single entry in the Heritage Overlay schedule and a single Heritage Overlay number.

This approach has been taken to the listing of Chicory Kilns on Phillip Island in the Bass Coast Planning Scheme. The kilns are dispersed across the island but share a common significance. Group listing of the kilns also draws attention to the fact that the kilns are not just important on an individual basis but are collectively significant as a group.

The group approach has also been used for the former Rosella Factory Complex in the Yarra Planning Scheme. This important factory complex had become fragmented through replacement development making it hard to justify a precinct listing. The group listing, with a single Heritage Overlay number, has meant that the extent and significance of the complex can still be appreciated.

Council submitted the Contemporary Homes group listing has a common building typology (modular dwellings of specific designs) and history (the *Roslyn* estate was to comprise modular houses with a connection to a common developer - Contemporary Homes) rather than geographical clustering. Council indicated there were too many non-contributory dwellings for it to be classified as a precinct.

Mr Gard'ner considered the group listing was appropriate, stating:

It is also my view that the use of the 'Group Listing' is appropriate given the non-contiguous nature of the properties and their shared history and values. It is considered appropriate to grade the individual properties as being 'contributory' to the group.

Mr Reeves and Mr Gard'ner accepted there was no minimum number for a group listing and its composition should be determined by whether the threshold for local heritage significance has been met and not an arbitrary minimum figure. Mr Gard'ner considered the reduction in group listing numbers did not diminish the listing and it *"added a degree of rigour and strength to the listing."*

The landowner of 23 Ross Crescent called evidence from Mr Beeston who supported the use of a group listing<sup>15</sup>:

I generally accept that HO188, in its current form, satisfies the broad parameters established in PPN01 for a group-based HO. Other than the pair of properties in Ross Crescent (nos 21,

<sup>15</sup> Beeston evidence statement, (Document 19) page 27, paragraph 105



23, excluding 25), the proposed contributory places are spatially dispersed across the former Roslyn Estate but connected by a shared development history (1957-60) and design language.

He however considered a precinct-based approach which Council initially proposed with 24 properties may have been more appropriate, stating:

I would have likely been more supportive of the precinct-based HO as initially considered. In my opinion, for speculative, modest, pared-down late 1950s houses, their heritage value depends more on their collective significance and, at least partly, on their legibility and interpretability as an ensemble at a streetscape level. It is at a precinct level that this typology and built layer is most evocative of and understandable about postwar housing trends, as opposed to scattered remnants.

Mr Reeves confirmed that two properties could form a group and there was no minimum number referred to in PPN01. Based on his filtering criteria from the exhibited group list Mr Reeves recommended the following four of the 15 properties could be removed from the group as they were no longer substantially intact:

- 37 Daisy Street (Figure 5) due to its recladding with conventional weatherboards
- 14 Joel Court (Figure 6) due to recent rendering of the external brickwork (Submission 4, 5 and 38)
- 18 Ross Crescent (Figure 7) due to street frontage being altered more than initially thought
- 18 Valerie Court (Figure 8) due to it recladding with horizontal cement sheet boards.

Figure 5 37 Daisy Street, Heathmont



Source: Heritage Study Review, page 216

**Figure 6** 14 Joel Court, Heathmont



Source: Mr Reeves evidence statement, page 17

**Figure 7** 18 Ross Crescent, Heathmont



Source: Heritage Study Review, page 216

**Figure 8** 18 Valerie Court, Heathmont



Source: Mr Gard'ner's evidence statement, page 30



Mr Gard'ner gave evidence that:

- he generally supported Mr Reeves filtering criteria but the construction of a porch or verandah depending on its location and scale *"may diminish the presentation of the property from the public realm such that it would no longer meet the test of being substantially intact"* and the painting of brickwork, as compared to rendering or bagging, could be easily reversed. On this latter point Mr Gard'ner said he would have retained the dwellings that were removed prior to exhibition of the Amendment because painted brickwork could easily be reversed.
- in addition to Mr Reeves recommendations the following three properties could be removed from the group as they were no longer substantially intact:
  - 42 Daisy Street (Figure 9) due to the front verandah
  - 1/16 Joel Court (Figure 10) due to substantial side additions
  - 1/16 Valerie Court (Figure 11) due to additions to the eastern end of the southwest elevation.

Council supported the evidence of Mr Gard'ner regarding the final composition of the group listing.

Figure 9 42 Daisy Street, Heathmont



Source: Heritage Study Review, page 216

Figure 10 1/16 Joel Court, Heathmont



Source: Mr Gard'ners evidence statement, page 23

**Figure 11** 1/16 Valerie Court, Heathmont

Source: Mr Gard'ners evidence statement, page 29

Mr Beeston submitted that 25 Ross Street (Figure 12) should be removed from the group listing as it was not substantially intact because the front verandah significantly obscured the original dwelling from the street.

**Figure 12** 25 Ross Street, Heathmont

## (ii) Discussion

The Panel accepts that a group listing is appropriate for the Contemporary Homes list.

The Panel does not consider, in this circumstance, that the approach represents a 'fall-back' position where a precinct cannot be justified. It is evident Council has refined application of the Heritage Overlay as more submitter-led documentation from the initial consultation phase of the Heritage Study Review was provided. The common developer, Contemporary Homes Pty Ltd, involved in this case operated at the estate level which forms part of its significance and the dwellings that form the group listing are those considered by Council to be substantially intact. This is outlined in the Statement of Significance.

PPN01 provides examples of how a group listing were used at the Chicory Kilns on Phillip Island and the Rosella Factory Complex in Richmond. In its Part B submission Council referred to other group listing examples from Moonee Valley C200moon, Moreland C174 and Melbourne C405melb. This indicates there are a variety of approaches to group listings and, not surprisingly,

none are the same. In this circumstance all three expert witnesses, from otherwise varying positions, support the use of a group listing. The Panel accepts this evidence.

Importantly PPN01 does not set a minimum number of properties for a group listing. The Panel does not consider the number of properties is important to determine its heritage cohort. What is important, is whether there is a shared common history that is important, the sharing of common characteristics and its application to several non-contiguous properties across a geographical area. The Panel considers this is the case with the Contemporary Homes group listing.

Regarding the composition of the group listing, it is evident that this has been a moving feast. The Panel appreciates Council has tried to take a balanced and fair approach. It has done this by adopting what the Panel considers are generous concessions with the filtering criteria developed by Mr Reeves. The filtering criteria, particularly the painting, rendering or bagging of external brickwork that result in a dwelling not being considered substantially intact, has effectively resulted in unintended consequences. This is because the:

- lack of interim heritage controls means that these works could be completed without a planning permit
- works are relatively minor and inexpensive cosmetic changes and can be quickly completed without the need for any Council building approval.

The unintended consequences were the rendering of 21 and 23 Ross Crescent and 31 Daisy Street during the Hearing. Based on the filtering criteria the exhibited group of 15 dwellings would then now be reduced to five dwellings. This is a significant reduction, but it does not impact whether heritage significance has been achieved for the group listing.

What Council's approach to the group listing shows is:

- significance is attributed, in part, to original external building materials
- simple works can be undertaken that impact this significance
- more visually significant alterations such as front verandahs, depending on scale, have resulted in what the Panel considers are relatively intact dwellings being excluded from the group.

The Panel considers the verandah addition on 25 Ross Street (Figure 12) is visually prominent and significantly obscures the dwelling from the street. It is comparable with the changes to 42 Daisy Street (Figure 9) that was removed from the group listing due to a prominent full width verandah. While the verandah at 25 Ross Street is not the full width of the dwelling (approximately 70 per cent), the Panel considers both verandahs have the same impact and should be treated consistently. The property at 25 Ross Crescent is not substantially intact and should be removed from the group listing. The Panel's view is the group listing should comprise 4 dwellings.

### (iii) Conclusion

The Panel concludes:

- the use of a group listing is appropriate for the Contemporary Homes list (HO188)
- the number of dwellings in the group listing can notionally be anything more than one
- the following dwellings should be removed from the exhibited group listing:
  - 14 and 1/16 Joel Court, 31, 37 and 42 Daisy Street, 18, 21, 23 and 25 Ross Crescent and 1/16 and 18 Valerie Court.
- the group listing should comprise the following four dwellings:
  - 42 Reilly Street, Heathmont

- 12 Joel Court, Heathmont
- 9 and 13 Ross Crescent, Heathmont.

## 6.4 The comparative analysis

### (i) Evidence and submissions

Mr Reeves considered a comparative analysis does not need to consider examples from other municipalities. He noted comparisons with other places already within the Heritage Overlay applied in the municipality should be the focus of a comparative analysis.

Council submitted that the Contemporary Homes group listing was a first example a housing typology that had not previously been considered for its heritage significance. It made sense that the comparative analysis could not draw on other examples already with the Heritage Overlay applied.

Mr Beeston stated that the reference to two other post-war project housing estates (*New Lincoln estate* at Ringwood and *Elizabeth Court estate* at Ringwood East) were of interest but did not include Modernist housing, were not significant or included in the Heritage Overlay. Consequently, they were not direct comparators.

### (ii) Discussion

PPN01 refers to the comparative analysis as a tool to substantiate the significance of each place. For the Contemporary Homes group listing, it spends three paragraphs detailing which dwellings in the *Roslyn* estate have been demolished or altered and considered not substantially intact. It then refers to other Robin Boyd *Peninsula* examples in the municipality. It notes the *Roslyn* estate has few local comparators.

The Panel does not consider the lack of local comparators as a weakness of the listing; it reflects what Council considers, as a first- example of this housing typology to be considered for its heritage significance.

### (iii) Conclusion

The Panel concludes the comparative analysis for the Contemporary Homes Group listing is appropriate.

## 6.5 Criterion A

### (i) Evidence and submissions

Criterion A invokes historical significance.

Council, Mr Reeves and Mr Gard'ner all considered the threshold for local heritage significance was met for Criterion A. Effectively, the group listing was important to the course or pattern of Maroondah's cultural or natural history.

Council referred to the TEH 2022 at page 61 where it refers to the role of project housing in the theme of Making Homes for Victorians. More specifically, the importance of Contemporary Homes Pty Ltd as one of the first project builders in Victoria and its association with Robin Boyd is a key aspect. The post-war development of Maroondah led to a building boom with new residential

estates, some project housing estates, replacing orchards and farms as it grew to become a suburban area of Melbourne.

Council agreed with Mr Gard'ner that the reference to Robin Boyd's connection to Contemporary Homes group list was overstated and should be removed from the citation heading, but references to Boyd in the precinct history and Statement of Significance should be retained. Mr Gard'ner accepted that *"it is likely that Criterion A is met at the local level for the reasons set out in the citation and Statement of Significance for HO188."*

Mr Beeston stated that Criterion A was not met because:

- Many other project housing firms followed Contemporary Homes and were increasingly common and led to the Maroondah market being *"effectively flooded"* with project housing firms by the 1960s.
- The concept of project housing should be contextualised. Robin Boyd's *Peninsula* design was largely focussed on Beaumaris, not Heathmont. Contemporary Homes, after severing ties with Boyd, developed derivatives of the *Peninsula* design and called them *Southern Cross*, *Californian*, *Colorado*, *Cubana*, *Hacienda*, and *Virginian*. A major deviation from the *Peninsula* design was the use of cream brick veneer in these later derivatives instead of vertical timber boarding.
- The Contemporary Homes group *"has become far less diverse"* with the progressive reductions supported by Council. Of the eight dwellings supported by Council in September 2023 seven are the *Colorado* design and one is the *Californian* design, none of which have the more unusual off-set plan. Seven are cream brick clad and the dwelling at 25 Ross Crescent has the vertical timber cladding, but this should be removed as it is not substantially intact.

Submitter 36 submitted a place *"needs to contain something of note rather than just the phase in history or a generic description."* He submitted an association is not sufficient to meet the required threshold and that *"the model of a housing estate populated by standardised project homes of contemporary design could not be said to have a major impact on post-war housing in present day City of Maroondah"*.

## (ii) Discussion

The Panel heard a diversity of opinion and evidence on whether Criterion A had been met.

Any heritage listing that purports to meet Criterion A should be supported by a key theme in the thematic environmental history. There is no doubt the post-war building boom in Maroondah was a key point in its history, changing the landscape from a series of smaller villages interspersed with orchards and farms into a suburban part of Melbourne. However, this was not restricted to Maroondah, it was a theme that was common to much of outer Melbourne at the time. The fact that these areas were part of the post-war expansion of Melbourne is of interest and consistent with the theme from its historical development, but this does not meet the test for Criterion A which requires historical significance to be 'important'.

Council submitted that the importance of the Contemporary Homes group listing is demonstrated by its inclusion in an early post-war residential estate comprising dwellings of one of Melbourne's first project builders and its association with Robin Boyd. The Panel disagrees.

While any association to Robin Boyd may be interesting as part of its history, it is not determinative of significance under Criterion A (historical significance). The Panel notes the place has not been assessed as significant under Criterion H (associative significance).

Effectively what the Panel is considering in terms of historical significance then is whether an early project home builder and its development of the *Roslyn* estate with interesting forms of housing is important at the local level.

The Panel does not consider a level of importance has been demonstrated. What has been demonstrated is that this era and theme are important to Maroondah, but the *Roslyn* estate is an example of this only, along with many others. From a business perspective the focus of Contemporary Homes Pty Ltd was in Beaumaris, close to its factory in Highett, not in Heathmont. Many other project builders followed Contemporary Homes Pty Ltd in Maroondah and other municipalities. This was an era of significant change for Melbourne and the application of heritage controls should be considered closely. The test or bar should be set high where examples of an era of development are of interest but not of such note, that they meet the requisite test for heritage controls.

### (iii) Conclusion

The Panel concludes that the Contemporary Homes group listing does not meet the threshold for local heritage significance for Criterion A.

## 6.6 Criteria D and F

### (i) Evidence and submissions

Criterion D invokes representativeness. Criterion F invokes technical significance.

Mr Reeves maintained the threshold for local significance had been met for Criterion F (technical significance) and did not agree with Mr Gard'ner that it should be replaced by Criterion D (representativeness). Council accepted the evidence of Mr Gard'ner on this matter.

Mr Reeves considered Criterion F was met because the standardised plans could be customised with certain elements including window types and exterior finishes *“that demonstrate a degree of creative and technical achievement through their simple modular planning, standardised detailing, repetitive fenestration and partly prefabricated construction.”*

Mr Gard'ner considered it did not meet a high degree of creative or technical achievement because, even though partially prefabricated, *“the houses are built using commonplace light timber frame construction and utilise materials typical of the post-war period.”* Mr Gard'ner considered Criterion D was met because:

Modernist-style project housing and Small Homes Service housing can be considered a class of place that has a clear association with the important post-war phase of Maroondah's developmental history, which is identified in the TEH (refer pages 59-62). The Contemporary Homes Group demonstrates many of the characteristics of this class of place (singles storey form, simple massing, flat roof, horizontal (ribbon) windows, modular design etc.) which is evident in the extant fabric. This group is an important example of this type that demonstrates a key stage in the development of Maroondah's post-war housing and architectural response.



Mr Beeston stated that Criterion F was not met as the dwellings *“do not represent a high or remarkable achievement, whether employed by a skilled architect or a speculative building company.”*

Mr Beeston considered Criterion D was not met even though the group listing contained examples of a typology relevant to Maroondah. He considered it had not been demonstrated that they are important. Mr Beeston stated *“it is too elementary to set down a range of architectural elements and/or design attributes conventional to a typology in a period as a basis for applying a heritage overlay, particularly if the case for other cited heritage criteria is unconvincing or borderline. A good representative instance of a place, in itself, will not necessarily translate to cultural heritage significance”*.

Mr Beeston considered cream brickwork, which nearly all dwellings in the reduced listing used, firstly was not as significant as the vertical timber cladding and secondly was widely used in suburban Melbourne. It was his evidence that *“in the context of the late 1950s, the veneer of cream brick masonry – which accounted for half of all new buildings in Melbourne at the end of this decade – is simply too ubiquitous and frequently seen across the local area to be convincingly found as ‘important’, especially when compared to examples in the vertical boarding”*.

Submitter 36 reiterated Mr Beeston’s concern but added *“the elements described by Mr Gard’ner such as rectilinear plan form, low gabled rooflines and repetitive street facades are not unique to the eight houses included in the proposed group listing.”* He continued *“it is difficult to understand why the eight properties are included in the proposed group listing based on Criterion D, whilst other project houses within the Roslyn estate are not included or have been excluded from the proposed HO188 despite them also displaying these elements”*.

## (ii) Discussion

The Panel agrees with Mr Gard’ner, Council and Mr Beeston that Criterion F has not been met. The technical achievement referred to by Mr Reeves is some prefabrication off site with the ability to customise standardised plans. The Panel considers this sets a low bar for satisfying this criterion. At best it is an example of technical achievement or the natural progression of building construction techniques, but it is not important in demonstrating a high degree of technical achievement for the municipality.

Council changed its support to Criterion D at a late point in the process following the recommendations of Mr Gard’ner’s peer review of the group listing. The Panel appreciates the attempts from Council to resolve these issues through the peer review, but considers it has created other similar concerns as to whether an adequate level of importance has been demonstrated for Criterion D.

The Panel agrees that Modernist-style project homes form an element of Maroondah’s history that is contained in the TEH 2022 and that they have defined characteristics that set them aside from other housing typologies. These are referred to by Mr Gard’ner.

But are they important to or merely examples of this era of development? The Panel considers the remaining four dwellings in the group list are simply examples and the threshold of importance has not been met.

The key elements of this housing typology noted by Mr Gard’ner, the proponent of Criterion D, are built form elements that are relevant not just to those in the group listing but to many outside of it. It is likely:

- there are more dwellings outside of the group listing with these attributes than in the group listing
- the filtering criteria supported by Council to refine the group listing does not support the basis of Criterion D's application, in fact, it undermines it.

The result is a confused application of the Criteria D, and Criteria F for that matter. With good intent Council conducted a peer review of the listing, however the Panel considers the outcome for Criterion D is less than clear or logical.

**(iii) Conclusion**

The Panel concludes that the Contemporary Homes group listing does not meet the threshold for local heritage significance for Criteria D and F.

## 6.7 Recommendation

The Panel recommends that:

**Delete the application of the Heritage Overlay (HO188) to the Contemporary Homes group listing.**



## 7 Individual heritage places

### 7.1 Humphrey Law and Co. factory 22-26 Armstrong Road, Heathmont (HO148)

#### Exhibited Statement of significance



#### What is significant?

Dating back to 1948 and extended in several subsequent phases during the 1950s and '60s, the Humphrey Law & Company factory at 22-26 Armstrong Road, Heathmont, is a complex of single-storey brick buildings with sawtooth roofs. Its street frontage is dominated by the former showroom and office block, with an elongated façade that incorporates regular fenestration, raked parapets and a projecting central entry porch supported on tapering pipe columns.

The significant fabric is defined as the exterior of the entire factory. Specific elements of significance include the face brickwork, sawtooth roofline, projecting front porch (trussed beam, angled pipe columns and timber slate ceiling), front entrance (glazed timber doors and rippled glass sidelights), Castlemaine slate cladding and illuminated light box.

#### How is it significant?

The Humphrey Law & Company buildings satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning schemes:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics.

**Why is it significant?**

The former *Humphrey Law & Company* building is significant for the following reasons:

The factory is significant as rare evidence of industrial development in the City of Maroondah in the early post-war period. From the late 1940s, an increasing number of manufacturers were drawn to Ringwood, Bayswater North and (to a lesser extent) Croydon due to the availability of large expanses of land for factory construction. Consequently, the region underwent a notable industrial boom that continued into the 1950s and beyond. Although numerous such complexes were established at that time, many of these have since changed ownership, closed down and/or even been demolished.

The Humphrey Law & Company factory in Heathmont, established as early as 1948 and enlarged in several subsequent phases, provides rare evidence of this initial boom of post-war industrial development in the City of Maroondah. Still occupied by the same company at the time of writing, the premises remain in a notably intact condition (**Criterion A**).

The factory is significant as an intact and evocative example of post-war industrial architecture. Although designed and built by the two company directors themselves, without apparent input from architectural or building professionals, the buildings street frontage (added in 1959) was clearly conceived to imbue some aesthetic value to a building type traditionally deemed unattractive and undesirable in a suburban residential area. Its elongated façade is relieved by regular bays, piers and unusual raked parapets, while the main entrance pays homage to prevailing trends in contemporary architecture with its ribbed glass sidelights, tapered jambs, Castlemaine slate surround and porch with exposed trussed beam and angled pipe columns. Virtually unaltered since its completion in 1959, the street frontage remains an unusual, evocative and eye-catching element in this predominantly residential streetscape (**Criterion E**).

**(i) The issue**

The issue is whether the Humphrey Law and Co. factory at 22-26 Armstrong Road, Heathmont is of sufficient local heritage significance to justify applying the Heritage Overlay (HO148).

**(ii) Evidence and submissions**

One local resident submitter opposed the Heritage Overlay referring to the potential of the site to accommodate more housing in its residential street and did not agree the building had heritage value referring to it as “*glamorisation of insignificant features*”.

The landowners objected to the Heritage Overlay as it would increase insurance costs and impede the use of the land as a factory. The landowner did not appear at the allocated time.

Council submitted:

- it did not agree that the building’s façade is ‘mostly hidden by foliage’ and states that even if this was the case, it would not diminish the significance of the site
- the illuminated sign box was noted as an important element of the original fabric and a potent aid to interpretation, irrespective of whether it is currently operative
- the jagged sawtooth form of the roof is evident
- a parapet, defined as an area of wall rising above the roof line, is obvious
- the presence of exposed services and warning signs is to be expected on an industrial building and does not diminish the significance ascribed to the site
- its location in a residential area is not relevant to whether it is of heritage significance.<sup>16</sup>

<sup>16</sup> Council Part B submission, page 43, paragraph 274

Mr Reeves gave evidence that:

The presence of exposed services, warning signage and so on, is entirely to be expected in any operational industrial complex such as this. As such, they are not considered intrusive elements that have unduly impacted the building's physical integrity, not diminished the significance that has been ascribed to the place.<sup>17</sup>

### (iii) Discussion

Criterion A invokes historical significance, not rarity (which is Criterion B), yet the Statement of Significance refers to rarity on several occasions:

- *This factory is significant as rare evidence of industrial development ...*
- *.... provides rare evidence of this initial boom of post-war industrial development in the City of Maroondah.*

The Panel considers it unsurprising that there are no surviving similar examples referred to in the comparative analysis, particularly those surrounded by residential uses. The Panel therefore gives little weight to the need to continue industrial use of the land, even by its original operators or whether it is a rare survivor of times gone by. The Panel considers the threshold for Criterion A has not been met.

The building elements of significance such as the saw tooth roof, raked parapet and piers are typical attributes of an older set of industrial buildings. The documentation does not demonstrate these are particularly unique or important and instead they represent typical industrial form of the day. The front façade may be relatively intact, but this does not demonstrate that this building is important in exhibiting aesthetic characteristics. The Panel considers the threshold for Criterion E has not been met.

The context of this building is an unusual feature, alluded to in Submission 3, of an industrial use in a residential street. The ongoing use of the site for industry is supported by the Heritage Design Guidelines but where a new use is proposed *"there should be no or minimal impact on the heritage significance and the heritage values of the factory should be interpreted."* The Panel assumes this is a reference to accommodating a new residential use on the site. The role of planning normally would be to facilitate a residential development, supported by its Neighbourhood Residential Zone, and remove the industrial use to ensure residential amenity is protected. The site is large and has obvious development potential. While the Panel considers the context of this site diminishes the heritage significance of the place, the Panel is required to assess its significance against the relevant criteria.

### (iv) Conclusions and recommendation

The Panel concludes the:

- threshold for local heritage significance for Criteria A and E has not been met
- place does not have local heritage significance.

The Panel recommends:

**Abandon the application of the Heritage Overlay (HO148) to the Humphrey Law and Co. building at 22-26 Armstrong Road, Heathmont.**

<sup>17</sup> Mr Reeves evidence statement, page 13

## 7.2 254 Canterbury Road, Bayswater North (HO152)

### Exhibited Statement of significance



#### What is significant?

Developed and occupied by a local subsidiary of a prominent British manufacturer as the first nylon spinning factory in Australia, the British Nylon Spinners factory at 254 Canterbury Road, Bayswater North, was erected in several stages between 1956 and 1970. The original buildings, laid out according to a 1955 masterplan by Stephenson & Turner, were completed between 1956 and 1958, with several subsequent phases of expansion (designed by the same architects) undertaken during the 1960s. These buildings, while differing in scale and form according to function, are otherwise similarly expressed in a stark modernist idiom with a consistent palette of pale brickwork and curtain walling.

The significant fabric is defined as the exterior of those buildings that represent the original extent of the 1955-58 masterplan by Stephenson & Turner, and later additions by the same architects up to 1970. Specific elements of significance include the stark block-like expression of buildings, low rooflines, cream brickwork and repetitive fenestration, including bays of curtain walling.

#### How is it significant?

The former British Nylon Spinners factory satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history
- Criterion E: Importance in exhibiting particular aesthetic characteristics.

#### Why is it significant?

The former British Nylon Spinners factory is significant for the following reasons:

The factory is significant as an ambitious and ultimately successful attempt by a leading British-based manufacturer to establish a presence in Australia by developing this country's first nylon spinning factory. A unique venture at the time, the project attracted considerable attention and publicity. It went on to become a major presence in the outer eastern suburbs as well as a highly significant local employer, providing jobs for a large number of British migrants who settled in the vicinity. By far the largest, busiest and best-known factory ever developed within what is now the City of Maroondah, it also represented a major industrial achievement on a broader regional or metropolitan level. **(Criterion A)**

The factory is significant as an intact and evocative example of post-war industrial architecture that was carefully designed to dispel preconceptions that such buildings must necessarily be ugly and undesirable. Laid out according to a masterplan by leading factory specialists Stephenson & Turner, the complex was designed in the crisp modernist idiom that characterised the firm's highly-regarded work at that time, with simple expression of volumes, stark pale-coloured brickwork and curtain walling. In what was a deliberate attempt to emulate the parent company's existing factory in Wales, the Bayswater North counterpart was to include recreational amenities for staff (including a sports oval; since redeveloped) and a landscaped setting, which represented the work of noted Melbourne landscape designer Emily Gibson. **(Criterion E)**

### (i) The issues

All parties agreed the Heritage Overlay should apply to the site but differed in terms of its extent.

The issues are whether:

- the extent of the overlay proposed is appropriate
- the Statement of Significance and Heritage Design Guidelines are appropriate.

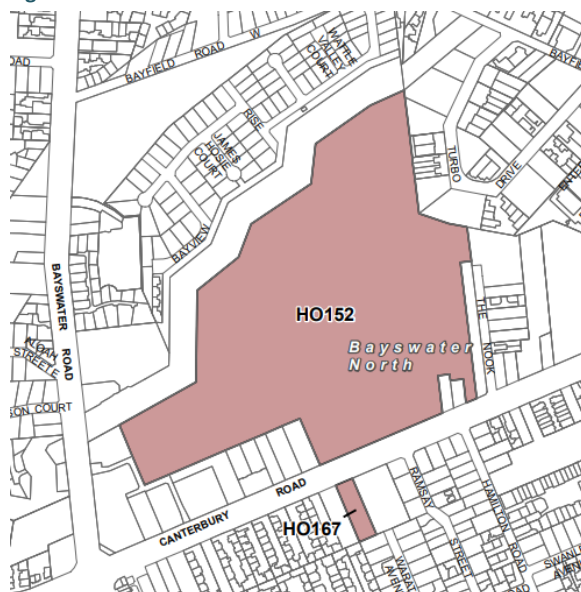
### (ii) Evidence and submissions

The Amendment applied the Heritage Overlay to the entire site (Figure 13).

Council submitted that:

- Criterion A was met on the following basis:
  - It was Australia's first nylon spinning factory.
  - It was a significant employer locally.
  - It represented a major industrial achievement in the broader regional metropolitan level.
- Criterion E was met on the following basis:
  - It is an intact example of post-war industrial architecture.
  - It was constructed in accordance with a 1955 masterplan developed by architects Stephenson & Turner.

Figure 13 Exhibited version of HO152



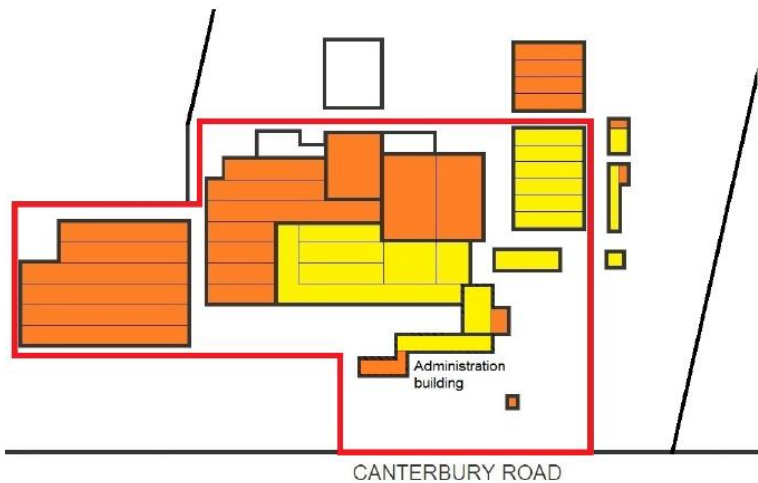
Source: Council Part B submission, page 62

Council explained that the original extent of the site had been reduced with the sale of a significant portion of land to the west of the main entry along Canterbury Road that is now developed for bulky goods businesses.

Council agreed with Mr Reeves that following a site inspection, the extent of the Heritage Overlay could be reduced from the entire site to one of two options. These were:

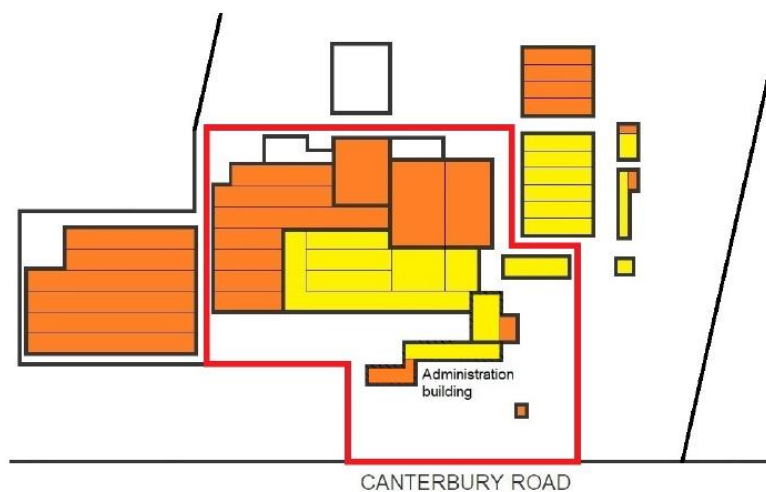
- Option 1 (Mr Reeves' preferred option) which included the bulk of the pre-1970 buildings, excluding only a row of utility buildings along the north side, and a detached saw tooth roofed warehouse in the north-western corner. Figure 14 shows this option with original 1955-1958 buildings shown in yellow and later buildings in orange.
- Option 2 which Mr Reeves considered to be the 'barest minimum' would cover the historical core of the complex, excluding the large, detached warehouses to the north (which is part of Stage 1 construction) and south. Figure 15 shows this option.

**Figure 14 Reeves Option 1 - preferred**



Source: Mr Reeves evidence statement, page 71 (note - Heritage Overlay extent shown by red line)

**Figure 15 Reeves Option 2 - 'Barest minimum'**



Source: Mr Reeves evidence statement, page 71 (note - Heritage Overlay extent shown by red line)

Mr Reeves agreed with the landowner that more fabric (within the Heritage Overlay) may not necessarily mean a greater understanding of a site.

In both options all pre-1970 buildings are considered significant, including the entire administration block, the gate lodge and the open space that provides a setting between the building and Canterbury Road.

Council noted it was usual for the Heritage Overlay to extend to the property boundaries but in this instance it agreed with the revised position of Mr Reeves that the extent could be reduced to the cover the buildings of local heritage significance with an appropriate curtilage on this large site. Mr Reeves proposed a 20 metre curtilage from the buildings within the Heritage Overlay of both options.

Bayswater Victoria Pty Ltd opposed the full application of the Heritage Overlay to the site on the basis the:

- Statement of Significance did not confirm the significance of the whole site and included elements that had been altered or possibly relocated.
- Contestable elements included in 'what is significant' including references to the:
  - role of British migrants does not establish associative significance
  - scale of the factory to be "*largest, busiest and best-known*" factory ever developed without further reference materials being cited
  - landscaping work of Emily Gibson which is unsupported by reference materials.
- Expansionary period 1961-1970 is not relied on for significance.

Bayswater Victoria Pty Ltd accepted that core elements of the 1950s buildings that form part of the factory complex have historical (Criterion A) and aesthetic (Criterion E) significance. Bayswater Victoria Pty Ltd called expert evidence from Ms Knehans. Ms Knehans gave evidence that post-war industrial development was important to the history of Maroondah as documented in the earlier 2003 Heritage Study and the more recent TEH 2022. However, Ms Knehans considered Stage 1 development between 1956 and 1958, consistent with a masterplan by Stevenson and Turner on the site and the initial establishment of a nylon yarn factory, were the key elements of heritage significance to the site. The important buildings were:

- Building 1 – spinning floor and drawtwist 3-4 storeys tall.
- Building 2 – single storey sawtoothed-roofed warehouse.
- Building 3 – single storey building housing the canteen, amenities and medical centre.
- Building 9 – two storey administration building fronting Canterbury Road.

Ms Knehans stated that later phases of development from 1959 to the 1960s and 1970s were not of equal historical significance and did not meet the threshold for local significance. She considered the subsequent changes and additions were "*more of the same*" and did not contribute meaningfully to the understanding or role played by the site in the post-war industrial development of Maroondah or the local area.

Ms Knehans considered the Heritage Overlay (Figure 16) should be retracted to include only the early 1950 buildings as originally constructed. Ms Knehans proposed a 10 metre curtilage to the buildings of significance. In addition, consistent with her evidence, she proposed revised Heritage Design Guidelines and Statement of Significance.



**Figure 16**      **Extent of HO152 as proposed by Ms Knehans**



Source: Ms Knehans evidence statement, page 60

Bayswater Victoria Pty Ltd proposed some changes to the Statement of Significance and Heritage Design Guidelines to confine significance to the reduced Heritage Overlay, amend the period of significance, delete the significance of the nylon factory as a context for What is significant?, delete reference to the role of British migrants in the local workforce and the reference to Emily Gibson in the landscaping of the site.

Council did not support the change to the date of significance or the deletion of the nylon factory in What is significant? but it agreed with the removal of references to British migrants and Emily Gibson.

### **(iii) Discussion**

The Panel considers that the former Fibremakers factory at 254 Canterbury Road, Bayswater North meets the threshold for local heritage significance for Criteria A and D. This, and reduction of the Heritage Overlay extent was common ground between all parties and the two heritage experts.

The key difference to be resolved is the extent of the reduced Heritage Overlay and changes to the Statement of Significance and Heritage Design Guidelines. The question of what elements are of heritage value and ought to be protected on the site has been central to the considerations of the Panel.

The Panel considers that the integrity of the Fibremakers factory and its associated buildings has a high level of intactness and integrity. This level of intactness to its original design and master planning is unique in Maroondah and of value in terms of its heritage legibility. While the Panel agrees with much of the evidence of Ms Knehans, it does not accept that all buildings post initial construction were not of sufficient heritage significance to warrant protection. For example, the



Panel does not accept that the second administration building holds little heritage value given its later (1960) construction. The Panel does not accept the very narrow view that the administration building can only be considered as an extension, supporting the existing use of the site and is therefore inconsequential. It is the Panel's view that there is heritage value in the construction of the later administration building, the Modernist design, its presentation to Canterbury Road and being a post-war building that contributes to and reflects the strong post-war economic conditions that were experienced within the Maroondah at the time.

However, the Panel accepts the evidence of Ms Knehans regarding the boiler house and other additional warehouses having reduced heritage value where they replicated and were in addition to the initial buildings established on the site. During cross examination Mr Reeves conceded that buildings such as the boiler house might not be easily identified as being for that use given the significant changes that had occurred to the building, including no remaining chimney. Similarly, he conceded many of the warehouses and utility buildings had been altered. The Panel these buildings are not significant to the place given their modified appearance and the reduced contribution they make to the understanding of the site.

The Panel supports the changes proposed to reduce the extent of the Heritage Overlay from covering the entire site to focusing on the important elements of the site. In this instance the Panel supports Mr Reeves Option 2. While it accepts Ms Knehans evidence that some of the warehouses and buildings are not of equal significance to those that were established on the site in the initial stages of the development, it does not support her more reduced version of the Heritage Overlay. The Panel is comfortable that Mr Reeves Option 2 appropriately applies the Heritage Overlay to the key elements Ms Knehans considered important with a curtilage of 20 metres. These are shown on Figure 17:

- Building 1 – spinning floor and drawtwist 3-4 storeys tall.
- Building 2 – single storey sawtoothed-roofed warehouse.
- Building 3 – single storey building housing the canteen, amenities and medical centre.
- Building 9 – two storey administration building fronting Canterbury Road.

While the warehouses (Building 4) do not form part of the 'minimum extent' of Mr Reeves the boiler house (Building 8) is proposed to be contained within the Heritage Overlay.

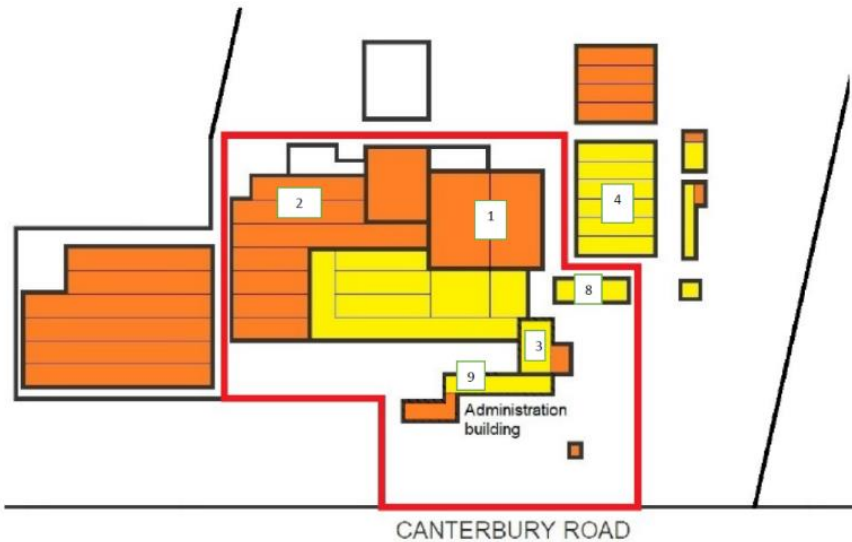
Appendix E includes the Panel's preferred version of the Statement of Significance which includes the changes based on the concessions of Mr Reeves and many of the changes from Ms Knehans. It also deletes:

- reference to the factory in Wales
- reference to providing large number of jobs for British migrants
- landscape work by Emily Gibson.

This is not a significant change and does not alter the degree to which the place satisfies the threshold for Criteria A or E. The Panel retains the references to the nylon factory in What is significant? as this sets an important context with the dates of significance. The Panel agrees with Council that the dates of significance should be retained as 1956-1970. The Panel-preferred version contains Figure 17 as this has buildings numbered which correlate to the text.

Appendix F contains the Panel's preferred version of the Heritage Design Guidelines which reflect similar changes.

**Figure 17** Reeves Option 2 with building numbers from Knehans evidence



Source: Mr Reeves evidence statement, page 71 (note - Heritage Overlay extent shown by red line)

#### (iv) Conclusions and recommendation

The Panel concludes the:

- threshold for local heritage significance has been met for Criteria A and E
- place has local heritage significance
- extent of HO152 should be reduced to reflect Mr Reeves 'barest minimum' Option 2
- Statement of Significance should be amended as set out in the Panel's preferred version at Appendix E
- Heritage Design Guidelines should be amended as set out in the Panel's preferred option at Appendix F.

The Panel recommends:

**Amend the extent of the Heritage Overlay for 254 Canterbury Road, Bayswater (HO152) to reflect Mr Reeves 'barest minimum' Option 2.**

**Amend the Statement of Significance as set out in Appendix E.**

**Amend the Heritage Design Guidelines as set out in Appendix F.**

### 7.3 129 and 131-133 Dorset Road, Croydon (HO153)

#### Exhibited Statement of significance



#### What is significant?

The properties designated as 129 and 131-133 Dorset Road, Croydon, comprised the former architectural office and former residence, respectively, of architect Hank Romyn, who designed both buildings in 1964 as part of his ambitious development of what had been a triple-width site. With flat roofs, Besser blockwork and full-height glazing, the two buildings are similar in form and expression, although the original house (No 131-133) is a much grander two-storey edifice, distinguished by canted balconies with matching canopies.

The significant fabric is defined as the exterior of both buildings. Specific elements of significance include:

- The house: concrete blockwork, full-height windows and projecting balconies with matching canopies;
- The studio: elongated form with low stepping roofline, large windows and curved glass block wall.

#### How is it significant?

The former Romyn Residence and Studio satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

#### Why is it significant?

The former Romyn Residence and Studio are significant for the following reasons:

The two buildings, with their flat roofs, broad eaves, unusual Roman-style blockwork and generous glazing, represent an idiosyncratic manifestation of modernist architecture that references Romyn's varied interests in European modernism (being Dutch himself, he admired Mondrian and Reitveldt), Frank Lloyd Wright, and

Japanese design (the latter evident in the Japanese-style garden). With a striking façade of repetitive bays, canted balconies and canopies, it remains an eye-catching element in the streetscape. **(Criterion E)**

The buildings are significant as the components of ambitious project undertaken by a leading architect to take advantage of a rare opportunity to develop a triple-width residential block with a large house for his own use and a detached studio for his professional practice. The project commenced with an unusual negotiation with the owners of the land, who occupied a house at the rear and, persuaded by Romyn's promise to retain much original landscaping and to sensitively design his new house so that it would not overlook theirs, they agreed to sell him all three blocks for the price of only two. Intending that his house would not only be spacious enough to accommodate his large family (of five daughters), but also to become a showpiece to effectively advertise his professional practice, Romyn convinced manufacturers of building products to provide materials at a discount. The finished house was not only unusual in form and expression, but also incorporated many American-style innovations not yet been seen in Melbourne, such as ducted vacuum system and bench-mounted power units for kitchen appliances. Widely published at the time of completion, and even made opened for public inspection, Romyn's house demonstrated a high level of creative achievement, as well as a certain amount of technical achievement. **(Criterion F)**

The building is significant as a major residential project undertaken by Hank Romyn, a prominent Dutch-born architect who commenced private practice in Melbourne in 1959 and, although he designed buildings across (and beyond) the entire metropolitan area, was notably active in the outer eastern suburbs. A resident of Dorset Road, Croydon, for forty years, he initially occupied an earlier house at No 225 before relocating to No 131-133 in 1964, where he remained for thirty years and, for much of that time, ran his successful architectural practice from a detached studio on the property. **(Criterion H)**

**(i) The issue**

The issue is whether 129 and 131-133 Dorset Road, Croydon are of local heritage significance and should be included in the Heritage Overlay (HO153).

**(ii) Evidence and submissions**

Two submissions objected to application of the Heritage Overlay.

Submissions from the landowner noted that there had been changes to the building, specifically the double carport had been removed. Mr Reeves evidence was that this had been noted in the citation and did not diminish the building's significance.

In terms of significance the submitter disputed the building style designated as 'Brutalist Mid Century Hybrid' and considered that the building was inspired by Walter Burley Griffin's Castlecrag concrete blocks. Mr Reeves disputed this point, noting that:

The submitter is misguided in suggesting any historical or visual connection between Roman-style concrete bricks and the Knitlock system that Griffin patented and used at Castlecrag and elsewhere.

The landowner of 129 Dorset Road submitted there had been significant modifications to the dwelling since it was construction and there were several structural issues with the building that would be unresolvable through any other means than demolishing the building. The submitter also noted that the property is not visible from the street, driveway nor the public realm.

In response to the submissions Mr Reeves evidence noted that in this instance the issues of structural soundness could be addressed in the future and were not grounds for the Heritage Overlay to not be applied.

Mr Reeves considered the citation and Statement of Significance outlines the importance of the architect Hank Romyn, who was associated with the buildings and his work undertaken in relation to the properties. Overall, he maintained that the properties satisfied Criteria E, F and H.

Council supported the evidence of Mr Reeves.

### (iii) Discussion

The issues relating to structural soundness raised by submitters have been more broadly covered in Chapter 3.

The citation states:

The properties designated as 129 and 131-133 Dorset Road, Croydon, comprised the former architectural office and former residence, respectively, of architect Hank Romyn, who designed both buildings in 1964 as part of his ambitious development of what had been a triple-width site. With flat roofs, Besser blockwork and full-height glazing, the two buildings are similar in form and expression, although the original house (No 131-133) is much grander two-storey edifice, distinguished by canted balconies with matching canopies.

The significant fabric is defined as the exterior of both buildings. Specific elements of significant include:

- The house: concrete blockwork, full-height windows and projecting balconies with matching canopies;
- The studio: elongated form with low stepping roofline, large windows and curved glass block wall

The Panel accepts Mr Reeves evidence that the buildings meet the threshold of Criterion E. The buildings are unusual and have a repetitive of architectural elements that is a key characteristic of the postwar era.

The Panel does not accept the threshold for Criteria F and H have been met.

How the construction of the dwellings was managed by the architect and convincing suppliers to provide material at a discount does not meet the required threshold for Criterion E. it is of interest but is not so important that heritage controls are required.

An architect's own dwelling represents a special association (Criterion H) at a level that justifies heritage controls. The fact Hank Romyn lived at the dwelling for some time does not demonstrate a special association. To support this would be a low bar for this threshold and potentially open up hundreds of architect-designed dwellings in Maroondah for heritage controls.

### (iv) Conclusions and recommendation

The Panel concludes the:

- threshold for local heritage significance for Criterion E has been met
- threshold for local heritage significance for Criteria F and H have not been met
- place has local heritage significance and should be included in the Heritage Overlay (HO153).

The Panel recommends:

**Amend the Statement of Significance for 129 and 131-133 Dorset Road, Croydon (HO153) to delete references to Criteria F and H.**

## 7.4 161 Dorset Road, Croydon (HO154)

### Exhibited Statement of significance



#### What is significant?

Darley Dale, the former Alsop Residence at 161 Dorset Road, Croydon, is a bungalow-style two-storey weatherboard house with a terracotta tiled roof. Erected in 1939, it was designed by Miss Ruth Alsop, Victoria's first qualified female architect, for herself and her two unmarried sisters, Florence and Edith.

The significant fabric is defined as the exterior of the entire house, excluding the second storey addition. Specific elements of significance include the original weatherboard cladding, terracotta-tiled hipped roof (at the lower level), double-hung sash windows and the timber-posted corner porch.

#### How is it significant?

The former Alsop Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

#### Why is it significant?

The former Alsop Residence is significant for the following reasons:

The house is significant as the only independent architectural project that can be attributed to Ruth Alsop (1879-1976), acknowledged as the first woman to become qualified as an architect in Victoria. A member of large and creative family, Ruth was the elder sister of Rodney Alsop, a more well-known (if short-lived) Melbourne architect, in whose city practice she commenced her own career, joining him as an articled pupil as early as 1906. Although employed in her brother's office for some years, she never established her own practice. To date, only two examples of her independent work have been identified: the renovation of an unidentified cousin's "seaside cottage" in 1937, and this house in Dorset Road, Croydon, which Alsop designed for herself and her two single sisters. Although altered by a second storey addition, the house is still the only building known to have been designed by Victoria's first female architect. **(Criterion H)**

#### (i) The issue

The issue is whether 161 Dorset Road, Croydon is of local heritage significance and should be included in the Heritage Overlay (HO154).

**(ii) Evidence and submissions**

The landowner submitted that there had been significant changes to the building prior to 2004. The landowner submitted additional documentation outlining the changes (in addition to photos) including approved building plans and confirming the changes included:

- second storey addition
- internal alterations and extension of ground floor building to the rear
- alterations of the building façade to the front to include decking and verandah
- replacement and relocation of windows along the building frontage/facade
- roof layout and replacement
- replacement of weatherboard cladding throughout the building.

The landowner submitted that the alterations have significantly changed the Ruth Alcott design and the property does not provide a meaningful resemblance to the original design.

Mr Reeves stated:

The more significant a place may be, the more leeway may be given to the extent of change. In other words, a building that is unique, rare or otherwise notable in some particularly special way, but which has been much altered, may still be considered to warrant heritage protection because the degree of significance is such that it outweighs the diminished physical intactness.

As the only known architectural undertaking of Victoria's first female architect, this house is demonstrably unique, and these associations would be significant at a state level. Had it been more physically intact, the house would have been a candidate for inclusion on the Victorian Heritage Register.

He concluded that although the dwelling had been quite altered, the citation appropriately acknowledged the extent of alterations, referring to them as substantive.

Council supported the evidence of Mr Reeves and although the dwelling has been much altered considered it was still worthy of statutory protection at the local level.

**(iii) Discussion**

The citation describes the changes to the building:

The house at 161 Dorset Road, Croydon, is a simple weatherboard dwelling with a hipped roof clad in terracotta tiles and an asymmetrical street frontage with timber-framed double hung sash windows. Formerly a single storey dwelling, it has been enlarged by a partial second storey addition (2004) that was designed in a matching style, closely echoing the forms, finishes and detailing of the original (and, according to the working drawings, re-using some of the original roof tiling and windows). The new roof combines hipped and pitched forms and incorporates half-timbered gablets to three sides.

The tall front fence, of shaped timber pickets, is not original.

The Panel's observation of the site differs with the citation's analysis of integrity, noting the ground floor alterations are more significant than outlined in the citation. These changes have altered the integrity of the building from the original design, and it agrees that there is a discrepancy with the original design. The degree of change from the original building is difficult to resolve given no original documentation has been provided as part of the citation or Statement of Significance.

The Heritage Study Review applies Criterion H, as the only criterion, to the site for its association as being the only independent architectural project that can be attributed to Ruth Alsop, the first woman to become qualified as an architect in Victoria. In the comparative analysis there is

discussion that the house has few comparators, given that the dwelling represents the “*only piece of architectural design that can be wholly attributed to Victoria’s first female architect.*”

The Panel accepts Mr Reeves evidence, that while the association with Ruth Alsop can readily be found in documented materials. The wider role of Ruth Alsop in Maroondah and more broadly Victoria, and the only substantial building credited to her work, in the Panel’s mind establishes a reasonable level of threshold being met under Criterion H.

**(iv) Conclusion**

The Panel concludes that 161 Dorset Road, Croydon has local heritage significance and should be included in the Heritage Overlay (HO154).



## 7.5 52 Loughnan Road, Ringwood (HO156)

### Exhibited Statement of significance



#### What is significant?

The former Bennett Residence at 52 Loughnan Road, Ringwood, was erected as a family dwelling for civil engineer Royce Bennett, who designed it himself and undertook most of the construction. Designed in 1957 and built from 1958-60, it is a flat-roofed steel-framed house on a modular square plan, with the frame expressed externally to create a rectilinear grid that is infilled with solid spandrels and large windows.

The significant fabric is defined as the exterior of the entire house, except for two additions made by later owners: the infilling of the front balcony, and a small addition to the north side. Specific elements of significance include the rectilinear block-like massing, exposed steel structure, and full-height glazed infill.

#### How is it significant?

The former Bennett Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### Why is it significant?

The former Bennett Residence is significant for the following reasons:

The house is significant as an example of modernist residential architecture where the defining qualities of that style have been articulated with an uncompromising rigour that is seldom seen. While many modernist houses in Melbourne adopted the expression of an elevated rectilinear mass that appeared to hover above a void, Bennett's house is an unusually purist example. The square plan, laid out on a grid of nine modules with a central circulation core, is an atypically strict application of the open planning and spatial flexibility associated with modernism, while the careful articulation of a modular structural grid with a non-structural infill of glazing and solid panels represents an uncommonly frank expression of the style's industrialised aesthetic. **(Criterion E)**

The house is significant as an early experiment in the application of steel framed construction to the design of an individual private dwelling. Although this would not become common in Victoria until the 1970s and later, Royce Bennett, a civil engineer by profession, was one of a small number of design professionals in Melbourne who experimented with steel framing in a domestic context in the 1950s. **(Criterion F)**

#### (i) The issue

The issue is whether 52 Loughnan Road, Ringwood is of local heritage significance and should be included in the Heritage Overlay (HO156).

**(ii) Evidence and submissions**

The Ringwood and District Historical Society stated:

Certainly the house has been modified to bring it up to current living standards. The structure has a boxy, industrial feel which is not conducive to make it attractive. The building doesn't appear to have any outstanding technical attributes and merely has standard welded construction. Looks like any standard post-war house externally. There is very little evidence of significance as a heritage asset.

Mr Reeves considered *"the citation did not suggest that the building, nor any aspect of its construction system, was of any technical significance."*

**(iii) Discussion**

The comparative analysis states:

As an experimental steel-framed house that was designed and built by a civil engineer for himself, this building has few direct comparators. The phenomenon of an engineer designing a house without the input of an architect is certainly unusual. No other example has yet been identified in the City of Maroondah, and it is rare on a broader metropolitan scale.

...

While the use of steel-framed construction for single private dwellings remained uncommon in Victoria until the 1970s, Royce Bennett was one of several design professionals to experiment with it in the late 1950s.

With regard to Criterion E, the Panel considers that the importance placed on the property for exhibiting particular aesthetics is problematic. There is little comparison or discussion in the comparative analysis regarding the aesthetics of the property or those similar. The comparative analysis is focussed on the act of an engineer designing a house without the input of an architect. It remains unclear to the Panel how the dwelling is important and not just another example of the mid-century residential dwelling design with a new approach to materials (which is addressed later). As such the Panel is not persuaded that the dwelling meets the threshold necessary to satisfy Criterion E.

Criterion F invokes technical achievement. The technical achievement referred to is the early experiment in the use of steel framed construction to the design on an individual private dwelling. The Panel considers this sets a low bar for this criterion and disagrees with Mr Reeves assessment. The use of steel framed construction is the only justification for Criterion F. At best it is probably an example of technical achievement or the natural progression of building construction techniques, but it is not important in demonstrating a high degree of technical achievement for the municipality. The TEH 2022 has little regard or commentary on how the advancement of steel frames was significant in the municipality in the particular era and the Panel does not consider a sufficient threshold has been met for technical achievement.

The Panel is not persuaded that evidence or analysis has demonstrated that the building meets the threshold of significance for Criterion E or F.

**(iv) Conclusion and recommendation**

The Panel concludes that 52 Loughnan Road, Ringwood North does not have local heritage significance and Heritage Overlay (HO156) should be deleted from the Amendment.

The Panel recommends:

**Delete the application of the Heritage Overlay (HO156) to the former Bennett Residence at 52 Loughnan Road, Ringwood North.**

## 7.6 67 Loughnan Road, Ringwood (HO157)

### Exhibited Statement of significance



#### What is significant?

The former Dioguardi Residence at 67 Loughnan Road, Ringwood, is a three-storey flat-roofed concrete brick house that was erected in 1959-61 for Italian-born bricklayer Guiseppe Dioguardi and his life Lina. Although the drawings were prepared by the Ringwood Home Planning & Drafting Service, the design, based on an unusual radial plan and incorporating a curved glass-walled stairwell bay, was likely to have been developed by Dioguardi himself, who also acted as builder.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the fan-like plan form, flat roof, canted symmetrical façade and central bowed stairwell with full-height windows and glazed doors with ribbed glass, and balustraded terrace with curving entry steps.

#### How is it significant?

The former Dioguardi Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### Why is it significant?

The former Dioguardi Residence is significant for the following reasons:

The house is significant as early evidence of Southern European migrant settlement in what is now the City of Maroondah. Although the study area has a strong association with Dutch and German migrants who settled there after WW2, Italians represented the next largest ethnic group to be represented therein. This house was built for (and by) a Sicilian who was active in the Ringwood area as a bricklayer and builder, and whose siblings included a brother who ran a fruit shop on Maroondah Highway, all typical of the broader post-war migrant experience. While many Italian families would have lived in the area, few would erect houses for themselves that were such overt representations of their European background, adopting what has since been collectively referred to (by Apperley *et al*) as the Immigrants' Nostalgic style. **(Criterion A)**

The house is significant as an intact and highly evocative example of an aesthetic sub-style that has been loosely codified by the term "Immigrants' Nostalgic". Although evident in churches and other public

buildings built by émigré communities, the style is most strongly associated with private residences that were “unabashedly ostentatious” in expression, typically incorporating “very loose references to the Mannerist and Baroque architecture of Southern Europe... [with] no concern for stylistic authenticity”. While the style was sometimes evoked through the simple application of arches, concrete balustrades and terrazzo, the former Dioguardi Residence is an uncommonly grandiose manifestation, with its unusual plan form, curved walls and symmetrical street façade with double-height glazed stairwell. The owner/designer /builder considered the house sufficiently evocative of an Italian country villa to bestow it with the name *Villa Rotonda*, referencing Palladio’s celebrated sixteenth-century residence near Vicenza. **(Criterion E)**

The house is significant for its highly unusual planning and articulation. Its distinctive radial plan, with rooms radiating outward from a semi-circular stairwell, appears to be unique amongst post-WW2 houses in the City of Maroondah and is rare even in a broader metropolitan context. The unusual plan has been deftly expressed in external form of the house: the street facade dominated by the double-height and glass-walled curving stairwell, and the south elevation by a sweeping convex curve. As a result of this creative achievement, the house remains a distinctive and eye-catching element in the landscape, when seen either from Loughnan Road or from vantage points further south towards Maroondah Highway. **(Criterion F)**

#### (i) The issue

The issue is whether 67 Loughnan Road, Ringwood is of local heritage significance and should be included in the Heritage Overlay (HO157).

#### (ii) Evidence and submissions

The landowner opposed application of heritage controls to their property. They submitted there had been significant changes to the building prior to 2004. The submission, containing photographs, outlined the following changes:

- front fence and gate replacement
- new concrete driveway
- rendering/painted trim and brickwork
- changes to façade including balcony encloses and rendered
- new tiles replacing noted chequerboard finish.

Given the significant changes to the building, it was the landowner’s submission that the alterations have significantly changed the design of the original building.

The Ringwood and District Historical Society noted:

There is little evidence of the house, nor its creator having any importance to Ringwood’s cultural heritage.

...

It now looks attractive and commands a good view of central Ringwood and could be regarded as post WWII heritage.

Mr Reeves stated there had been changes to the dwelling and the rendering of the street façade was substantial and could not be easily reversed. He concluded that although there had been some changes, the design of the dwelling remained including:

- distinctive fan-like plan form
- flat roof
- canted symmetrical façade
- central bowed stairwell
- full height windows and glazed doors
- balustrade terrace with curved steps.

Mr Reeves considered:

While the changes noted above may well be visible from the street, it does not follow that, individually or collectively, they are necessarily considered to negatively impact the significance ascribed to the place.

Mr Reeves said, in addition to the unique aesthetics of the building, the Statement of Significance identifies that the dwelling is an important representation and early evidence of Southern European migrant settlements post-war within the City of Maroondah. The TEH 2022 identified as significant the strong association of Dutch, German and Italian migrants which is reflected within the citation.

Council supported the evidence of Mr Reeves that the Heritage Overlay should be applied to this property.

### (iii) Discussion

The citation documents the changes that have occurred to the building, and notes that the condition of the dwelling is excellent with its intactness classified as good (sympathetic additions). It states:

Villa Rotonda, at 67 Loughnan Road, Ringwood, is a three-storey flat-roofed house of concrete brick construction, laid out on an unusual radial plan. The symmetrical street façade is dominated by a central semi-circular glazed stairwell that extends across the two uppermost levels, containing full-height metal framed windows with ribbed glass. The front entry, set at the lower level of the stairwell bay, has a pair of matching glazed doors that open onto a porch that follows the same curve, with steps leading down to ground level. Porch and steps are both enlivened by a chequerboard finish and have simple metal railings. Flanking the central stairwell bay, the front walls of the house project back at a slight angle and contain large windows with metal-framed sashes. The flat roof has narrow unlined eaves, echoed by a projecting concrete canopy along the first-floor level. The room to the right side of the front entrance has a separate projecting concrete balcony with matching metal railing. The lowest level of the house contains what was originally intended as a drive-through garage, with an entry at each end accessed by steep driveways. In both cases, the original tilt-up metal garage doors have been replaced by glazed infill.

Criterion A is invoked for its historical significance with Southern European migrant settlement within the (now) City of Maroondah. The dwelling is described as an “*overt representation of European background, collectively referred to as the Immigrants’ Nostalgic style.*” The Panel accepts that the threshold for Criterion A has been met.

The more recent changes were acknowledged by Mr Reeves during his oral evidence, including rendering and overpainting but the Panel notes the exposed external brickwork was not identified as a significant feature. The Panel accepts Mr Reeves evidence that although there have been alterations to the building the significant unique features are not undermined by these changes, in this instance. The Panel considers that the threshold has been met for Criterion E.

The Panel considers that Criterion F is problematic. The creative achievement referred to is the dwellings unusual circular design. The Panel agrees that it is unusual but for the purposes of heritage significance does not consider it has a high degree of creative achievement. The citation does not explain why this creative achievement is important for that era in Maroondah.

**(iv) Conclusions and recommendation**

The Panel concludes the:

- threshold for local heritage significance has been met for Criteria A and E
- threshold for local heritage significance has not been met for Criterion F
- place has local heritage significance and should be included in the Heritage Overlay (HO157).

The Panel recommends:

**Amend the Statement of Significance for 67 Loughnan Road, Ringwood (HO157) to delete references to Criterion F.**

## 7.7 17 Malcolm Court, Ringwood East (HO160)

### Exhibited Statement of significance



*Photograph by Built Heritage Pty Ltd, April 2018*

#### What is significant?

The former Kotzman Residence at 17 Malcolm Court, Ringwood East, was built in 1952-53 for Slovakian-born engineer William Kotzman and his wife Anne, to a design by Melbourne architect and academic Douglas Alexandra. One of the architect's first commissions, it is a substantial two-storey skillion-roofed timber house in a strict modernist idiom, with the upper level prominently expressed as a box-like volume above a recessed lower level with undercroft, and a massive stone chimney with projecting wing wall.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the skillion roofline, broad eaves with exposed beams, the articulation of the upper storey as a large mass elevated on exposed posts and beams, and the stone chimney with matching ground floor feature wall.

#### How is it significant?

The former Kotzman Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

#### Why is it significant?

The former Kotzman Residence is significant for the following reasons:

The house exhibits many of the characteristics that defined modernist residential architecture in the 1950s. Not only was the house conceived with the trademark articulation of an elevated box-like upper storey that projects over a recessed lower level, but it also integrated the bold skillion roof with broad eaves and exposed rafters, generous windows, *pilotis* (undercroft columns) and a massive slab-like stone chimney with a matching stone wing wall projecting from the undercroft. Despite a number of later alterations, such as recladding, replacement of window sashes and partial infill of open areas, the original minimalist articulation of the house can still be readily interpreted. **(Criterion E)**



The house demonstrates creative achievement in that its confident expression of modernist themes and motifs was notably early in the context of Melbourne architecture. While many of these themes, including the volumetric massing, undercroft, *pilotis*, projecting stone walls and large windows, had been popularised via the published work of Harry Seidler in Sydney, they were effectively introduced into Melbourne by this modest suburban example by Douglas Alexandra which was designed as early as 1952, only a few years after Seidler's celebrated house for his mother and other high-profile dwellings. **(Criterion F)**

The house is a very early and important example of the work of noted architect and academic Douglas Alexandra (1922-2000), who, having recently accepted a full-time teaching position at the University of Melbourne with the right to private practice, undertook this project as one of his first commissions. Widely published in newspapers and magazines and even gracing the cover of a slender monograph entitled *The New Australian Home* (1954), the Kotzman Residence effectively marked the beginning of Alexandra's high-profile architectural career, which saw many more of his houses published during the 1950s. **(Criterion H)**

**(i) The issue**

The issue is whether 17 Malcolm Court, Ringwood East is of local heritage significance and should be included in the Heritage Overlay (HO160).

**(ii) Evidence and submissions**

The landowner objected to the application of the Heritage Overlay on the basis that:

- there have been significant changes to the property and considered it is no longer an intact or high quality example of a heritage building
- the property had been well recorded and so documentation was appropriate instead of retention of the building or application of a Heritage Overlay
- the dwelling was not one of the architect's significant examples
- the response to Criterion H was subjective opinion.

The submission documented through discussion and photographs that there have been significant and material changes to the dwelling since its first construction including:

- filling in of the under-croft areas
- changes to cladding
- changes to external colours of the dwelling
- open timber stairs for entrance now internalised
- replaced roof (from bituminous roofing felt and finished with gravel) with colourbond sheets
- replaced windows
- changed accesses and wide serving hatch from deck areas
- revised floor plan
- no longer forming part of a large 'bush block'.

The submission supplied a range of photographs sourced from Council documents, including the Figure 18 (shortly after completion) and Figure 19 (in 2018).

Figure 18 Photograph of the Kotzman Residence



Source: Kenneth McDonald, The New Australian Home

Figure 19 Kotzman residence photo taken in 2018



Source: Built Heritage

The Ringwood and District Historical Society stated<sup>18</sup>:

The house is very typical of houses in the hilly surrounds of Maroondah, particularly in Ringwood North, Croydon North and the hills of Ringwood East. The topography dictates that the house, built on sloping ground, should be on multiple levels. Often undercroft areas are reserved for garages or additional rooms.

It concluded the building had “*borderline heritage*.”

In relation to the substantial changes Mr Reeves noted that the citation recorded the dwelling as being of fair intactness with some major alterations. He noted<sup>19</sup>:

Notwithstanding the infilling of the carport, the upper storey (which still projects beyond the ground floor and adjacent void) can still be readily interpreted as the ‘floating volume’ that was the architect’s original design intent.

In relation to the broader changes Mr Reeves stated:

Significance was not ascribed to the place based on the extent to which the house, in its current form, corresponds to this contemporary description. As the large bush block has since been subdivided, it is not surprising that the original substantial curtilage and setting of “tall gum trees” are no longer evident. The citation did not suggest that the original setting, colour scheme, stairwell and carport were all crucial aspects of the significance of the place. The roofline is a low skillion that is elevated two storeys above street level and, consequently, the actual roofing material is not visible from public realm. Thus, recladding of the roof cannot be considered as a change that is unsympathetic or intrusive, or inhibits interpretation of the original roofline, or otherwise diminishes the significance ascribed to the place.

Changes to interior spaces and services are rarely taken into account when undertaking a heritage assessment for local significance, and rarer still for privately-owned residential properties. This is only done in exceptional circumstances, when a house is known to have significant interior features, which would, in turn, result in a recommendation for application of interior alteration controls as part of a proposed heritage overlay. In the case of this house, no such recommendation has been made.<sup>20</sup>

Later Mr Reeves concluded “*despite some major alterations, the house remains recognisable and its original form and design intent can still be easily interpreted*”.

In relation to Criterion H, Mr Reeves did not agree that the citation and Statement of Significance were subjective in nature. He outlined that the dwelling had associative significance because the dwelling was one of the first private residential commissions of the architect Douglas Alexandra. This fact he considered was supported by numerous sources and verifiable statements.

Council supported the evidence of Mr Reeves and supported the application of the Heritage Overlay.

### (iii) Discussion

The Panel accepts the description of the building in the Statement of Significance as ‘fair’ and that there have been some major alterations.

While there are examples in this Amendment where changes to buildings are so significant that the original design intent cannot be appreciated, this is not the case here. It is considered that the dwelling is legible as a post war Modernist residential building. The Panel does not accept that the changes have diminished the significance of the dwelling to a level where the Heritage Overlay has

<sup>18</sup> Submission

<sup>19</sup> Mr Reeves evidence statement, page 28

<sup>20</sup> Mr Reeves evidence statement, page 28

not been justified. The Panel accepts that the property has met the local significance threshold for Criterion E.

The Panel considers Criterion F has been met as the Statement of Significance considers this was the first dwelling in Maroondah and one of the earliest in Melbourne that demonstrated key Modernist design features, shortly after Harry Seidler had popularised this in Sydney.

Invoking Criterion H based upon an early design by an architect does not meet the threshold as it sets a low bar for special association to a degree that would justify heritage controls in many other circumstances.

**(iv) Conclusions and recommendation**

The Panel concludes the:

- threshold for local heritage significance has been met for Criteria E and F
- threshold for local heritage significance has not been met for Criterion H
- place has local heritage significance and should be included in the Heritage Overlay (HO157).

The Panel recommends:

**Amend the Statement of Significance for 17 Malcolm Court, Ringwood East (HO160) to delete references to Criterion H.**

## 7.8 50 Maroondah Highway, Ringwood (HO161)

### Exhibited Statement of significance



#### What is significant?

The neon signage at 50 Maroondah Highway, Ringwood, was erected in 1964 on the roof of the building that was completed the previous year as new commercial premises for Yarra Valley Tyre Pty Ltd, formerly based at Box Hill. The sign, designed and fabricated by the leading firm of Claude Neon Ltd, depicts a perspective view of an overscaled car tyre (approximately 3.3 metres tall by 2 metres wide). It is no longer operable.

The significant fabric is defined as the entire sign and its associated supporting structure. Specific elements of significance include the tyre-shaped form of the sign, the painted colour scheme and the layout of the neon tubing (although not the actual tubing).

The building itself is not considered to be significant.

#### How is it significant?

The neon sign satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history
- Criterion B: Possession of uncommon, rare or endangered aspects of Maroondah's cultural history
- Criterion E: Importance in exhibiting particular aesthetic characteristics.

#### Why is it significant?

The neon sign is significant for the following reasons:

The sign is associated with the major boom of commercial activity that occurred along this key stretch of the Maroondah Highway in the post-war era, when a proliferation of retail businesses (many involved in aspects of the automotive trade) and recreational facilities (including an ice-skating rink and tenpin bowling alley) competed to attract the attention of passing motorists through the use of eye-catching elements such as illuminated and painted signage, bunting and billboards. **(Criterion A)**

The sign represents a unique survivor in the City of Maroondah of vintage neon signage dating from the key period, spanning the 1930s to the 1970s, when the popularity of such signage was at its peak. Substantial examples of neon signage from that period are rare survivors on a broader metropolitan scale, especially

when prominently located on major thoroughfares, and when associated with businesses or products long since defunct. While some later examples of neon signage are recorded in the City of Maroondah, as well as a few contemporaneous painted or other illuminated signs from the 1960s and 70s, this one possesses rarity as the only example of a neon sign to survive (albeit in a damaged and currently inoperable state) from the mid-century heyday of illuminated signage. **(Criterion B)**

The sign exhibits particular aesthetic characteristics as a landmark along this major commercial streetscape. More than three metres tall and two metres wide, the distinctive tyre-shaped sign still occupies its original prominent position on the rooftop of a large double-storey building on a conspicuous corner site. Designed with the sole intention of attracting the attention of passing motorists, the sign continues to do so after more than fifty years. Although currently inoperable, it remains an eye-catching and evocative example of the distinctive vernacular style of 1960s commercial art. **(Criterion E)**

#### (i) The issue

The issue is whether the Yarra Valley Tyre Neon Sign at 50 Maroondah Highway, Ringwood is of local heritage significance and should be included in the Heritage Overlay (HO160).

#### (ii) Evidence and submissions

The landowner objected to the Heritage Overlay on the following basis:

- lack of significance of the structure
- limiting future uses in the building
- the condition of the structure including the neon component not functioning and its poor condition.

The Ringwood and District Historical Society advised it was a “*questionable heritage asset*.” They also questioned the relevance of one of the cited references *Historic Electric Signage in Victoria: A Study of Historic Illuminated Signs* which did not refer to the Yarra Valley Tyre Neon sign.

Mr Reeves stated the physical location of the site, or its condition were important in determining whether the structure had heritage significance. In relation to its location, he considered that<sup>21</sup>:

While the sign's location is of some importance in demonstrating the pre-eminence of Maroondah Highway as an epicentre for post-war roadside advertising, this does not mean that it must remain where it is. There are precedents for historic neon signs being relocated when necessary – as in the famous case of the Skipping Girl sign in Richmond, which was moved to the roof of a nearby building (of similar vintage) when the original vinegar factory was slated for demolition.

The Consultant considers that the citation provides an adequate argument for local historical significance, and the submitter has not provided any documentary evidence or expert testimony to support a counter-claim for “the absence of historical significance”.

Council supported the evidence of Mr Reeves.

#### (iii) Discussion

Council and Mr Reeves referred to other examples across Melbourne where ‘neon’ signs have been recognised in heritage controls and thresholds have been met. In relation to 50 Maroondah Highway, it was broadly accepted that the industrial building that mounts the sign, is not itself a significant building.

The context of this structure is an unusual feature with the heritage elements being the ‘neon sign’ is sought to be protected above a building (not of heritage significance) within an Activity Centre

<sup>21</sup> Mr Reeves evidence statement, page 31

Zone. The Panel has concluded in an earlier Chapter that development opportunity is not relevant to assessing heritage significance of a place. Mr Reeves referred to circumstances and precedent for heritage signs to be relocated and moved to different places in order to protect the heritage elements. Specifically, he referred to the removal of the Skipping Girl sign in Richmond which was successfully moved to a nearby building when the original vinegar factory was demolished. The Panel accepts this argument and considers that subject to approval, there may be an opportunity for relocation or retention of the sign that is sympathetic to its heritage significance. This is something to be considered in the future.

During the hearing, the Panel was not provided with further documentation disputing the heritage significance of the structure. Other objections to the application of the heritage controls were based on appearance, disrepair and functionality of the sign. Consistent with other discussions within this report the functionality or intactness of a structure, is not a relevant consideration for the application of the Heritage Overlay.

The Panel has had regard to the heritage criteria used for assessing the heritage values of the structure. The Panel has considered that the citation includes a satisfactory assessment against the heritage criteria and comparative analysis.

Regarding Criterion A which invokes historical significance, it is accepted that the neon sign is reflective of a post war boom in commercial activity that occurred along this stretch of the Maroondah Highway. The Panel considers it unsurprising that there are not many surviving similar examples referred to in the comparative analysis, given the change in landscape, reuse of buildings over time and different business signage requirements. Referring to the TEH 2022, it is noted that there are demonstrated direct links drawn between the signage with the post war boom as well as a desire for businesses to advertise their products with 'eye-catching' elements including neon signage. In this regard the Panel is satisfied that the neon sign meets Criterion A.

Criterion B invokes rarity. The comparative analysis considers rarity has been established as other similar examples have either been demolished for redevelopment or reuse purposes. The Panel accepts in this instance that the sign is a unique survivor in Maroondah of vintage neon signage and agrees that the threshold for Criterion B has been met.

With respect to Criterion E, it is accepted that the sign has important characteristics and is a landmark with a vernacular style of 1960s commercial art.

#### **(iv) Conclusion**

The Panel concludes that the Yarra Valley Tyre Neon Sign at 50 Maroondah Highway, Ringwood has local heritage significance and should be included within the Heritage Overlay (HO161).



## 7.9 6 The Outlook, Heathmont (HO164)

### Exhibited Statement of significance



#### What is significant?

The Caldwell Residence at 6 The Outlook, Heathmont, is a single-storey timber house on a diamond-shaped plan with a low hipped roof that envelops porches at each end. Designed by David Caldwell in 1957, it was originally erected for the architect's parents and then occupied by Caldwell and his wife from the early 1960s onward. A two-storey rear wing, in a matching style with a kite-shaped plan, was added in 1972-73.

The significant fabric is defined as the exterior of the entire house, including the rear addition. Specific elements of significance include the diamond-shaped plan form, pyramidal roofline with central chimney, varnished timber cladding, full-height windows (some with butt-jointed glazing) and timber front door.

#### How is it significant?

The Caldwell Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### Why is it significant?

The Caldwell Residence is significant for the following reasons:

The house is significant as an outstanding example of residential architecture in the distinctive organic style associated with Frank Lloyd Wright. Although introduced to Australia in the pre-war era by Walter Burley Griffin, the style became increasingly popular amongst local architects in the years before and just after Wright's death in 1959 and remained so into the 1960s and beyond. While David Caldwell is one of the lesser-known architects to have worked in this idiom in Melbourne (compared to David Godsell, Chancellor & Patrick and Charles Duncan), and is best known for a series of Wrightian-style churches designed in partnership with Wystan Widdows in the 1960s, Caldwell's own house in Heathmont, with bold geometry, low pyramidal roof, central chimney, varnished timber cladding and angular detailing, must be considered one of the most remarkable specimens of the post WW2 Wrightian style in Melbourne. **(Criterion E)**

The house demonstrates a high degree of creative achievement in its extraordinary minimalist planning. Designed for a retired couple who specifically wanted a tiny dwelling in order to minimise housework, Caldwell consolidated the basic functions of a house in a polygonal core with a total area of only 5.7



squares. This compact plan provided an open living area, a dining area with built-in table, a kitchenette and a tiny laundry and bathroom projecting from the south side. Most strikingly of all, bedrooms were completely eliminated. Instead, two single beds were placed in adjacent alcoves off the north side of the living area, with a third alcove behind the chimney for guests. This bold (and successful) exploration of minimalist living, which strongly evokes the one-roomed house that Walter and Marion Griffin designed for themselves in Heidelberg in 1919, has few comparators in Melbourne's post-WW2 architecture. **(Criterion F)**

**(i) The issue**

The issue is whether 6 The Outlook, Heathmont is of local heritage significance and should be included in the Heritage Overlay (HO164).

**(ii) Evidence and submissions**

An adjoining neighbour objected to the application of the Heritage Overlay to the property. The Heathmont History Group referenced the property however did not discuss the heritage value of the property in any way. Its comments were that it was of at least equal heritage recognition to additional properties that the group sought to be considered.

One submitter considered the dwelling is of limited heritage value.

It was the evidence of Mr Reeves:

The issues raised here, concerned with energy efficiency, sustainability and speculation on future land use, are not relevant to the determination of heritage significance.

Having made that point, it is duly noted that the submitter had concurred that the house is "an interesting example of mid-century architecture".

Council concurred with Mr Reeves evidence on this issue. In addition, Council advised it had undertaken strategic work that ensured that they would be able to meet housing growth.

In relation to sustainability and energy efficiency issues Council submitted the Heritage Overlay enables buildings and works to occur, albeit with a planning permit, and noted that most of the properties (including this property) were not nominated for internal controls. This means that many improvements can be made to homes, where generally, they are not visible to the public realm.

**(iii) Discussion**

The Statement of Significance outlines that the property meets the threshold for Criterion E (aesthetic significance) and F (technical significance).

It is noted that the landowner themselves did not object to the application of the Heritage Overlay, however, one submitter raised concerns about whether the property was of heritage significance.

The citation outlines that the house was designed by architect David Caldwell, intended for his parents and later himself. The comparative analysis outlines:

Caldwell's own house is demonstrative of the distinctive organic style associated with Frank Lloyd Wright.

...

Caldwell's own house represents a notably early manifestation on a metropolitan scale. While Chancellor & Patrick and Geoffrey Woodfall had begun to explore the Wrightian mode by that time, Caldwell's own house pre-dates the comparable houses of David Godsell and Charles Duncan.

Writing in 1992, Philip Goad identified Caldwell Residence as one of few Melbourne houses of the 1950s to “develop Wrightian themes in an overt way”, adding that “the house resembles Wright’s later work, where the use of simple geometric shapes was combined with natural materials and carefully integrated siting”.

The house is unique in the City of Maroondah. While other architects who worked in the Wrightian mode are represented in the study area, the examples of their work are markedly different to Caldwell’s house. Charles Duncan’s Lovig House at 90 Richardson Road, Croydon North (1967) evokes Wrightian influences through its massive brick piers and exposed timber beams, but its sprawling and rigidly orthogonal plan is the exact opposite of Caldwell’s tiny diamond.

The Panel considers that the importance placed on the property for exhibiting particular aesthetics is problematic. There is minimal comparison or discussion in the comparative analysis regarding the aesthetics of the property or those similar. The comparative analysis is focussed on the influences and not actual reflection or direct influence of Frank Lloyd Wright’s (or direct associates) work. The comparators relied on do not definitively assist with establishing the heritage significance of the dwelling. It remains unclear to the Panel about how the dwelling is significant and not just another example of the mid-century residential dwelling design with an unusual approach to design and geometric approach, typical of this era. As such the Panel is not persuaded that the dwelling meets the requisite threshold necessary to satisfy Criterion E.

In this instance Criterion F invokes creative or technical achievement. The creative achievement referred to is the experimentation of design for a minimalist and tiny dwelling. This in itself cannot be noted as a creative achievement. As the Panel has referred in previous examples the bar must be set high for creative (and technical) achievement. Otherwise, movements and developments in the housing industry could be used to justify heritage controls where they are not warranted. Smaller dwellings had existed prior to the design and prevailed in varying styles since that time. At best it is probably an example of creative achievement or the natural progression of a simplistic dwelling, but it does not represent a high degree of creative achievement for the municipality. The TEH 2022 has little regard or commentary on how the advancement of tiny or minimalist living dwellings was significant in the municipality and so the Panel does not consider a suitable threshold has been met for creative achievement.

The Panel is not persuaded that enough evidence or analysis has demonstrated that the building meets the threshold of significance for Criteria E or F and therefore does not support the application of the Heritage Overlay.

#### **(iv) Conclusions and recommendation**

The Panel concludes the:

- threshold for local heritage significance has been met for Criteria E and F
- place does not have local heritage significance and should not be included in the Heritage Overlay (HO157).

The Panel recommends:

**Delete the application of the Heritage Overlay (HO164) to 6 The Outlook, Heathmont.**

## 7.10 25-27 Exeter Road, Croydon North (HO168)

### Exhibited Statement of significance



#### What is significant?

The former Melba Hall at 25-27 Exeter Road, Croydon North, is a domestically-scaled single-storey gable-roofed weatherboard building with an asymmetrical façade that incorporates half-timber gable ends and a projecting porch with tapered pillars on brick plinths. Erected in 1926-27 by a local progress association, the hall was intended as a public meeting place and was named after (and officially opened by) the eminent opera singer Dame Nellie Melba, who was then residing in nearby Lilydale.

The significant fabric is defined as the exterior of the entire building. Specific elements of significance include the gabled roofline, weatherboard cladding, double-hung windows (to the side elevation), and its asymmetrical street façade with bungalow-style detailing (boxed windows and gabled porch with clinker brick piers and tapered roughcast pillars).

#### How is it significant?

The former Melba Hall satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### Why is it significant?

The former Melba Hall is significant for the following reasons:

The building is historically significant as an early community-oriented building in the Croydon North area. Erected in 1926-27 by the then newly-formed Croydon North Progress Association, it provides evidence of the enthusiasm, ambitions and aspirations of a group of forward-thinking residents who banded together to improve conditions in an area that, hitherto sparsely-populated, began to undergo more intensive expansion from the early 1920s. Initiated and co-owned by the McEvoy family, who opened the first general store (and later the post office) along this stretch of Exeter Road, the hall served as an important focus for community

events and gatherings until WW2, and remains as the oldest surviving building in a local retail strip that has since grown into an important commercial precinct. **(Criterion A)**

The building is also historically and architecturally significant as a surviving example of a pre-WW2 public hall. While predated by two mechanics' institutes erected at Ringwood and Croydon in 1909, the former has been demolished and the latter remodelled in 1937 with a new Moderne-style frontage. Another local counterpart, the near-contemporaneous Dorset Hall on the Maroondah Highway, has also long gone. While no longer used as such, the former Melba Hall, with its virtually unaltered exterior, remains as a rare and notably intact example of a distinct building type that was considered to be an important part of community life in the first half of the twentieth century. **(Criterion A) (Criterion B)**

The building is aesthetically significant for its distinct domestically-inspired expression, with asymmetrical façade, half-timbered gable ends and projecting porch (with tapered pillars and clinker brick plinths) that reflects the prevailing tastes in bungalow-style residential architecture. Built right to the street boundary, at the far edge of this established retail strip, the building remains as a distinctive and eye-catching element in what is otherwise, now, an entirely post-WW2 commercial streetscape. **(Criterion E)**

The building is historically significant for its direct association with Dame Nellie Melba, Australia's most celebrated opera singer, who not only consented to this local public hall being named in her honour but also accepted the invitation to officially open it in July 1927. The naming of the hall acknowledged the enduring connection that Melba (and other members of the Mitchell family) maintained with what was then the Shire of Lillydale (part of which was severed in 1961 to form the Shire of Croydon). One of numerous sites in the former Shire of Lillydale to retain associations with Melba and her family, the former hall is the only one still standing in the City of Maroondah (which absorbed the former Shire/City of Croydon) with which she had a direct connection, having visited the venue at least twice before her death in 1931. **(Criterion H)**

#### (i) The issue

The issue is whether 25-27 Exeter Road, Heathmont is of local heritage significance and should be included in the Heritage Overlay (HO168).

#### (ii) Evidence and submissions

The landowner objected based on:

- the Heritage Overlay would inappropriately encumber the site
- if it was to apply the Heritage Overlay should just apply to the building
- no history or record of the significant links to Dame Nellie Melba
- building has been significantly altered over time including new roofing, painting and alteration of the surrounding grounds.

At the hearing the landowner advised that the property had not been a public hall and had been in private ownership for over 40 years, with the building being modified, repurposed and utilised for a range of businesses. The submitter also questioned whether the full extent of the site should be subject to the Heritage Overlay, or in worst case scenario whether it should apply to the building itself.

Mr Reeves stated that replacement of roofing and repainting are part of reasonable maintenance of a building of this age. He considered that the works undertaken to the site were not significant and had been undertaken in a sympathetic manner. He did not consider, based on his inspections, that any development of the gravel car park surrounding the building would impact on the significant elements of the site.

Council submitted the key consideration in determining whether a place should be included in a Heritage Overlay is the heritage significance of the property.

**(iii) Discussion**

The Statement of Significance considers Criteria A (historical significance), B (rarity), E (aesthetic significance) and H (associative significance) have been met.

The Statement of Significance outlined that the Melba Hall satisfied Criteria A, B, E and H. The significance of the site included:

- The hall served as a focus for community until World War 2 and is the oldest surviving building in the local retail strip.
- Architecturally significant surviving of a pre World War 2 public hall, with an unaltered exterior.
- Association with Dame Nellie Melba, who consented to the local hall being named in her honour, who also attended the opening ceremony.

The Panel accepts that the building meets Criterion A as it was important as a community-oriented public building constructed by the local progress association. Also the TEH 2003 highlights the importance of local meeting places as a relevant theme of Maroondah's history. While the Panel accepts that the building is demonstrative of this element, the building is no longer a community building and has not been available for this purpose for a long period of time.

The Panel considers the citation and its associated comparative analysis do not adequately demonstrate rarity (Criterion B). The comparative analysis considers rarity has been established as other similar examples have either been demolished or redeveloped. The Panel accepts this may be indicative of the past, but the loss of the Hall and its conversion to a commercial use many years ago, in itself has changed the site and its association with being an *"important part of community life in the first half of the twentieth century."* The Panel does not consider a suitable threshold has been met for rarity in terms of Criterion B.

The Panel accepts that there have been sympathetic changes to the building but with its presentation to Exeter Road still intact. Based on this the Panel considers the appropriate threshold for Criterion E has been met.

The comparative analysis focusses on early public halls within the (now) City of Maroondah as well as places associated with Dame Nellie Melba. As such, the Panel accepts that the building, given the significant evidence produced in the preparation of the citation, has a special association with Dame Nellie Melba who opened the hall and consented to the naming of the hall in her honour. It considers the number of similar cited references and media reports from the era satisfactorily demonstrates this association and meets a sufficient threshold for meeting Criterion H for associative significance.

In relation to the extent of the overlay and it being applied to the full site, rather than the building, the Panel accepts and agrees with Council the Heritage Overlay should be mapped to the property boundary. This will ensure that the heritage significance of the building can be considered in the future at the planning permit stage for the balance of the site.

**(iv) Conclusions and recommendation**

The Panel concludes the:

- threshold for local heritage significance has been met for Criteria A, E and H
- threshold for local heritage significance has not been met for Criterion B
- place has local heritage significance and should be included in the Heritage Overlay (HO168).

The Panel recommends:

**Amend the Statement of Significance for 25-27 Exeter Road, Croydon (HO168) to delete references to Criterion B.**

## 7.11 4 Swain Court, Heathmont (HO174)

### Exhibited Statement of significance



#### What is significant?

The former Smith House at 4 Swain Court, Heathmont, is a double-storey flat-roofed brick and timber-framed house with a modular rectangular plan reflected in the expressed structure of the façade, defining bays that are by windows and vertical timber cladding. Erected in 1969-70, it was designed by prize-winning architect Ian J Smith as his own residence.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the block-like expression, flat roof with broad eaves and exposed beams, blank brick walls (to side elevations) and modular street façade with varied fenestration and spandrels of vertical timber panelling.

#### How is it significant?

The former Smith House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### Why is it significant?

The former Smith House is significant for the following reasons:

Architecturally and aesthetically, the house is significant as an unusual example of residential architecture of the late 1960s. While its box-like expression, flat roof and simple repetitive façade are all representative of the prevailing modernist idiom of the post-WW2 era, the house otherwise stands out for its strict modular plan (based on a four-foot grid) that is echoed in the structural expression, elevational treatment and fenestration (**Criterion E**).

The structure is based on a trabeated (post and beam) system that effectively created portal-frames with no need for loadbearing internal walls. Defining modular bays that allowed for standardised infill of windows, doors and solid spandrels, this approach reflected a growing interest in what was referred to at the time as "system built" construction. (**Criterion F**)

Architecturally, the house is also significant as the home of prize-winning architect Ian J Smith, who lived in Heathmont for two decades, during which time he maintained a flourishing private practice that included many projects in what is now the City of Maroondah. With a reputation for residential work bolstered by his

success in high-profile housing competitions in the 1960s and '70s, Smith designed numerous houses in Ringwood, Croydon and Heathmont, as well as a series of kindergartens commissioned by the City of Croydon in the 1970s. Smith's own house in Swain Court, which generated notable press attention at the time, stands out at the municipality's best example of the work of this prolific local architect. **(Criterion H)**

**(i) The issue**

The issue is whether 4 Swain Court, Heathmont is of local heritage significance and should be included in the Heritage Overlay (HO174).

**(ii) Evidence and submissions**

One submitter objected based on the following:

- the Heritage Overlay would inappropriately encumber the site
- dwelling cannot be seen from the public realm
- dwelling is not of aesthetic significance
- heritage nominations should be voluntary.

Mr Reeves stated the significance of the dwelling is not diminished due to it being obscured by vegetation. He maintained that the aesthetic significance is derived from the buildings significant elements and aesthetic qualities are still legible from the public realm.

Council supported the position of Mr Reeves.

**(iii) Discussion**

The elements considered significant were the exterior or the entire house. It is noted in the citation that the house was a 'system built' house which was profiled in several publications including *The Age* newspaper and *Australian Home Beautiful*.

The Panel notes the landowner did not object to the application of the Heritage Overlay, however, one submitter raised concerns about whether the property was of heritage significance and concern in relation to diminished opportunity for redevelopment of the site.

The citation outlines that the house was designed by architect Ian Smith and constructed in 1969-1970. The comparative analysis states:

A resident of Heathmont for two decades, Ian Smith undertook a number of architectural projects in his local area that provide a useful comparative framework. While the previous house that he designed for himself at 34 Coven Avenue, Heathmont (1959) might be an obvious comparator, the building itself (by the architect's own admission) was a far more modest and rudimentary design, with linear plan, low gabled roof and timber cladding.

...

Smith has noted that many of his houses of the 1960s have elements in common with his own, such as modular planning, flat roofs with projecting beams, and alternating bays of windows and solid wall. This is certainly evident in three houses that Smith designed in Byways Drive, Ringwood East, at Nos 8 (1966), 10 (1967) and 2 (1970), and another nearby at 3 Coolooli Court (1973).

But, by the same token, Smith has reported that the "system built" approach to his own house, where modular planning was echoed in a standardised structural system, represented a unique experiment in his body of work – a bold and innovative idea that, he concedes, is unlikely to have appealed to a private client, but was appropriate for an architect's own residence.

The Panel considers that the importance placed on the property for exhibiting aesthetic characteristics has been established. The Statement of Significance states there are some



common built forms that are representative of Modernist design but notes the unusual “*strict modular plan (based on a four-foot grid) that is echoed in the structural expression, elevational treatment and fenestration.*” The Panel accepts the dwelling meets the requisite threshold necessary to satisfy Criterion E.

Criterion F invokes technical achievement. The technical achievement referred to is the use of “system-built” construction techniques that allowed for modular bays and no load bearing walls. The Panel considers this does not meet the threshold for local heritage significance for technical achievement as it has not been demonstrated that this technical achievement creative was important to Maroondah.

The Panel considers that invoking Criterion H for an architect’s own dwelling is problematic. The implication is that many other architect’s own dwellings could be considered as significant based on this reputed special association. The test should be onerous for this reason and ensure that only buildings that truly have a special association are considered significant. The Panel does not consider the threshold for local heritage significance has been met for Criterion H.

**(iv) Conclusions and recommendation**

The Panel concludes the:

- threshold for local heritage significance has been met for Criteria E and F
- threshold for local heritage significance has not been met for Criterion H
- place has local heritage significance and should be included in the Heritage Overlay (HO174).

The Panel recommends:

**Amend the Statement of Significance for 4 Swain Court, Heathmont (HO174) to delete reference to Criteria F and H.**

## 7.12 61 Wicklow Avenue, Croydon (HO175)

### Exhibited Statement of significance



#### What is significant?

The former house/medical clinic at 61 Wicklow Avenue, Croydon, is a single-storey weatherboard building with low hipped roof and an elongated façade with half-timbered gabled ends and a projecting porch to one side. It was erected in 1923 as the residence and consulting rooms of Dr Keith Hallam, one of Croydon's first resident physicians, and remained occupied as such (later, by Hallam's brother-in-law and nephew) for almost four decades, when the practice relocated to purpose-built premises on the opposite corner.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the hipped roofline with red brick chimneys and half-timber gablets, the front porch with brick piers and paired pillars, and the groups of multi-paned double-hung sash windows.

#### How is it significant?

The former house/medical clinic satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history
- Criterion E: Importance in exhibiting particular aesthetic characteristics.

#### Why is it significant?

The former house/medical clinic is significant for the following reasons:

The building is historically significant for its associations with the early provision of medical care in Croydon. It was erected in 1923 as a combined residence and consulting rooms for Dr Keith Hallam, who commenced practice in the area earlier than year from premises in Coolstore Road. With the latter building long gone, and another early house/clinic in Mount View Street (occupied by Dr W J Burns from c1925) also demolished, the building at 61 Wicklow Avenue stands out as the oldest surviving doctor's premises in Croydon, and the first one known to have been purpose-built as a combined residence and clinic. Latterly occupied by others (notably, Hallam's brother in law, Dr Ian Cameron, and later Cameron's like-named son), the building provides a historical link with the purpose-built medical clinic on the opposite corner of Wicklow Avenue, which succeeded it in the late 1950s and still remains in operation today. **(Criterion A)**

The building is aesthetically significant as an unusual example of a single-storey weatherboard residence in the inter-war bungalow style. Prominently sited on a corner block, the building has uncommonly elongated façade to Wicklow Avenue, with characteristic details such as the half- timber gables, bracketed eaves and

projecting off-centre porch, combined with more unusual elements such as the two rows of five windows, and separate entrances to each street elevation, that ably demonstrate that the building was designed as more than a single private residence. **(Criterion E)**

**(i) The issue**

The issue is whether 61 Wicklow Avenue, Croydon is of local heritage significance and should be included in the Heritage Overlay (HO175) on a permanent basis.

**(ii) Evidence and submissions**

The landowner submitted both support and objection to the Heritage Overlay. He:

- supported the inclusion of heritage protection for history and cultural reasons
- objected because the Heritage Overlay would devalue his property.

Mr Reeves stated:

Application of a heritage overlay will not necessarily prevent a property from being used in a particular way. Given its prominent location and its history as a purpose-built medical clinic, this building could conceivably be adapted for many community uses that might "serve the public".<sup>22</sup>

Council supported the evidence of Mr Reeves.

**(iii) Discussion**

The property of 61 Wicklow Avenue, Croydon is the only property subject to the Amendment that was included into interim heritage controls implemented by Amendment C151.

The elements considered significant are the exterior of the entire house. It is noted in the citation that the house was constructed in 1923 as a residence and consulting rooms for a local doctor and its significant elements is defined as the exterior of the entire house.

The Panel notes the comparative analysis refers to the property as an early example of a residence incorporating medical consulting rooms. It notes that there are few local comparators. The comparative analysis focusses on the early establishment of local medical services and local doctors serving the local community. It is noted that landowner also supported the protection of the property on history and cultural reasons.

The Panel accepts that the building meets Criterion A as it demonstrates importance as a community-oriented building for its contribution to the provision of early health care to the local community. It is also noted that the TEH 2022 documents the importance of providing public and private health care in the post war era as a significant advancement and improvement for the local community. As an inter-war construction this represents a very early intact purpose-built medical centre that supports this theme of the TEH 2022. While the Panel accepts that the building is representative of this theme, it notes the building is no longer utilised for a medical use.

Criterion E invokes aesthetic significance. The Panel accepts that the building is a prominent building which can be clearly identified as an intact example of inter-war construction. Even though the building has been repurposed as a private dwelling, this does not detract from aesthetic significance. Specific extant elements include the:

- hipped roofline with redbrick chimney and half-timber gablets

<sup>22</sup> Mr Reeves evidence statement, page 20

- front porch with brick piers and paired pillars
- multipaned double hung sash windows.

The Panel accepts that the dwelling is of local historical significance and should be included in the Heritage Overlay.

**(iv) Conclusion**

The Panel concludes that 61 Wicklow Avenue, Croydon has local heritage significance and should be included in the Heritage Overlay (HO175) on a permanent basis.

## 7.13 9-11 Wonga Road, Ringwood North (HO177)

### Exhibited Statement of significance



#### What is significant?

Occupying a large elevated site, the former Salter House at 9-11 Wonga Road, Ringwood North, is a partially two-storey clinker brick house in a simplified Georgian Revival mode, with broad tile-clad hipped roof and large windows with multi-paned sashes and white-painted timber shutters. Erected in 1927 for Howard Salter, a prominent and recently-retired Melbourne draper, the house was reportedly designed by leading society architect Robert Bell Hamilton, who specialised in similar houses mostly in the Toorak area.

The significant fabric is defined as the exterior of the 1927 house, excluding post-WW2 additions. Specific elements of significance include the low hipped roofline, clinker brickwork and double-hung sash windows with louvred shutters. The mature trees along Wonga Road are considered to contribute to the setting of the house. The outbuildings, retaining walls, front gates and tennis court are not considered significant.

#### How is it significant?

The house satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history
- Criterion E: Importance in exhibiting particular aesthetic characteristics.

#### Why is it significant?

The house is significant for the following reasons:

The house is historically significant for its associations with the development of this part of Ringwood North as a prestigious residential enclave that would become known, in later years, as "The Golden Mile". From the early twentieth century, wealthy individuals were attracted by the elevated land along the north side of Wonga Road, acquiring large sites for development with imposing architect-designed houses in landscaped grounds. *Winter Hill*, erected in the late 1920s by a successful but recently retired Melbourne draper (whose former business partner, A W Greenwood, had settled in the area two decades before) is significant as both an early and quintessential manifestation of this distinctive pattern of settlement: a substantial house on a large elevated site with mature trees, and believed to have been designed by a leading society architect who was best known for houses of similar scale and form in Toorak and environs. **(Criterion A)**

The building is aesthetically significant as a substantial and unusual example of inter-war domestic architecture in the City of Maroondah. With its elongated and stepped plan form, stark clinker brickwork,

shuttered windows and low tile-clad hipped roof with broad eaves and tall chimneys with gabled tops, the house evokes a Georgian or Colonial Revival style that, while common in inner south-eastern suburbs (e.g. Toorak, Malvern) is less common in the outer east, and particularly rare in this municipality. As such, it represents a notable departure from the prevailing trend for bungalow-style dwellings that characterises 1920s houses in the study area. In its starkness, simplicity and somewhat monumental scale, it anticipates a type of grand and imposing inter-war dwelling that would not become more common in the municipality until the later 1930s, and, even then, was more often seen in Croydon while remaining rare in Ringwood. Although the extent of its original curtilage has been reduced by partial subdivision, the house maintains a prominent streetscape presence, with much of its broad and distinctive façade visible from Wonga Road. Its unusual style and expression is enhanced by its elevated siting and landscaped setting, which includes several large and prominent mature trees. **(Criterion B) (Criterion E)**

**(i) The issue**

The issue is whether 9-11 Wonga Road, Ringwood North is of local heritage significance and should be included in the Heritage Overlay (HO177).

**(ii) Evidence and submissions**

The landowner submitted,:

- for Criterion A the dwelling is not *“an early and quintessential manifestation of this distinctive pattern of development”* as Ringwood North, compared to Ringwood, is not as focus of the TEH 2022 and it was the electrification of the railway line to Croydon that stimulated development for Ringwood. The property is a 35 minute walk from the railway station.
- the dwelling was identified in the 2003 Heritage Study but disregarded and was not part of Amendment C42. The only strategic work completed since then was the Heritage Study Review which focussed on the post-war era which is not applicable to the dwelling.
- the Statement of Significance refers to the dwelling’s locality as *“the Golden Mile”* where wealthy individuals were attracted to elevated large lots and built imposing architect-designed dwellings. The notion of a Golden Mile is not made out in the either TEH or the Heritage Study Review and Mr Reeves accepted this was based upon his own anecdotal experiences of living in the area.

One submitter, in response to Criteria B and E, considered the:

- criteria rely heavily on RB Hamilton as the *“leading society architect”* of the dwelling, yet the designer reference in the citation refers to him with a question mark and within the citation that *“it remains unverified”* that he was the architect. He considered all references to RB Hamilton should be deleted as the architect remains unconfirmed
- elongated form of the dwelling, seen as one of its defining characteristics, includes a large carport that was constructed in the 1970s and is not original
- stepped plan form is not a significant element of the dwelling
- window shutters, clinker bricks and chimneys are evident, but their rareness has not been demonstrated
- dwelling is not better than most.

The submitter concluded<sup>23</sup>:

If it is the case that the building is not particularly in-tact; is not important to the course or pattern of Maroondah’s cultural history (Criterion A), and it does not provide a rare or

<sup>23</sup> Document 55, page 15, paragraph 50

endangered aspect(s) (Criterion B); nor is it a fine example or a building of high aesthetic worth or significance (Criterion E); then what is the point of seeking an individual heritage overlay on this place that would have a long and lasting impact to existing and future owners of the land? There appears little if any genuine benefit and in our submission its designation falls well short of the threshold required for an individual place.

Mr Gale considered the Heritage Overlay would inhibit development opportunities under the properties General Residential zoning and location on the Principal Traffic Network. He submitted any reference the existing trees contribution to landscape setting should be deleted as tree controls are not turned on in the schedule.

Mr Reeves stated:

- the project brief required a review of the heritage potential of the 2003 places not included in Amendment C42
- the heritage significance of the dwelling did not rely on the involvement of RB Hamilton, and he accepted in cross examination that a citation should rely on facts and not assumptions
- places can still be deemed significant, for many varied reasons, even when they do not seem to relate directly to the identified themes in a municipality's historical development
- as the dwelling is considered individually significant there is no need for geographical comparators
- it was assumed the carport was part of the original dwelling construction, but reconfirmed the elongated form of the dwelling remained a significant characteristic of the site.

The Ringwood and District Historical Society noted *"the description provided by the consultant of the connection to Maroondah's history is poor. An association with parts of Ringwood's history i.e. 'The Golden Mile' and AV Greenwood do not justify the assets heritage."* However, it did support the application of the Heritage Overlay for its association with the first female doctor in Ringwood.

Council submitted:

Heritage amendments are by necessity iterative. Not every significant heritage property is identified in every study or review and not every property identified in a study or review is included in each amendment. 60 properties were omitted from Amendment C42 even though they had been found to be significant in the 2003 study. 9-11 Wonga Road was one of those properties and as such was included in Amendment C148maro. The 2003 thematic Study forms the strategic basis for this. (eg page 49 2003 Thematic and Contextual History refers to the Berringa Park Estate in Ringwood North and further the Study propose listing of 1920's properties in this suburb).<sup>24</sup>

### (iii) Discussion

The Panel does not agree that the property's zone and location convey significant development opportunities that should outweigh the need for heritage controls.

In principle the Panel agrees with Council that the consideration of the property in the early 2000s for heritage controls that did not proceed does not mean it can never be revisited. Community values change, more documentation comes forward or simply the flux of time increases a properties heritage value. A review of the earlier material should be conducted as part of any future consideration.

<sup>24</sup> Council Part C submission, paragraph 74

The Panel does not agree with the submitter's distinction between Ringwood and Ringwood North and their association with the electrification of the railway line and impetus for development. It is logical that development would occur closer to public transport but using this as a reason diminish the role of Ringwood North and its contribution to the development of the municipality is not helpful.

Council has the responsibility to justify the addition of new statutory controls and in respect to heritage controls this justification should be certain and clear, not based on assumptions. References to the 'Golden Mile' along Wonga Road that Mr Reeves agreed was from his own anecdotal experiences and not documentary evidence, highlights to the Panel that threshold has not been met for Criterion A.

Criterion B invokes rarity as a basis for heritage significance. The Panel agrees that the dwelling is not a typical built form for Maroondah and that it is more common in inner south-eastern suburbs. The Statement of Significance infers that if this was constructed in Croydon only a handful of years later then it may not have been significant for its rarity. Mr Reeves described it as evoking a Georgian or Colonial Revival style in contrast to the more typical bungalow typologies of the time, but the Panel notes this style is not one of note in the TEH 2022.

The reference to its monumental form in the Statement of Significance seems to be an overstatement as its comparators in the citation are clearly more significant both in heritage significance and scale. This makes it unusual, but it does not make it rare to the extent that heritage controls should be applied. The Panel considers the key characteristics of clinker brickwork, shuttered windows, tall chimneys, stepped and elongated form are not so significant individually or collectively to Maroondah's cultural history that it justifies heritage controls.

Criterion E invokes aesthetic significance. With its elevated position, landscape setting and filtered views from Wonga Road the Panel accepts the dwelling is pleasing to the eye. The Panel notes the landscape setting is not proposed to be controlled by tree controls in the Heritage Overlay, but the Significant Landscape Overlay (Schedule 4 *Landscape Canopy Protection*) does impose a permit trigger for tree removal. As such the key issue from a heritage perspective is whether the dwelling, not the property, has aesthetic significance. The Panel agrees with the submitter that the dwelling is not in its original form with the added carport and the individual features of the dwelling should not be collectively seen as so significant that it warrants heritage controls. The property's landscape setting contributes to a sense of space, but this is a matter that can be considered under the SLO4, if redevelopment was ever proposed. The Panel finds the threshold for Criterion E has not been met.

The Panel notes the concerns of the Ringwood and District Historical Society but does not agree it is significant as the dwelling for Ringwood's first female doctor and has not been identified for its associative significance.

#### **(iv) Conclusions and recommendation**

The Panel concludes the:

- threshold for local heritage significance for Criteria A, B and E have not been met
- property does not have local heritage significance.

The Panel recommends:

**Delete the application of the Heritage Overlay (HO177) to 9-11 Wonga Road, Ringwood North.**



## 7.14 2A Dirkala Avenue, Heathmont (HO179)

### Exhibited Statement of significance



#### What is significant?

The former Hayne Residence at 2A Dirkala Avenue, Heathmont, is an elevated single-storey flat-roofed brick house with a street façade dominated by a projecting double-height glass-walled entry foyer/stairwell bay. Originally erected in 1973 as an architect-designed project house, the building was extensively rebuilt after fire damage in 1983, to a design by the owner's brother, architect Peter Brook, who had then only recently been appointed as Design Director of the commercial firm of Peddle Thorp & Learmonth.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the cantilevered stairwell with multi-paned window wall, and the integrated projecting balcony.

#### How is it significant?

The former Hayne House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### Why is it significant?

The former Hayne House is significant for the following reasons:

The house is significant as one of few small-scale residential commissions known to have been undertaken by architect Peter Brook, who has served as Design Director of the major commercial firm of Peddle Thorp for almost forty years from 1983. Originally founded as a branch of the venerable Sydney-based practice of similar name, the Melbourne office of Peddle Thorp (later Peddle Thorp & Learmonth; now Peddle Thorp Architects) rapidly rose in prominence in the 1980s and '90s with a succession of large-scale and high-profile projects such as the National Tennis Centre, the Hyatt-on-Collins Hotel and the ANZ Bank head office. While Brook has designed numerous apartment blocks in his capacity as Design Designer at Peddle Thorp, this modest project in Heathmont, for the refurbishment of his sister's fire-damaged house, remains a very rare foray into small-scaled domestic work by this award-winning commercial architect. **(Criterion B)**

The house is architecturally significant as an uncommonly sophisticated residential renovation project that saw a modest fire-damaged dwelling re-imagined as an eye-catching contemporary residence. As built in 1973, the house was a competent but unremarkable example of an architect-designed project house; after the fire in 1983, architect Brook implemented a slick but deceptively simple refurbishment that fundamentally transformed the house, most notably by addition of a projecting angular glass-walled stairwell

bay (inspired by a Kevin Borland's Crossman House in Malvern East, on which Books had worked in the mid-1970s). Deftly constructed by a talented and highly-respected local builder working on what was essentially a design-and-construct contract, the completed project was duly praised by the *Australian Home Beautiful* for its "high degree of creativity and vision". **(Criterion F)**

**(i) The issue**

The issue is whether 2A Dirkala Avenue, Heathmont is of local heritage significance and should be included in the Heritage Overlay (HO179).

**(ii) Evidence and submissions**

The landowner accepted the dwelling has some historical significance but objected on the following basis:

- The dwelling was significantly redesigned in the 1980s by architect Peter Brook following a fire, including the glass-walled stairwell bay.
- These windows have significant maintenance issues and continually leak and a heritage control will impede the ability to resolve this issue.

It was the evidence of Mr Reeves that *"sometimes a perceived or actual design flaw (e.g. resulting from experimental or untested building technology) can actually be a key part of the significance of a place."* Council supported the evidence of Mr Reeves.

**(iii) Discussion**

The original dwelling was constructed in 1973 as a *"two storey three-bedroom dwelling in white-painted brick, with low hipped roof and a generous front balcony with garage below."* After a fire in 1983 it was *"transformed"*, as referred to in the citation, into a spacious light filled home. The house was designed by commercial architect Peter Brook (as a relative of the owners) and significance for Criterion B is invoked as it was one of his rare forays into residential architecture.

The Panel has several concerns with this proposed listing.

Criterion B invokes rarity and relies on the role of Peter Brook in designing the renovation. The fact that an architect designed a renovation is not significant and it being a rare residential project in a career dominated by larger commercial projects is noted but not so notable that it meets the threshold for local significance for Criterion B.

Criterion F invokes technical or creative achievement. The technical achievement referred to is the 1983 renovation of the dwelling by Peter Brook that focusses on the glassed stairwell. The Panel considers this sets a very low bar for what a technical achievement is and falls well short of demonstrating how it was so important to Maroondah that a heritage control was justified. It is an interesting architectural feature, that has its flaws, but it is not an important technical achievement. Further the renovation in 1983 falls well outside of how post-war or Modernism should be interpreted. In the Making Homes for Victorians theme of the TEH 2022 that latest decade referred to is the 1970s and there is no mention of the 1980s, the decade the renovation was constructed.

**(iv) Conclusions and recommendation**

The Panel concludes the:

- threshold for local heritage significance for Criteria B and E have not been met
- property does not have local heritage significance.

The Panel recommends:

**Delete the application of the Heritage Overlay (HO179) to 2A Dirkala Avenue, Heathmont.**

## 7.15 22 Lucille Avenue, Croydon South (HO181)

### Exhibited Statement of significance



#### What is significant?

The Stielow House at 22 Lucille Avenue, Croydon South, is a split-level skillion-roofed modernist house of Mount Gambier limestone construction. Erected in 1958-59 for shipping agent Hilbert Stielow and his wife Shirley, the house was designed by architect David C Moore & Associates.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the low skillion roofline with integrated carport, Mount Gambier limestone walls, and full-height window bays to the street frontage.

#### How is it significant?

The Stielow House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics.

#### Why is it significant?

The Stielow House is significant for the following reason:

The house is architecturally significant as a distinctive and unusual example of post-WW2 modernist residential design. Conceived for a large square block with an atypically wide street frontage, the house was laid out on an L-shaped plan, stepped to follow the slope of the land, and placed at an angle to exploit sun penetration from the north and views to the south. Its long, low, ground-hugging form was emphasised by a long, low skillion roofline and the strong horizontal expression of coursed masonry with deeply raked joints. The masonry itself represents a striking use of the distinctive pale-coloured Mount Gambier limestone that experienced a renewed burst of popularity amongst Melbourne architects in the late 1950s and early 1960s. This unusual and notably intact modernist house (consequent to still being owned by the family that built it) remains an eye-catching element in the suburban streetscape. **(Criterion E)**

#### (i) The issue

The issue is whether 22 Lucille Avenue, Croydon North is of local heritage significance and should be included in the Heritage Overlay (HO181).

**(ii) Evidence and submissions**

The landowner considered the dwelling was not architecturally significant because:

- the land has a similar width to others in the street and as such is not “atypically wide”
- there are no views to the south and this did not influence design
- the limestone joints are not, and never, were deeply raked or filled with darker mortar
- limestone was used as it was cheaper than brick
- the dwelling is not intact as it was extended by 50 per cent in the 1970s, repainted in 1999 and re-roofed and clerestory windows covered about 20 years ago.

The landowner referred to errors in the citation that related to personal details and references in other documents to the design. The landowner concluded *“as can be seen from the above the initial assessment that the property is architecturally significant is based on inaccurate information and the property should not be heritage listed.”*

Mr Reeves stated the:

- lot was atypically wide, but no significance is attributed to this or the views to the south
- limestone joints were either deeply raked or used dark mortar
- dwelling is substantially intact as most changes are not visible from the street
- covering of the clerestory windows is accepted but does not diminish the significance of the place
- dwelling is distinct from others in the street.

Council supported the evidence of Mr Reeves and proposed to update the citation and Statement of Significance in response to the submission received.

**(iii) Discussion**

Criterion E invokes importance in exhibiting particular aesthetic characteristics. The Statement of Significance refers to the size of the land and its wide frontage which the Panel does not consider as aesthetic characteristics. Mr Reeves response to the submission supports this view. Therefore, the aesthetic characteristics relate to the building itself and can be summarised as the exterior of the whole dwelling including:

- low skillion roof line
- coursed Mount Gambier limestone masonry
- full height window bays to the street frontage.

The Panel does not consider these features exhibit importance aesthetic characteristics. They may be examples, but they cannot be said to be important. The dwelling is not in its original form but did use Mount Gambier limestone in the extension. The clerestory windows have been covered. Collectively this indicates to the Panel the dwelling’s significance has been diminished, is not adequately intact and does not meet the threshold required for individual significance.

**(iv) Conclusions and recommendation**

The Panel concludes:

- the threshold for local heritage significance has not been met for Criterion E
- the property does not have local heritage significance.

The Panel recommends:

**Delete the application of the Heritage Overlay (HO181) to 22 Lucille Avenue, Croydon South.**

## 7.16 4 Wendy Court, Heathmont (HO182)

### Exhibited Statement of significance



#### What is significant?

The former De Schrynmakers House at 4 Wendy Court, Heathmont, is a predominantly single-storey flat-roofed cream brick house expressed as an elevated rectilinear mass with a mostly glazed façade, undercroft garage and long ramp leading up to the front door. It was erected for English-born sales representative Anton De Schrynmakers and his wife Phyllis, to a design by architect A M Matthews.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the low roofline and the elongated double-fronted street elevation with continuous window bays, pebbled spandrels, cream brickwork and the pedestrian ramp with metal balustrade.

#### How is it significant?

The former De Schrynmakers House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics.

#### Why is it significant?

The former De Schrynmakers House is significant for the following reasons:

The house is aesthetically significant as a distinctive and notably intact example of post-WW2 modernist residential architecture. Expressed as flat-roofed rectilinear volume, elevated on exposed structure and wing walls to create the effect of a hovering mass, the house is a textbook example of the quintessential modernist "elevated box". Beyond that, it is unusual for an uncommonly elongated street facade, broken up into a series of projecting and receding planes that incorporate extensive glazing in geometric configurations of fixed and operable windows. The overall starkness is otherwise relieved only by an asymmetrical pair of concrete window spandrels with an unusual pebbled finish, which form an eye-catching element above the subfloor garage. The long two-flight steel-framed entry ramp, which extends across most of the lower level, is an element that, while strongly associated with the International Style (and, in Australia, with the early Sydney houses of Harry Seidler), is rarely seen in 1950s houses in Melbourne. Substantially intact when seen from the street, the house is enhanced by an equally intact setting that includes volcanic rock retaining walls, crazy paved steps and garden lamp, evocative of the mid-century era. **(Criterion E)**

**(i) The issue**

The issue is whether 4 Wendy Court, Heathmont is of local heritage significance and should be included in the Heritage Overlay (HO182).

**(ii) Evidence and submissions**

Two submitters considered the dwelling was not of local heritage significance because:

- significant changes to the dwelling were made over time including renovations to the rear of the dwelling and addition of roof top solar panels
- the architect, Anthony Matthews, is not of significant note
- the dwelling has structural design flaws
- the Heritage Overlay would limit the ability to make further changes.

Mr Reeves considered:

The citation did not suggest that the design of the house was especially innovative, and the word “iconic” (which can be difficult to apply in any objective sense) was never used.

While it is concurred that the aesthetic qualities of the house reflect the trends of the time, it is maintained that it is a particularly intact and eye-catching manifestation of these trends. This is sufficient for the house to be considered of aesthetic significance at the local level, and thus “worthy of long term preservation.”

Mr Reeves considered any design flaws or construction standard of a building were not sufficient grounds for a Heritage Overlay not to be applied. He noted that these issues might be readdressed in the future with works, subject to approval, being undertaken for the site.

Mr Reeves dismissed the impact of alterations, particularly those at the rear of the building, stating that when the Heritage Study Review was undertaken, physical integrity was assessed based on what can be seen from the street or other public vantage points. During cross examination Mr Reeves conceded that in this instance the property might be able to be sighted from rear streets but referenced Wendy Court as the place for the predominant aspect of inspections.

During the Hearing it became apparent that there had been works undertaken to the exterior of the dwelling. The changes included:

- removal of entry ramp and replacement with timber stairs
- rendering over the cream brickwork
- rendering over pebble spandrels (under windows)
- infilled the exposed substructure
- obfuscation/infilling of the entrance porch
- new driveway replacing former pebbled driveway
- removal of rock retaining walls (as part of driveway alterations).

In support of the building changes photos taken in November 2023 were supplied to document the changes that had occurred.



Figure 20 4 Wendy Court, Heathmont November 2023



Source: Submitter 37

After Council became aware of these changes it concluded the dwelling could be deleted from the Heritage Overlay stating:

The cream brickwork and pebbled spandrels (both rendered over) were part of the aesthetic significance. The entry ramp has also been removed and replaced with timber steps. The ramp was a very rare and unusual feature in a private residence such as this and was one of the key elements in its architectural composition and its removal has further diminished significance.<sup>25</sup>

### (iii) Discussion

The citation and Statement of Significance for the property considered Criterion E (aesthetic significance) was met. It cited that the aesthetically significant dwelling was a distinctive and intact example of post-war modernist architecture. In particular, the following elements were of importance:

- flat roofed rectilinear volume elevated exposed structure with wing walls to create the effect of a hovering mass with the appearance of a 'modernist elevated box' structure
- asymmetrical concrete pebbled finished window spandrels
- two flight steel-framed entry ramp
- volcanic rock wall retaining walls
- crazy paved steps and garden lamp.

The changes that have occurred between the exhibition of the Amendment and the Hearing have had a substantive impact on the level of intactness of the dwelling and those elements considered to be of significance. Most, if not all, of the significant features have been impacted and altered beyond cosmetic changes.

The Panel agrees with Council the Heritage Overlay should not be applied to the property.

<sup>25</sup> Page 9, paragraph 66

**(iv) Conclusion and recommendation**

The Panel concludes that 4 Wendy Court, Heathmont does not have local heritage significance and should be deleted from the Heritage Overlay (HO182).

The Panel recommends:

**Delete the application of the Heritage Overlay (HO182) to 4 Wendy Court, Heathmont.**

## 7.17 3 The Boulevard, Heathmont (HO183)

### Exhibited Statement of significance



#### What is significant?

The former McGinley House at 3 The Boulevard, Heathmont, is an elevated single-storey flat-roofed concrete brick house with a U-shaped courtyard plan that is expressed in an asymmetrical triple-fronted street façade, with central recessed terrace flanked by two projecting bays. One bay as a full-height corner window and the other is entirely blank, dominated by a stone-clad feature wall. The house was erected in 1958-59 for schoolteacher Rix McGinley and his wife Peg, to a design by architect J Neville Gunnis.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the flat roofline with panelled fascias, U-shaped street frontage with central recessed terrace, full-height window bays and blank Castlemaine slate feature wall.

#### How is it significant?

The former McGinley House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics.

#### Why is it significant?

The former McGinley House is significant for the following reasons:

The house is aesthetically significant as a highly unusual example of post-WW2 modernist residential architecture. Its distinctive C-shaped courtyard form, indicative of a growing interest in zoned planning in the 1950s, has been deftly expressed as an unusual triple-fronted street facade with a central recessed bay flanked by projecting wings. The bold rectilinear massing, low roofline, broad fascias and large areas of glazing (including an unusual full-height corner window) are all characteristic of progressive modernist architecture of the era. These are coupled with elements indicative with the more decorative "Featurist" trend of the late 1950s, such as the decorative metal balustrade and, most notably, the full-height and full-width feature wall of random coursed ashlar stonework. Owned by the same family for almost sixty years, this uncommonly intact house remains a striking element in the suburban streetscape. **(Criterion E)**

#### (i) The issue

The issue is whether 3 The Boulevard, Heathmont is of local heritage significance and should be included in the Heritage Overlay (HO183).

**(ii) Evidence and submissions**

The landowner submitted:

- application of the Heritage Overlay is unfair and has not been justified
- the VHR Guidelines contain exclusion guidelines for Criterion E which indicate:
  - there are multiple properties within 200 metres that have similar characteristics which shows the dwelling does not exceed those of the general class to which the place belongs (that is, lacks distinctiveness)
  - the dwelling has not received any public recognition apart from the Heritage Study Review (unproven recognition)
  - the Castlemaine stonework wall has faded significantly which has irreversibly degraded this feature (degraded aesthetic qualities)
- dwellings referred to in the comparative analysis are not within the Heritage Overlay
- additions include a double carport, extension next to the feature wall and altered front windows (even though they are referred to as original features). This accounts for over 20 per cent of the façade of the dwelling that has been altered.

Mr Reeves stated the Heritage Overlay should be applied to the land.

**(iii) Discussion**

The key issue for the Panel is whether the dwelling has reached the threshold for local heritage significance, not State significance.

The Heritage Overlay is proposed to reflect the dwellings important aesthetic significance. The Panel does not consider the dwelling has met the requisite threshold as its importance has not been demonstrated. The dwelling is not in its original form and its significant characteristics (flat roof, U-shaped courtyard, stonework wall) while extant, do not indicate that this dwelling is “*highly unusual*” as it is referred to in the Statement of Significance. The comparative analysis does not refer to any comparators that have been recognised for their heritage value and are within the Heritage Overlay, including examples in other municipalities.

While the dwelling is pleasing to the eye and an example of Modernist architecture, the photos provided by the submitter show other dwellings with similar characteristics in close proximity. This does not meet the threshold of significance as Council has not demonstrated that it is important for its aesthetic significance.

**(iv) Conclusion and recommendation**

The Panel concludes 3 The Boulevard, Heathmont does not meet the threshold for Criterion E and does not have local heritage significance.

The Panel recommends:

**Delete the application of the Heritage Overlay (HO183) to 3 The Boulevard, Heathmont.**

## 7.18 30-32 Station Street, Ringwood (HO184)

### Exhibited Statement of significance



#### What is significant?

The Ringwood Uniting Church at 30-32 Station Street, Ringwood is a large, intact and visually commanding Modernist church erected in 1962-63 for the Methodist Church, designed by architect F C Armstrong. The church is sited above a rock retaining wall opposite the Ringwood railway station. Its façade is dominated by a large salmon brick prow-shaped gable bisected by a tall leadlight window and a massive, full height concrete cross. The leadlight has a sunburst forming an abstract sunburst cross. Counterpointing the large mass of the nave there is a low flat-roofed entrance and chapel section partly faced in Castlemaine stone, with a cross-shaped brick column five storeys high, surmounted by a bronze Celtic cross.

The significant fabric is defined as the exterior of the 1962-63 church. Specific elements of significance include the face brickwork and pebbled concrete panels, symmetrical nave facade with Latin cross and leadlight windows, flat-roofed corner foyer with Castlemaine slate cladding, cruciform tower with Celtic cross, and the elements salvaged from the original 1918 church (ie foundation stone and stained glass windows).

The adjacent Sunday School Hall is considered as a contributory element, but the other structures on the site (namely the Fellowship Block, Kindergarten, 1980s foyer addition and two residences on Greenwood Avenue) are not considered to be significant.

#### How is it significant?

The Ringwood Uniting Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

#### Why is it significant?

The church is historically significant for its association with Ringwood's Methodist (later Uniting) church congregation. Erected in 1962-63 to replace an earlier church on the site built in 1918, the new church was the culmination of decade-long masterplan to upgrade facilities on the site in response to the growing congregation consequent to the post-war population boom in the Ringwood area. The new church significantly incorporated fabric from the earlier church, namely the foundation stones and memorial stained

glass windows, which remain to provide tangible evidence of the congregation's pre-war origins. **(Criterion A)**

The church is architecturally significant as an intact and striking example of post-WW2 ecclesiastical modernism, with its unusual wedge-shaped nave, tapering prow-like roofline and canted façade to Station Street incorporating a large leadlight window with sunburst cross motif. Elements such as the Castlemaine slate cladding, pebbled panels and zigzag metal railings demonstrative the pervasive influence of the trend towards decorative embellishment in the early 1960s, often seen in houses of that period but less commonly in churches. Occupying an elevated site, the church remains as a prominent landmark overlooking Ringwood's railway station precinct. **(Criterion E)**

The church is socially significant as an urban landmark, traditional community focus, meeting place and repository of memories and spiritual sentiment. **(Criterion G)**

#### (i) The issues

All parties agreed the Heritage Overlay should apply to the site but differed in its extent.

The issues are whether the:

- Heritage Overlay (HO182) should be reduced in extent on the site
- Sunday School Hall is a contributory building.

#### (ii) Evidence and submissions

The Uniting Church in Australia supported the broad principles of the Amendment and the application of the Heritage Overlay to identified significant buildings but requested the following changes to the exhibited Statement of Significance and the Heritage Overlay mapping for the site:

- amend the Statement of Significance to remove any reference to the Sunday School Hall as a 'contributory' building and cite it as a non-contributory building
- amend the boundaries of HO184 to reduce the area of cover to be the Church building and its immediate surroundings only.

Mr Stephenson gave evidence for the Uniting Church in Australia. Mr Stephenson stated the Heritage Overlay should be restricted to the Church building and paving to the north-east as outlined in Figure 21. He reached this conclusion based on:

- The citation and Statement of Significance focus on the Church and *"pays little attention to the remaining structures – Sunday School Hall, Fellowship Block and the Kindergarten"*.
- The Sunday School Hall is a simple red brick structure that has had the Latin cross motif removed. Its simplicity *"is in no way contributory to the 'striking example of post-WW2 ecclesiastical modernism that is demonstrated by the Church"*.
- The frontage of the Sunday School Hall is wrapped by the Scots Foyer building which diminishes any significance.
- The comparative analysis does not refer to ancillary structure and how the Sunday School Hall contributes to the significance of the place.
- The removal of the Sunday School Hall would not diminish the significance of the Church building.



**Figure 21** Landowner proposed extent of Heritage Overlay Uniting Church, Ringwood



Source: Mr Robertsons submission, paragraph 32

Mr Reeves stated *“the Sunday School Hall, is considered to contribute to the overall historical and aesthetic significance of the site but is not required to satisfy individual criteria applied in isolation to its context.”* He stated:

Dating from 1954, it predates the church proper and thus has associations with the early post-WW2 expansion of the site. When the hall's present-day exterior is compared with historical photographs (Figures 27A, 27B), its intactness is clear: a few minor changes have been made, such as the insertion of two small windows and removal of the Latin cross and metal lettering (the vertical strip window to the left side of the facade, and incised foundation stone, remain evident). This level of intactness is demonstrable greater than the heavily modified foyer area alongside, as well as the much-altered kindergarten fronting Greenwood Avenue (Figures 27C, 27D). Thus, the hall was considered to be a contributory element, while the foyer area, kindergarten and other structures not visible from the street were all considered non-contributory.

Council submitted *“an advantage of including the Sunday School Hall in the Heritage Overlay as a contributory element, is that it provides the Church building with sufficient curtilage to achieve an appropriate setting and context.”*

Mr Stephenson agreed with Council that if the Heritage Overlay was reduced there would not be a permit trigger to consider subdivision or development on the balance of the site. In response to a question from the Panel Mr Stephenson agreed that retaining the exhibited extent of the Heritage Overlay and classifying the Sunday School Building as non-contributory would be a good outcome.

The Uniting Church in Australia provided an updated version (Document 63) of the Statement of Significance.

### (iii) Discussion

The Panel notes the significance of the Church building is not in contention. The Panel does not consider the Sunday School Hall, even though it pre-dates the Church building, has local heritage significance because the:

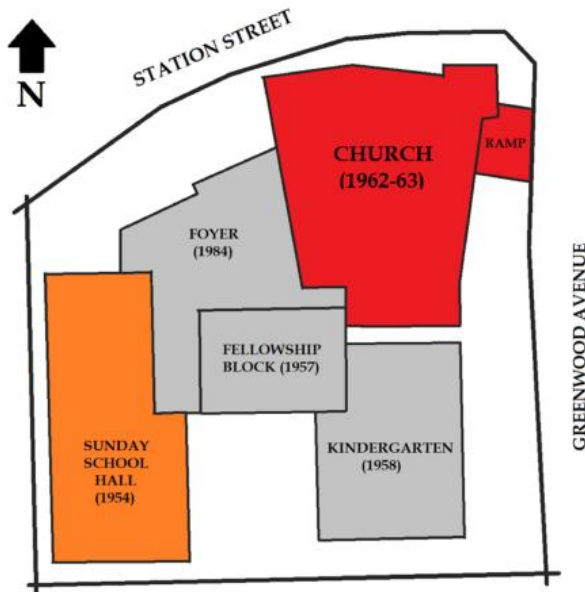
- citation and Statement of Significance (and earlier heritage investigations) do not identify that it is significant

- building is a simple structure with utilitarian form.

The Sunday School Hall should be identified as a non-contributory building.

Figure 22 shows the context of the buildings on site. The Sunday School Hall is located on the west side and the church is located on the east side.

**Figure 22** Location of buildings on 30-32 Station Street, Ringwood



Source: Citation

The Panel does not support the retraction of the Heritage Overlay to cover the Church building only because the:

- resultant curtilage to the remainder of the site would be just beyond the church building itself and this is inadequate for managing heritage values of the place
- site is large and is within an activity centre where the planning controls allow for significant redevelopment potential and this is an important consideration to ensure strategic objectives of locality can be delivered while managing heritage values of the place
- usual approach supported by PPN01 is to apply the Heritage Overlay to property boundaries unless there is adequate justification to reduce the extent.

The retention of the Heritage Overlay mapping as exhibited will allow a more comprehensive approach to its redevelopment potential and ensure the local significance of the Church building is maintained.

The updated version of the Statement of Significance from the Uniting Church in Australia contains some additional comments regarding the paved area to the northwest of the Church building and the stone retaining wall which Council should consider adding.



**(iv) Conclusions and recommendation**

The Panel concludes the:

- application of the Heritage Overlay to the whole site is appropriate
- a reduction of the Heritage Overlay will diminish the ability of Council to appropriately consider the sites redevelopment
- Sunday School Hall should be identified as a non-contributory building.

The Panel recommends:

**Amend the Statement of Significance for 30-32 Station Street, Ringwood (HO184) to identify the Sunday School Hall as a non-contributory building.**

## Appendix A Submitters to the Amendment

No.	Submitter	No.	Submitter
1	Martin Kendrick	27	Uniting Church of Australia
2	Geoff McLean	28	Rhyll Perry
3	Geoff McLean	29	Lynne Orford
4	Juliana Metlenko and Kody Derrick	30	Ian Ashman
5	Kody Derrick	31	Rio Christyanto
6	Heathmont History Group	32	Jacinta Willcocks
7	Chen Hong	33	Rob Law and Rio Christyanto
8	Diana Pikula	34	James Roscoe
9	David and Marion King	35	Haoyuan Zhu
10	Ann Whitney	36	Zixiang Zhang
11	Diana Bell	37	Jessica Underwood
12	Nilanthi Gamlath Appuhamillage	38	Marion Spencer
13	David and Natalie Beaton	39	Beverley and Fulvio Bencina
14	Beng Choo Low	40	Brian Petersen
15	Tom Oliver	41	Royal Castellino
16	Hui Huang and Yuedi He	42	Tim Horman
17	Steve Downes	43	National Trust of Australia
18	Bruce and Lynette Kerr	44	Robyn Woolcock
19	Prasanga Edirisinghe	45	Roxanne Petersen
20	Ken Sheedy	46	Bayswater Victoria Pty Ltd
21	Dawn Sheedy	47	Shirley and Hilbert Stielow
22	Gary Ulman	48	Ann McDowell
23	Anil Kumar Deut	49	Johnathan and Jennifer Gosden
24	Ringwood Historical Society	50	Peter Poole
25	Anita Lizza	51	Will Fowles MP
26	Martin Dieleman		

## Appendix B Parties to the Panel Hearing

Submitter	Represented by
Maroondah City Council	Maria Marshall of Maddocks solicitors assisted by Chloe Henry-Jones, who called expert evidence on: <ul style="list-style-type: none"> <li>- heritage from Simon Reeves of Built Heritage</li> <li>- heritage from Jim Gard'ner of GJM Heritage</li> </ul>
Bayswater Victoria Pty Ltd	Rupert Watters of Counsel instructed by Rory O'Connor of Hall and Willcox Lawyers, who called expert evidence on: <ul style="list-style-type: none"> <li>- heritage from Michelle Knehans of Lovell Chen</li> </ul>
Uniting Church of Australia	Andrew Robertson of Tract Consultants assisted by Perry Athanasopoulos, who called expert evidence on: <ul style="list-style-type: none"> <li>- heritage from Mark Stephenson of Trethowan Architecture</li> </ul>
Zixiang Zhang	Yun Yu from Best Hooper Solicitors who called expert evidence on: <ul style="list-style-type: none"> <li>- heritage from Roger Beeston of RBA Architects</li> </ul>
Beverley and Fulvio Bencina	Gareth Gale of Gareth Gale Consulting
Rhyll Perry	
Johnathan and Jennifer Gosden	
Hui Cathy Huang and Yuedi He	
Jessica Underwood	
Anne McDowell	
Steven Downes	
Jacinta Willcocks	
Haoyuan Zhu	
National Trust of Australia	Samantha Westbrooke
Rio Christyanto	
Thomas Oliver	
Bruce and Lynette Kerr	
James Roscoe	
Roxanne Petersen	
Will Fowles MP	

## Appendix C Document list

No.	Date	Description	Presented by
1	30/10/2023	Directions and Hearing Timetable V1	PPV
2	03/11/2023	City of Maroondah Heritage Study Review: Volume 1 Post-WW2 Thematic Environmental History (Built Heritage Pty Ltd, May 2022) (as exhibited)	Ms Henry-Jones, Maddocks for Maroondah City Council
3	"	City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places & Heritage Precincts (Built Heritage Pty Ltd, April 2023) (as exhibited)	"
4	"	Peer Review of Contemporary Homes Serial Listing (GJM Heritage, 24 October 2023)	"
5	"	Consolidated list of recommended changes to the Amendment endorsed by Council on 18 September 2023 meeting	"
6	"	HO Map for HO188 (post exhibition version that reflects Council's recommended changes)	"
7	"	Heritage Design Guidelines for HO188 (post exhibition version that reflects Council's recommended changes)	"
8	"	Statement of Significance for HO188 (post exhibition version that reflects Council's recommended changes)	"
9	"	Heritage Design Guidelines for HO172 (post exhibition version that reflects Council's recommended changes)	"
10	"	Schedule to Clause 43.01 (post exhibition version that reflects Council's recommended changes).	"
11	"	Heritage Appraisal by Lovell Chen dated 10 October 2023	Mr Denham, Hall & Willcox for S46
12	13/11/2023	Part A Submission	Ms Henry-Jones, Maddocks for Maroondah City Council
13	"	Expert witness statement of Mr Gard'ner, GJM Heritage	Ms Henry-Jones, Maddocks for Maroondah City Council
14	"	Expert witness statement of Mr Reeves, Built Heritage	"
15	"	Addendum to expert witness statement of Mr Reeves, Built Heritage	"

No.	Date	Description	Presented by
16	20/11/2023	Expert witness statement of Mr Stephenson, Trethowan Architecture	Mr Athanasopoulos, Tract for S27
17	"	Request for peer review of heritage value for HO183	Mr Zhu for S35
18	"	Expert witness statement of Ms Knehans, Lovell Chen	Mr Denham, Hall & Willcox for S46
19	"	Expert witness statement of Mr Beeston, RBA Architects and Conservation Consultants	Mr Yu, Best Hooper for S36
20	21/11/2023	Hearing Timetable and Distribution List V2	PPV
21	"	Request by Roxanne Petersen (S45) to be Heard	MS Petersen
22	22/11/2023	Request Council for peer review of HO183	Mr Zhu
23	"	Additional material (S16)	Hui Huang & Yuedi He
24	"	Late submission (S50)	Peter Poole
25	"	Consideration by Maroondah City Council of late submissions, including: <ul style="list-style-type: none"> <li>a. Cover letter</li> <li>b. Table considering land submissions</li> <li>c. Updated late submissions register</li> </ul>	Ms Rivero for Maroondah City Council
26	24/11/2023	Hearing Timetable and Distribution List V3	PPV
27	"	Part B Submission	Ms Henry-Jones, Maddocks for Maroondah City Council
28	"	PowerPoint presentation of Mr Gard'ner	"
29	27/11/2023	Building permit information regarding 21 Ross Crescent	Ms Rivero for Maroondah City Council
30	"	Submission to Panel for 4 Wendy Court, Heathmont (S37)	Ms Underwood S37
31	"	Late Submission (S51)	Mr Fowles MLA
32	28/11/2023	Submission for 21 Ross Court, Heathmont including: <ul style="list-style-type: none"> <li>a. Submission</li> <li>b. Series of photographs</li> </ul>	Ms Huang S16
33	"	Submission for 20 Rawson Court, Ringwood	Ms Perry S28
34	"	Copy of SLO4	Ms Henry-Jones, Maddocks for Maroondah City Council
35	"	Thematic Environmental History (2003)	"

No.	Date	Description	Presented by
36	"	Updated Page 78 from Statement of Evidence of Mr Reeves (hard copy)	"
37	"	Email advising that they will not be attending Day 3 Hearing for 131-133 Dorset Road, Croydon	Mr Godsen S49
38	"	Presentation material to support submission for 4 Wendy Court, Heathmont including: <ul style="list-style-type: none"> <li>a. PowerPoint presentation</li> <li>b. Video</li> </ul>	Ms Underwood S37
39	"	Submission for 254 Canterbury Road, Bayswater North (former British Nylon Spinners / Fibremakers Factory) including: <ul style="list-style-type: none"> <li>a. Final submission</li> <li>b. PowerPoint presentation for Ms Knehans</li> <li>c. Masterplan for site</li> </ul>	Mr O'Connor for Hall & Willcox, S46
40	29/11/2023	Email advising that they will not be attending Day 4 Hearing for 130 Croydon Road, Croydon	Mr Downes S17
41	"	Submission for 30 – 32 Station Street, Ringwood East including: <ul style="list-style-type: none"> <li>a. Final Submission</li> <li>b. PowerPoint presentation</li> </ul>	Mr Athanasopoulos for Tract, S27
42	"	Submission for 23 Ross Cr, Heathmont including: <ul style="list-style-type: none"> <li>a. Final Submission</li> <li>b. PowerPoint presentation for Mr Beeston</li> </ul>	Mr Yu for Best Hooper, S36
43	"	Email advising that they will not be attending Day 4 Hearing for 131-133 Dorset Road, Croydon	Ms McDowell S48
44	"	Updated PowerPoint presentation	Ms Perry S28
45	30/11/2023	Serial listings summary, C89, C149, C200	Ms Henry-Jones, Maddocks for Maroondah City Council
46	"	VHR database report for Lilydale Federation House Types (HO411)	"
47	"	VHR database report for Lilydale Interwar House Types (HO412)	"
48	"	VHR database report for Lilydale Pre-Federation House Types (HO410)	"
49	"	VHR database report for Late Timber Residence Series, Sebastopol	"
50	"	VHR database report for Moderne apartments, Brunswick East	"

No.	Date	Description	Presented by
51	"	Email to all parties advising Wednesday 6 December will be held as a hybrid hearing	PPV
52	1/12/2023	Submission for 1-10 Murray Road, Ringwood	Mr Oliver, S15
53	4/12/2023	Submission of National Trust	Ms Westbrooke for National Trust of Australia, S43
54	"	Marked up Heritage Citation for 30-32 Station Street, Ringwood	Mr Athanasopoulos for Tract, S27
55	"	Submission for 9-11 Wonga Road, Ringwood North	Mr Gale for Gareth Gale Consulting, S39
56	"	Submission for 22 Rawson Court, Ringwood East, including: a. Final Submission b. PowerPoint presentation	Ms Willcocks, S32
57	"	Submission for 22 Rawson Court, Ringwood East, including: a. Final Submission b. PowerPoint presentation	Mr Zhu, S35
58	"	Track changed Heritage Design Guidelines for 254 Canterbury Road, Bayswater North	Mr Denham, Hall & Willcox for S46
59	"	Track changed Statement of Significance for 254 Canterbury Road, Bayswater North	Mr Denham, Hall & Willcox for S46
60	"	Addendum to Ringwood Historic Society submission (S24) dated 3 December 2023 submitted by Ms Wilcocks	Ms Willcocks, S32
61	"	Submission for 25 Exeter Road, Croydon North, including: a. Final Submission b. PowerPoint presentation	Mr Roscoe, S34
62	"	Revised Submission for 22 Rawson Court, Ringwood East, including: a. Updated final Submission b. Updated PowerPoint presentation	Mr Zhu, S35
63	"	Marked up Statement of Significance for 30-32 Station Street, Ringwood	Mr Robertson from Tract, S27
64	"	Submission for 18 Ross Crescent, Heathmont including: a. Final Submission b. PowerPoint presentation	Ms Peterson, S45

No.	Date	Description	Presented by
65	6/12/2023	Closing submission (Part C) from Maroondah City Council	Ms Stanley, Maddocks for Maroondah City Council
66	"	Letter from Minister for Planning relating to interim heritage controls dated 4 September 2019	"
67	8/12/2023	Additional information from Maroondah City Council regarding clarification on Estates	Ms Stanley, Maddocks for Maroondah City Council



## Appendix D Planning context

### D:1 Planning policy framework

Council submitted that the Amendment is supported by various clauses in the Planning Policy Framework, which the Panel has summarised below.

#### Victorian planning objectives

The Amendment will implement section 4(1)(d) of the *Planning and Environment Act 1987* to:

- conserve and enhance those buildings, areas or other places which are of scientific, aesthetic, architectural or historical interest, or otherwise of special cultural value
- balance the present and future interests of all Victorians.

#### Planning Policy Framework

The Amendment supports:

- **Clause 15.01-5S** (Neighbourhood character) which seeks to recognise, support and protect neighbourhood character, cultural identity, and sense of place.
- **Clause 15.03-1S** (Heritage conservation) which seeks to ensure the conservation of places of heritage significance. Relevant strategies are:
  - 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 and the maintenance of ecological processes and biological diversity.
  - Provide for the conservation and enhancement of those places which 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.
  - Ensure an appropriate setting and context for heritage places is maintained or enhanced.

Council does not have a local heritage policy.

### D:2 Other relevant planning strategies and policies

#### i) Plan Melbourne

*Plan Melbourne 2017-2050* sets out strategic directions to guide Melbourne's development to 2050 to ensure it becomes more sustainable, productive and liveable as its population approaches 8 million. It is accompanied by a separate implementation plan that is regularly updated and refreshed every five years.

Plan Melbourne is structured around seven Outcomes, which set out the aims of the plan. The Outcomes are supported by Directions and Policies, which outline how the Outcomes will be achieved. The following are relevant to the Amendment:

- **Outcome 4:** Melbourne is a distinctive and liveable city with quality design and amenity
  - **Direction 4.4:** Respect Melbourne's heritage as we build for the future
  - **Policy 4.4.1:** Recognise the value of heritage when managing growth and change
  - **Policy 4.4.4:** Protect Melbourne's heritage through telling its stories.

## ii) Heritage Action Plan

The Maroondah Heritage Action Plan 2021 establishes the parameters of a proactive approach towards heritage conservation. It recognises that even though Council has successfully achieved the heritage protection of a number of individual places this approach is not resource efficient and does not facilitate the orderly management of the municipality's heritage assets. It identified a municipal wide heritage review was required.

## iii) Housing Strategy

The Maroondah Housing Strategy 2016 was adopted by Council on 27 June 2016 and articulates Council's response to meeting the anticipated housing need of around 12,500 new dwellings between 2016-2041.

The Housing Strategy 2022 Refresh is the first interim review and estimates that there is capacity for more than 25,000 new dwellings. Council advised *"these estimates are based on the existing planning provisions and demonstrates that there is enough capacity to meet Maroondah's housing needs for the next 45 years, which is well above the 15 years capacity for which Council should plan"*.

## D:3 Planning scheme provisions

The Heritage Overlay purposes are:

- To implement the State Planning Policy Framework and the Local Planning Policy Framework, including the Municipal Strategic Statement and local planning policies.
- 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 specifically identified 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.

The Heritage Overlay requires a planning permit to demolish, subdivide, build or carry out works. The Heritage Overlay enables its Schedule to specify additional controls for specific trees, painting previously unpainted surfaces, internal alterations and an incorporated plan (which may exempt buildings and works and other changes from requiring a planning permit). The Schedule may also identify if a place can be considered for uses that are otherwise prohibited, subject to a planning permit.

## D:4 Amendments VC148 and C144maro

Amendment VC148 was gazetted on 31 July 2018, after the Amendment was exhibited. VC148 made substantial changes to the structure and content of the planning policy framework, as well as other provisions in the Planning Scheme.

Amendment C144maro replaced the Municipal Strategic Statement at Clause 21 and local planning policies at Clause 22 of the Scheme with a Municipal Planning Strategy at Clause 02, local policies within the Planning Policy Framework and selected local schedules to zones, overlays, particular provisions, general provisions and operational provisions consistent with:

- The Victorian Planning Provisions as a result of Amendment VC148
- The Ministerial Directions – The Form and Content of Planning Schemes.

Amendment C144maro which implemented the Municipal Planning Strategy was gazetted on 14 November 2023, after Council circulated its Part A Submission.

Council advised Amendment C144maro resulted in a policy-neutral translation and made no substantive change to policy content. This was confirmed in the Explanatory Report which stated this was achieved *“with the intended effect of the original clauses remaining unchanged”*.

The Panel accepts this is the case and refers to the new policy format in this Report.

## D:5 Amendment VC226

On 4 November 2022 Amendment VC226 was introduced to all planning schemes. Relevantly, it amended the Schedule to the Heritage Overlay so that a planning permit is only required for visible roof top solar energy systems. Council advised it had commenced some further strategic work that could lead to changes to this part of the schedule.

## D:6 Ministerial Directions, Planning Practice Notes and guides

### Ministerial Directions

The Explanatory Report discusses how the Amendment meets the relevant requirements of:

- Ministerial Direction 11 (Strategic Assessment of Amendments)
- Ministerial Direction (The Form and Content of Planning Schemes pursuant to section 7(5) of The Act) – referred to as Ministerial Directions 7(5) in this Report.

That discussion is not repeated here.

### Planning Practice Note 1 (Applying the Heritage Overlay), August 2018

Planning Practice Note 1 provides guidance about using the Heritage Overlay. It states that the Heritage Overlay should be applied to, among other places:

Places identified in a local heritage study, provided the significance of the place can be shown to justify the application of the overlay.

Planning Practice Note 1 specifies that documentation for each heritage place needs to include a Statement of Significance that clearly establishes the importance of the place and addresses the heritage criteria. It recognises the following model criteria (the HERCON criteria) that have been adopted for assessing the value of a heritage place:

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

**Criterion H:** Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

#### Practitioner's Guide

*A Practitioner's Guide to Victorian Planning Schemes Version 1.5*, April 2022 sets out key guidance to assist practitioners when preparing planning scheme provisions. The guidance seeks to ensure:

- the intended outcome is within scope of the objectives and power of the PE Act and has a sound basis in strategic planning policy
- a provision is necessary and proportional to the intended outcome and applies the Victoria Planning Provisions in a proper manner
- a provision is clear, unambiguous and effective in achieving the intended outcome.

## Appendix E Panel preferred version of the Statement of Significance for 254 Canterbury Road, Bayswater North

### MAROONDAH PLANNING SCHEME

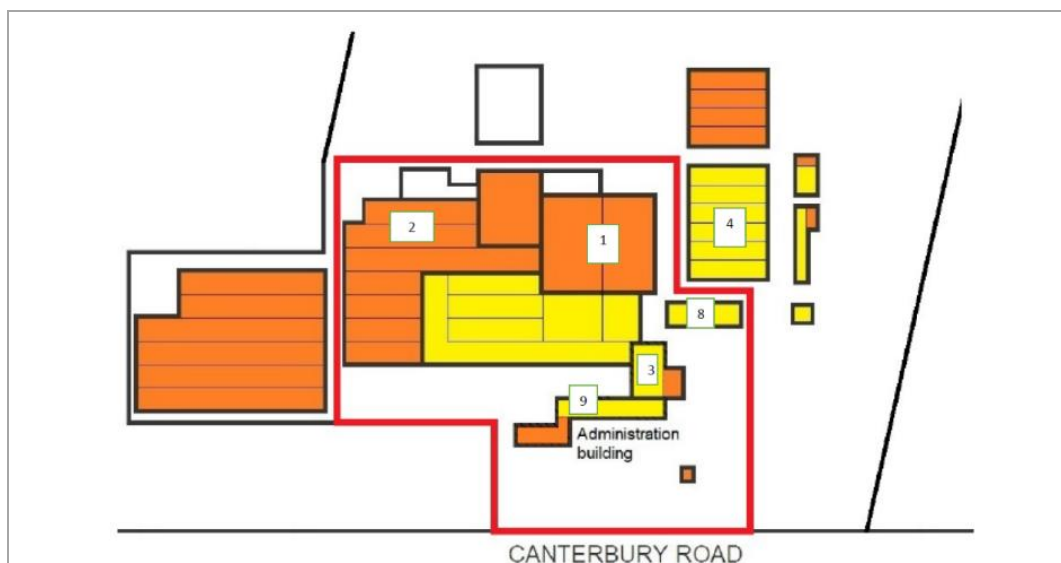
#### Statement of Significance: Fibremakers Business Park (British Nylon Spinners/Fibremakers Factory) (former), 254 Canterbury Road, Bayswater North, April 2023

Heritage Place:

Factory / plant

PS ref no: HO152





*Indicative map of the Fibremakers site, showing extent of original 1955-58 masterplan (in yellow) and subsequent additions undertaken by Stephenson & Turner up to 1970 (in orange)*

### What is significant?

Developed and occupied by a local subsidiary of a prominent British manufacturer as the first nylon spinning factory in Australia, the British Nylon Spinners factory at 254 Canterbury Road, Bayswater North, was erected in several stages between 1956 and 1970. The original buildings, laid out according to a 1955 masterplan by Stephenson & Turner, were completed between 1956 and 1958, with several subsequent phases of expansion (designed by the same architects) undertaken during the 1960s. These buildings, while differing in scale and form according to function, are otherwise similarly expressed in a stark modernist idiom with a consistent palette of pale brickwork and curtain walling.

The significant fabric is defined as the exterior of Buildings 1, 2, 3 and 9 (as marked on the plan above) that represent the core of the 1955-58 masterplan by Stephenson & Turner, and later additions by the same architects up to 1970. Specific elements of significance include the stark block-like expression of buildings, low rooflines, cream brickwork and repetitive fenestration, including bays of curtain walling.

### How is it significant?

The former British Nylon Spinners factory satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics.

### Why is it significant?

The former British Nylon Spinners factory is significant for the following reasons:

The factory is significant as an ambitious and ultimately successful attempt by a leading British-based manufacturer to establish a presence in Australia by developing this country's first nylon spinning factory. A unique venture at the time, the project attracted considerable attention and publicity. It went on to become a major presence in the outer eastern suburbs as well as a highly significant local employer. By far the largest, busiest and best-known factory ever developed within what is now the City of Maroondah, it also represented a major industrial achievement. (*Criterion A*)

The factory is significant as an intact and evocative example of post-war industrial architecture that was carefully designed to dispel preconceptions that such buildings must necessarily be ugly and

undesirable. Laid out according to a masterplan by leading factory specialists Stephenson & Turner, the complex was designed in the crisp modernist idiom that characterised the firm's highly-regarded work at that time, with simple expression of volumes, stark pale-coloured brickwork and curtain walling. In what was a deliberate attempt to emulate the parent company's existing factory in Wales, the Bayswater North counterpart was to include recreational amenities for staff (including a sports oval; since redeveloped) in a landscaped setting. (*Criterion E*)

Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, April 2023.*

Number	Address	Grade
254	Canterbury Road, Bayswater North	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Appendix F Panel preferred version of the Heritage Design Guidelines for 254 Canterbury Road, Bayswater North

**April 2023**

**Heritage Place: Fibremakers Business Park (British Nylon Spinners/Fibremakers Factory) (former) (254 Canterbury Road, Bayswater North) April 2023**

**HO152**

### The place

The British Nylon Spinners factory complex was established in 1956 as the first manufacturing facility of its kind in Australia. Architects Stephenson & Turner designed an axial site masterplan with landscaped grounds and Modernist buildings constructed in stages between 1955 and 1970. Later known as the Fibremakers factory, and now the Fibremakers Business Park, it is no longer used for manufacturing and all nylon spinning equipment has been removed.

### Heritage management objectives

- To maintain views to the factory complex from the south along with its landscaped setting.
- To recognise the importance of Fibremakers in the Bayswater community as a former major employer and local landmark.
- To encourage interpretation of the history and operation of the factory complex for site-users and the wider community.
- To ensure that the buildings of heritage value continue to have a viable use or mix of uses, in order to support their ongoing maintenance and preservation. The possibility of prohibited uses has been triggered in the HO to allow appropriate use of the administration blocks at the front of the complex.

### Built form and appearance

All buildings and works should:

- Be legible as new work or reinstatement of original features and thereby acknowledge the physical evolution of the building fabric as part of the historical record of the place. Support the continued industrial use of the place or where adaptive reuse of the building is proposed, the historic and aesthetic heritage values of the place should be appropriately interpreted.

Works to buildings of heritage value, built between 1955 and 1970 as set out in the statement of significance, should:

- Retain the Buildings 1, 2 and 9 that face Canterbury Road and form part of the Stephenson & Turner masterplan.
- Retain the three-dimensionality of buildings of heritage value, including roof forms that are indicative of their industrial nature, such as saw-toothed roofs and roof lanterns as well as side walls.



- Retain sound and non-hazardous building fabric. In cases where the condition of building fabric is poor or of a hazardous nature and removal is necessary, replace with new materials of the same appearance, dimensions and details.
- Reinstate lost or altered elements of buildings of heritage value based on documentary evidence, particularly to elevations visible to the public, such as the windows of the 1950s administration block and the front entrance of its 1960s extension.

New buildings and works should:

- Avoid obscuring views to the existing buildings when viewed from the south.
- Respect the north-south axis established by the Stephenson & Turner masterplan by facing the principal thoroughfares of the masterplan where possible and not obstructing their path with new built form.
- Support the visual dominance of the buildings of heritage value, particularly as viewed from the south. The nylon spinning tower should remain the tallest element of the site, as viewed from Canterbury Road.
- Reference the colour and materials palette of the buildings of heritage value, while remaining recessive and legible as new insertions.

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### Signs

Applications for signage should:

- Retain remnant historic signage from the British Nylon Spinners and Fibremakers factory eras to interpret the history of the site.
- Limit concealment of key elements of a building of heritage value or damage to such buildings during installation.
- Coordinate the placement, size and number of new signs across the site to reduce visual clutter, while allowing independent businesses to be identifiable and retain their corporate identities.

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### Landscapes, gardens and trees

Landscape applications should:

- Retain the mature plantings in the front setback along Canterbury Road, and the industrial park character of the place.

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### Subdivision

Applications for subdivision should:

- Retain the open landscaping in front of the factory complex.
  - Retain on a single allotment all elements identified by the statement of significance as having heritage value.
  - Not allow for future development that will visually disrupt the setting and negatively impact on the presentation of the factory complex both from the public domain and within the site.
-

**Primary sources:**

City of Maroondah Heritage Study Review (Built Heritage Pty Ltd): Volume 1 Post-WW2-Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, April 2023.

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This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the Planning and Environment Act 1987

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Maroondah Planning Scheme Amendment C148maro

**Maroondah Amendment C148maro- Municipal wide heritage Amendment- Post WWII****Panel Report Summary of Issues and Officer's Response to Panel Recommendation**

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
<b>Heritage Precincts</b>			
Ringwood Drive-In Shopping Centre Precinct (Ringwood Shopping Centre) 1-4/86 Maroondah Highway and 1-10 Murray Place, Ringwood (HO172)	<p>The Panel considered:</p> <ul style="list-style-type: none"> <li>Some elements of the original concept have changed such as the management of the road, alterations to some shopfronts and not including the car parking in the Heritage Overlay.</li> <li>The integrity of the place is not clear.</li> <li>The shops are not of individual significance.</li> </ul> <p>The Panel concluded that the Ringwood Drive-in Shopping Centre at 1-4 /86 Maroondah Highway and 1-10 Murray Place Ringwood does not have local heritage significance.</p>	<b>Delete</b> the application of the Heritage Overlay (HO172) to the Ringwood Drive-In Shopping Centre at 1-4/86 Maroondah Highway and 1-10 Murray Place, Ringwood	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations and delete the Heritage Overlay HO172.</b></p> <p><b><u>ACTION 1:</u></b></p> <p><b>1.0 Delete HO172 from the Schedule to 43.01 and map 04, and amend Clause 72.04 (incorporated documents), the explanatory report and <i>The City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places &amp; Heritage Precincts</i> (Heritage Study Vol 2) accordingly.</b></p>

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Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
<b>Heritage Precincts</b> Sunbower Display Village Precinct, 20, 22 & 24 Rawson Court, Ringwood East ( <b>HO187</b> )	<p>The Panel was of the opinion that this precinct has local heritage significance and should be included in the heritage overlay. It commented that the significance is derived individually from each of the dwellings and collectively as a display village of the same builder and architect that represents an important theme in the development of project housing in Maroondah. The Panel agreed with Council's heritage expert that the alterations made to the dwelling are generally minor changes. It further indicated that the threshold for local heritage significance has been met.</p> <p>The Panel also noted that Criterion E- aesthetics characteristics has also been met as the diversity on the design by the same architect using Mid-century Modernist forms is an important feature of the precinct.</p> <p>The Panel also noted that it did not consider that the threshold for local heritage significance for Criterion H - invoking a special association that's important in Maroondah's history had been met. Consequently, the Panel recommended that the statement of</p>	<p><b>Amend</b> the Statement of Significance for the Sunbower Display Village Precinct at 20, 22 and 24 Rawson Court, Ringwood East (HO187) to delete references to Criterion H.</p>	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations</b></p> <p><b><u>ACTION 2:</u></b></p> <p><b>2.0 Amend the Statement of Significance for the Sunbower Display Village Precinct at 20, 22 and 24 Rawson Court, Ringwood East (HO187) to delete references to Criterion H, and amend the Citation in the Heritage Study Vol 2 accordingly.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<p>significance be amendment to delete reference to criterion H.</p> <p>The Panel concluded the:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance for Criteria A and E have been met</li> <li>• threshold for local heritage significance for Criterion H has not been met</li> <li>• the place has local heritage significance and should be included in the Heritage Overlay</li> </ul>		
Contemporary Homes Group. Heathmont (HO188)	<p>The Panel agreed with two heritage experts that Criterion F has not been met, it noted that the listing is not important in demonstrating a high degree of technical achievement for the municipality.</p> <p>The Panel commented that the remaining four dwellings in the group listing are simply examples and the threshold of importance has not been met.</p> <p>The Panel commented that it is likely that there are more dwelling as outside the group listing with these attributes than in the group listing. It further indicated that the filtering criteria supported by Council to refine the group listing does not support the basis of criterion D's application, in fact it undermines it.</p>	<b>Delete</b> the application of the Heritage Overlay (HO188) to the Contemporary Homes group listing.	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations and delete the Heritage Overlay HO188.</b></p> <p><b>ACTION 3:</b></p> <p><b>3.0 Delete the application of the Heritage Overlay (HO188) to the Contemporary Homes group listing from the schedule to clause 43.01 and map 04, and amend clause 72.04 (incorporated documents), the explanatory report and the Heritage Study Vol 2 accordingly.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<p>The Panel further noted that the result is a confused application of the Criteria D and Criteria F for that matters, with good intent Council conducted a peer review of the listing, however, the Panel considered the outcome of for Criterion D's application is less than logical.</p> <p>The Panel indicated that the Contemporary Homes group listing does not meet the threshold for local heritage significance for Criterion A, Criteria D and F.</p>		
<b>Individual heritage Places</b>			
<b>22-26 Armstrong Road Heathmont</b>	<p>The Panel noted that Criterion A invokes historical significance not rarity, which is (Criterion B) yet the statement of significance refers to rarity on several occasions. It further noted that it is unsurprising that there are no surviving similar examples referred to in the comparative analysis, particularly those surrounded by residential uses. The Panel considered the threshold for Criterion A has not been met.</p>	<p><b>Abandon</b> the application of the Heritage Overlay (HO148) to the Humphrey Law and Co. building at 22-26 Armstrong Road, Heathmont.</p>	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations and delete the Heritage Overlay HO148.</b></p> <p><b>ACTION 4</b>  <b>4.0 Delete the application of the Heritage Overlay (HO148) to the Humphrey Law and Co building at 22-26 Armstrong Road, Heathmont from the schedule to clause 43.01</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<p>It also stated that the documentation does not demonstrate that the building elements noted in the statement of significance are particularly unique or important and instead they represent typical industrial form of the day, so it considered that Criterion E has not been met.</p> <p>The Panel concluded:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance for Criteria A and E has not been met</li> <li>• place does not have local heritage significance.</li> </ul>		<p>and map 04-05, and amend clause 72.04 (incorporated documents), the explanatory report and the Heritage Study Vol 2 accordingly.</p>
<p><b>254 Canterbury Road, Bayswater North (HO152)\ Former Fibremakers factory</b></p>	<p>The Panel considered that the former Fibremakers factory meets the threshold for local heritage significance for Criteria A and D. It commented that the key difference to be resolved is the extent of the reduced heritage overlay and changes to the statement of significance and heritage guidelines.</p> <p>The Panel considered that the integrity of the Fibremaker factory and its associated buildings has a high level of intactness and integrity.</p> <p>The Panel was of the view that there is heritage value in the construction of the later administration building, the Modernist design, its presentation to Canterbury Road and being a</p>	<p><b>Amend</b> the extent of the Heritage Overlay for 254 Canterbury Road, Bayswater (HO152) to reflect Mr Reeves 'barest minimum' Option 2.</p> <p><b>Amend</b> the Statement of Significance as set out in Appendix E.</p> <p>Amend the Heritage Design Guidelines as set out in Appendix F.</p>	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations.</b></p> <p><b><u>ACTION 5:</u></b></p> <p><b>5.1 Amend the extent of the Heritage Overlay for 254 Canterbury Road, Bayswater (HO152) to reflect Mr Reeves 'barest minimum' Option 2 (as presented in Mr Reeves' evidence report to the Panel) in the HO map 05, statement of significance and Citation.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<p>post war building that contributes to and reflects the strong post war economic conditions that were experienced with Maroondah at the time.</p> <p>The Panel further supported the changes proposed to reduce the extent of the Heritage overlay from covering that entire site to focusing on the important elements of the site. The Panel supported Council's heritage expert, Mr Reeves option 2.</p> <p>Appendix E includes the Panel's preferred version of the Statement of the Statement of significance which includes the changes based on the concessions of Mr Reeves and many of the changes from Ms Knehans. Its also deletes reference to the factory in Wales, reference to providing a large number of jobs to British migrants, and landscape works by Emily Gibson.</p> <p>The Panel concluded:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance has been met for Criteria A and E</li> <li>• place has local heritage significance</li> <li>• extent of HO152 should be reduced to reflect Mr Reeves 'barest minimum' Option 2</li> </ul>		<p><b>5.2 Amend the Statement of Significance for 254 Canterbury Road, Bayswater North (HO152) as set out in Appendix E to the Panel Report and amend the Citation accordingly. Also noting a minor edit to the site diagram in the Statement of Significance and citation which inserts #1 to an unlabelled part of this building for clarification and avoid ambiguity as Building 1 comprises two components.</b></p> <p><b>5.3 Amend the Heritage Design Guidelines for 254 Canterbury Road, Bayswater North (HO152) as set out in Appendix F to the Panel Report.</b></p>



Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<ul style="list-style-type: none"> <li>Statement of Significance should be amended as set out in the Panel's preferred version at Appendix E</li> <li>Heritage Design Guidelines should be amended as set out in the Panel's preferred option at Appendix F</li> </ul>		
<b>129 and 131-133 Dorset Road Croydon (HO153)</b>	<p>The Panel in considering the merits of the proposed listing addressed the two submissions received in relation to this property. This included review of submissions from the owners of 129 Dorset Road and 131 Dorset Road.</p> <p>In particular the Panel addressed the submission from the landowner of 129 Dorset Road that noted that there had been significant modifications to the dwelling since it was constructed and there were several structural issues with the building so it would require demolition.</p> <p>The Panel considered these grounds of objection including the discussion on the issue of structural soundness and accepted Council's heritage expert evidence that the building meets the threshold for Criterion E.</p>	<p><b>Amend</b> the Statement of Significance for 129 and 131-133 Dorset Road, Croydon (HO153) to delete references to Criteria F and H</p>	<p><b>Recommendation:</b></p> <p><b>Support the Panel's Recommendations</b></p> <p><b><u>ACTION 6:</u></b></p> <p><b>6.0 Amend the Statement of Significance for 129 and 131-133 Dorset Road, Croydon (HO153) to delete references to Criteria F and H and amend the Citation in the Heritage Study Vol 2 accordingly.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<p>The Panel indicated that the buildings are unusual and have a repetitive of architectural elements that is a key characteristic of the postwar era.</p> <p>It further noted that the issues of structural soundness were addressed in the Panel report common issues which indicated that the building condition of a place is not part of the criteria for assessing the heritage value and these can be addressed at the planning permit stage renovations, additions or improvements.</p> <p>The Panel did not agree that the property meets Criterion F and H.</p> <p>The Panel concludes the:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance for Criterion E has been met</li> <li>• threshold for local heritage significance for Criteria F and H have not been met</li> <li>• place has local heritage significance and should be included in the Heritage Overlay (HO153).</li> </ul>		

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
<b>161 Dorset Road, Croydon (HO154)</b>	<p>The Panel commented that its observations of the site differed with the citation's analysis of integrity, noting the ground floor alterations are more significant than outlined in the citation. It further commented that these changes have altered the integrity of the building from the original design and it agrees that there is a discrepancy with the original design.</p> <p>The Heritage Study review applies Criterion H as the only criterion to the site for its association as being the only independent architectural project that can be attributed to Ruth Alsop, the first woman to become qualified as an architect in Victoria.</p> <p>The Panel was of the view that the wider role of Ruth Alsop in Maroondah and more broadly Victoria, and the only substantial building credited to her work in the Panel's view establishes a reasonable level of threshold being met under criterion H.</p> <p>The Panel concludes that 161 Dorset Road, Croydon has local heritage significance and should be included in the Heritage Overlay (HO154).</p>	<b>Retain</b> in Heritage Overlay	<p><b>Recommendation:</b></p> <p><b>Support the Panel's Recommendations.</b></p> <p><b>Action</b>  <b>No changes required to exhibited amendment documentation.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
52 Loughnan Road, Ringwood (HO156)	<p>The Panel commented that the importance placed on the property for exhibiting particular aesthetic is problematic, noting that there is little comparison or discussion in the comparative analysis regarding the aesthetics of the property. The Panel was persuaded that the building meets the threshold necessary to satisfy Criterion E.</p> <p>Further in relation to meeting the threshold for Criterion F relating to technical achievement, the Panel did not consider that the building met this threshold. It noted that the reference to the early experiment in the use of steel framed construction to the design of an individual property dwelling was setting a low bar for this criterion.</p> <p>The Panel concludes that 52 Loughnan Road, Ringwood North does not have local heritage significance and Heritage Overlay (HO156) should be deleted from the Amendment</p>	Delete the application of the Heritage Overlay (HO156) to the former Bennett Residence at 52 Loughnan Road, Ringwood North	<p><b>Recommendation:</b></p> <p><b>Support the Panel's Recommendations</b></p> <p><b><u>ACTION 7:</u></b></p> <p><b>7.0 Delete the application of the Heritage Overlay (HO156) to the former Bennett Residence at 52 Loughnan Road, Ringwood North from the schedule to clause 43.01 and map 04, and amend clause 72.04 (incorporated documents), the explanatory report and the Heritage Study Vol 2 accordingly.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
67 Loughnan Road, Ringwood (HO157)	<p>The Panel accepted that the threshold for Criterion A has been met. The Panel accepted Mr Reeves evidence that although there have been alterations to the building the significant unique features are not undermined by these changes in this instance. The Panel considered that the threshold has been met for Criterion E.</p> <p>In relation to Criterion F, the Panel considered this as problematic. It noted that although the dwelling has an unusual circular design it did not consider as having a high degree of creative achievement.</p> <p>The Panel concludes the:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance has been met for Criteria A and E</li> <li>• threshold for local heritage significance has not been met for Criterion F</li> <li>• place has local heritage significance and should be included in the Heritage Overlay (HO157)</li> </ul>	<p><b>Amend</b> the Statement of Significance for 67 Loughnan Road, Ringwood (HO157) to delete references to Criterion F.</p>	<p><b>Recommendation:</b> Support the Panel's recommendations.</p> <p><b>ACTION 8:</b> 8.0 Amend the Statement of Significance for 67 Loughnan Road, Ringwood (HO157) to delete references to Criterion F and amend the Citation in the Heritage Study Vol 2 accordingly.</p> <p>Noting Officers recommend minor additional text to the citation for 67 Loughnan Road to document changes that were made to the exterior of the building between the time that we first assessed it in 2018, and the Panel hearing. Further replacement the citation's photographs with a more current one (p 95) and relocation to earlier pre-renovation photograph to the end of the citation (p 98 Vol 2 report)</p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
17 Malcolm Court, Ringwood East (HO160)	<p>In the assessment for the proposed listing the Panel accepted the description of the building in the statement of significance as fair. It further considered that the dwelling is legible as a post war Modernist residential building. The Panel further indicated that it did not accept that the changes have diminished the significance of the dwelling, to a level where the heritage overlay has not been justified. It considered that the property met the local significance threshold.</p> <p>In relation to Criterion F, the Panel considered that this has been met as it was the first dwelling in Maroondah and one of the earliest one is Melbourne that demonstrated key modernist design features, shortly after Harry Seidler had popularised this in Sydney.</p> <p>The Panel concludes the:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance has been met for Criteria E and F</li> <li>• threshold for local heritage significance has not been met for Criterion H</li> <li>• place has local heritage significance and should be included in the Heritage Overlay (HO157).</li> </ul>	<p><b>Amend</b> the Statement of Significance for 17 Malcolm Court, Ringwood East (HO160) to delete references to Criterion H.</p>	<p><b>Recommendation:</b> <b>Support the Panel's recommendations.</b></p> <p><b><u>ACTION</u></b></p> <p><b>9.0 Amend the Statement of Significance for 17 Malcolm Court, Ringwood East (HO160) to delete references to Criterion H and amend the Citation in the Heritage Study Vol 2 accordingly.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
50 Maroondah Highway, Ringwood (HO161)	<p>The Panel noted that it was broadly accepted by the parties that the industrial buildings that mounts the sign, is not itself a significant building. It indicated that the context of this structure is an unusual feature with the heritage elements being the neon sign is sought to be protected above a building (not of local heritage significance) within an Activity Centre zone. It further commented that subject to approval there might be an opportunity for relocation or retention of the sign that is sympathetic to its heritage significance.</p> <p>The Panel indicated that the citation includes a satisfactory assessment against the heritage criteria and comparative analysis. In relation to Criteria A- relating to historical significance it accepted that the neon sign is reflective of a post war boom in commercial activity that occurred along this stretch of the Maroondah Highway. Further the Panel accepted that the sign is a unique survivor in Maroondah of vintage neon signage and agree that the threshold for Criterion B has been met.</p> <p>In relation to Criterion E, it accepted that the sign has important characteristics and is a</p>	Should be included within the Heritage Overlay (HO161).	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations. No changes required to the exhibited amendment documentation.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<p>landmark with a vernacular style of 1960 commercial art.</p> <p>The Panel concludes that the Yarra Valley Tyre Neon Sign at 50 Maroondah Highway, Ringwood has local heritage significance.</p>		
<b>6 The Outlook, Heathmont (HO164)</b>	<p>The Panel commented that it remains unclear how the dwelling is significant and not another example of the mid century residential dwelling design with an unusual approach to design and geometric approach, typical of this era. The Panel was not persuaded that the dwelling meets the requisite threshold necessary to satisfy Criterion E.</p> <p>In relation to Criterion F, technical achievement, the Panel did not consider that a suitable threshold has been met,</p> <p>The Panel concludes the:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance has not been met for Criteria E and F</li> <li>• place does not have local heritage significance and should not be included in the Heritage Overlay (HO157).</li> </ul>	<p><b>Delete</b> the application of the Heritage Overlay (HO164) to 6 The Outlook, Heathmont</p>	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations.</b></p> <p><b>ACTIONS</b></p> <p><b>10.0 Delete the application of the Heritage Overlay (HO164) to 6 The Outlook, Heathmont from the schedule to clause 43.01 and map 04-05, and amend clause 72.04 (incorporated documents), the explanatory report and the Heritage Study Vol 2 accordingly.</b></p>



Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
<b>25-27 Exeter Road, Croydon North (HO168)</b>	<p>The Panel agreed that the building meets Criterion A as it was important as a community oriented public building constructed by the local progress association.</p> <p>The Panel considered that the citation and comparative analysis do not adequately demonstrate rarity (Criterion B)</p> <p>The Panel further accepted that there have been sympathetic changes to the building but with its presentation to Exeter Road still intact, and as such it considered that the threshold for criterion E has been met.</p> <p>Furthermore, in relation to the building association with Dame Nellie Melba it considered that the place meets the required threshold for Criterion H associative significance.</p> <p>In relation to the extent of the heritage overlay the Panel accepted that the heritage overlay should be mapped to the property boundary, this will ensure that the heritage significance of the building can be considered in the future at the planning permit stage of the balance of the site.</p>	<b>Amend</b> the Statement of Significance for 25-27 Exeter Road, Croydon (HO168) to delete references to Criterion B.	<p><b><u>Recommendation:</u></b></p> <p><b>Support the Panel's recommendations.</b></p> <p><b><u>ACTION</u></b></p> <p><b>11.0 Amend the Statement of Significance for 25-27 Exeter Road, Croydon (HO168) to delete references to Criterion B and amend the Citation in the Heritage Study Vol 2 accordingly.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<p>The Panel concludes the:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance has been met for Criteria A, E and H</li> <li>• threshold for local heritage significance has not been met for Criterion B</li> <li>• place has local heritage significance and should be included in the Heritage Overlay (HO168)</li> </ul>		
<b>4 Swain Court, Heathmont (HO174)</b>	<p>The Panel considered that the importance placed on the property for exhibiting aesthetic characteristics has been established. The Panel accepted that the dwelling meets the requisite threshold necessary to satisfy criterion E. In relation to Criterion F invoking technical achievement. The Panel considered that this does not meet the required threshold for local heritage significance for technical achievement.</p> <p>Further the Panel considered that invoking Criterion H for an architect's own dwelling should have an onerous test so only buildings that truly have a special association are considered significant.</p> <p>The Panel concluded that:</p>	<p><b>Amend</b> the Statement of Significance for 4 Swain Court, Heathmont (HO174) to delete reference to Criteria F and H.</p>	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations.</b></p> <p><b>ACTION</b></p> <p><b>12.0 Amend the Statement of Significance for 4 Swain Court, Heathmont (HO174) to delete reference to Criteria F and H , and amend the Citation in the Heritage Study Vol 2 accordingly.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<ul style="list-style-type: none"> <li>• threshold for local heritage significance has been met for Criteria E</li> <li>• threshold for local heritage significance has not been met for Criterion H and F * (as stated in discussion)</li> <li>• place has local heritage significance and should be included in the Heritage Overlay (HO174).</li> </ul>		
<b>61 Wicklow Avenue, Croydon (HO175)</b>	<p>The Panel accepted that the building meets Criterion A as it demonstrates importance as a community-oriented building for its contribution to the provision of early health care to the local community.</p> <p>The Panel commented that in relation to Criterion E aesthetic significance, the Panel accepted that the building is a prominent building which can be clearly identified as an intact example of interwar construction. Even though the building has been repurposed as private dwelling, this does not detract from aesthetic significance.</p> <p>The Panel concludes that 61 Wicklow Avenue, Croydon has local heritage significance.</p>	Should be included in the Heritage Overlay (HO175) on a permanent basis.	<p><b>Recommendation:</b></p> <p>Support the Panel's recommendations.</p> <p><b>ACTION:</b></p> <p><b>No changes required to the exhibited amendment documentation.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
9-11 Wonga Road, Ringwood North (HO177)	<p>In relation to the impact of the proposed heritage listing on housing, the Panel stated it does not agree that the property's zone and location convey significant development opportunities that should outweigh the need for heritage controls.</p> <p>The Panel was not satisfied that the proposed listing met the threshold for Criterion A or Criterion B.</p> <p>Further the Panel agreed with the submitter that the dwelling is not in its original form with the added carport and the individual features of the dwelling, so found that the place did not meet Criterion E invoking aesthetic significance.</p> <p>The Panel concludes the:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance for Criteria A, B and E have not been met</li> <li>• property does not have local heritage significance.</li> </ul>	Delete the application of the Heritage Overlay (HO177) to 9-11 Wonga Road, Ringwood North.	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations.</b></p> <p><b>ACTION</b></p> <p><b>13.0 Delete the application of the Heritage Overlay (HO177) to 9-11 Wonga Road, Ringwood North from the schedule to clause 43.01 and map 01, and amend clause 72.04 (incorporated documents), the explanatory report and the Heritage Study Vol 2 accordingly.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
2A Dirkala Avenue, Heathmont (HO179)	<p>The Panel considered that the proposed listing did not meet the threshold for Criterion B relating to rarity. It considered that the fact that an architect designed a renovation is not significant and it being a rare residential property in a career dominated by large commercial projects is noted but not so notable that it meets the threshold for local significance for criterion B.</p> <p>With reference to criterion F invoking technical or creative achievement this focused on the glass stairwell. The Panel considered that this sets a very low bar and fell short of demonstrating how important it was for Maroondah. It also commented that the renovation in 1983 falls well outside of how post war or Modernism should be interpreted.</p> <p>The Panel concludes the:</p> <ul style="list-style-type: none"> <li>• threshold for local heritage significance for Criteria B and E have not been met</li> <li>• property does not have local heritage significance.</li> </ul>	Delete the application of the Heritage Overlay (HO179) to 2A Dirkala Avenue, Heathmont	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations.</b></p> <p><b>ACTION</b></p> <p><b>14.0 Delete the application of the Heritage Overlay (HO179) to 2A Dirkala Avenue, Heathmont from the schedule to clause 43.01 and map 04 and amend clause 72.04 (incorporated documents), the explanatory report and the Heritage Study Vol 2 accordingly.</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
<b>22 Lucille Avenue, Croydon South (HO181)</b>	<p>The Panel considered that the characteristics of the building exhibit particular aesthetic characteristics. The Panel further indicated that the dwelling's significance has been diminished, is not adequately intact and does not meet the threshold required for individual significance.</p> <p>The Panel concludes:</p> <ul style="list-style-type: none"> <li>the threshold for local heritage significance has not been met for Criterion E</li> <li>the property does not have local heritage significance.</li> </ul>	<b>Delete</b> the application of the Heritage Overlay (HO181) to 22 Lucille Avenue, Croydon South	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations.</b></p> <p><b>ACTION</b></p> <p><b>15.0 Delete the application of the Heritage Overlay (HO181) to 22 Lucille Avenue, Croydon South from the schedule to clause 43.01 and map 02-05, and amend clause 72.04 (incorporated documents), the explanatory report and the Heritage Study Vol 2 accordingly.</b></p>
<b>4 Wendy Court, Heathmont (HO182)</b>	<p>The Panel stated that the changes that occurred between the exhibition of the amendment and the hearing had a substantive impact on the level of intactness of the dwelling and those elements considered to be of significance. It noted that most, if not all of the significant features have been impacted and altered beyond cosmetic changes.</p> <p>The Panel concludes that 4 Wendy Court, Heathmont does not have local heritage</p>	<b>Delete</b> the application of the Heritage Overlay (HO182) to 4 Wendy Court, Heathmont	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations.</b></p> <p><b>ACTION</b></p> <p><b>16.0 Delete the application of the Heritage Overlay (HO182) to 4 Wendy Court, Heathmont from the schedule to clause 43.01 and map 04-05, and amend clause 72.04 (incorporated documents), the</b></p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	significance and should be deleted from the Heritage Overlay (HO182).		explanatory report and the Heritage Study Vol 2 accordingly.
<b>3 The Boulevard, Heathmont (HO183)</b>	<p>The Panel found that the dwelling did not meet the threshold demonstrating important aesthetic significance. It noted the dwelling is not in its original form, and its significant characteristics while extant, do not indicate that this dwelling is highly unusual. It noted that Council has not demonstrated that it is important for its aesthetic significance.</p> <p>The Panel concludes 3 The Boulevard, Heathmont does not meet the threshold for Criterion E and does not have local heritage significance</p>	<b>Delete</b> the application of the Heritage Overlay (HO183) to 3 The Boulevard, Heathmont.	<p><b>Recommendation:</b></p> <p><b>Support the Panel's recommendations.</b></p> <p><b>ACTION</b></p> <p><b>17.0 Delete the application of the Heritage Overlay (HO183) to 3 The Boulevard, Heathmont from the schedule to clause 43.01 and map 04-05, and amend clause 72.04 (incorporated documents), the explanatory report and the Heritage Study Vol 2 accordingly.</b></p>
<b>30-32 Station Street, Ringwood (HO184)</b>	The Panel noted that the significance of the church building is not in contention. The Panel did not consider that the Sunday School Hall, even though it predates the church building, has local heritage significance. It noted that the Sunday school Hall should be identified a non-contributory building.	<b>Amend</b> the Statement of Significance for 30-32 Station Street, Ringwood (HO184) to identify the Sunday School Hall as a non-contributory building.	<p><b>Recommendation:</b></p> <p>Support the Panel's recommendations.</p>

Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<p>The Panel did not support the retraction of the heritage overlay to cover the church building noting that i) the curtilage to the remainder of the site would be just beyond the church building itself and this is inadequate for managing heritage values of the place. ii) as the site is large and is within an activity centre where the planning controls allow for significant redevelopment potential and this is an important consideration to ensure the strategic objectives of a locality can be delivered while managing the heritage values of the place. iii) the usual approach supported by PPN 01 is to apply the heritage overlay to property boundaries unless there is adequate justification to reduce the extent.</p> <p>It concluded that the retention of the heritage overlay mapping as exhibited will allow a more comprehensive approach to its redevelopment potential and ensure the local significance of the church building is maintained.</p> <p>The Panel commented that Council should consider adding the additional comments made in the version of the statement of significance from the Uniting Church of Australia regarding</p>		<p><b><u>ACTION</u></b></p> <p><b>18.0 Amend the Statement of Significance for 30-32 Station Street, Ringwood (HO184) to identify the Sunday School Hall as a non-contributory building and amend the Citation in the Heritage Study Vol 2 accordingly.</b></p>



Issues Considered	Panel Comments	Panel Recommendations	Officer's Response
	<p>the paved area to the northwest of the church building and the stone retaining wall.</p> <p>The Panel concludes the:</p> <ul style="list-style-type: none"> <li>• application of the Heritage Overlay to the whole site is appropriate</li> <li>• a reduction of the Heritage Overlay will diminish the ability of Council to appropriately consider the sites redevelopment</li> <li>• Sunday School Hall should be identified as a non-contributory building.</li> </ul>		

*Planning and Environment Act 1987*

## MAROONDAH PLANNING SCHEME

### AMENDMENT C148MARO

#### EXPLANATORY REPORT

#### Overview

Post WW II heritage represents one of the most significant eras of development and change within the City of Maroondah.— Following the completion of the Maroondah Heritage Study Review with a focus on Post WWII heritage, Amendment C148maro~~the amendment~~ seeks to implement the recommendation of the review.

In particular, ~~Amendment C148maro~~the amendment seeks to introduce permanent heritage overlay controls to a number of places within the municipality. The amendment also proposes the deletion of one existing heritage place which no longer meets the required threshold for heritage protection due to a series of alterations to the fabric of the building.

Statements of Significance have been prepared for each of the proposed listings proposed to be included in the Maroondah Planning Scheme as incorporated documents.

#### **Who is the Planning Authority?**

The amendment has been prepared by Maroondah City Council, which is the Planning Authority for this amendment.

The amendment has been made at the request of Maroondah City Council.

#### **Land affected by the Amendment**

The amendment applies to 28 36 individual places, 2 3 precincts, ~~and 1 serial-group listing~~, which were identified in the *City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places and Heritage Precincts* (Built Heritage Pty Ltd, ~~March 2024 April 2023~~).

A mapping reference table is included in Attachment 1 to this Explanatory Report, and lists the individual places, and 2 3 precincts ~~and the serial-group listing~~, along with the addresses and location of each place.

#### **What the Amendment does**

The amendment proposes to implement the recommendations of the *City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places and Heritage Precincts* (Built Heritage Pty Ltd, ~~March 2024 April 2023~~) by applying the Heritage Overlay on a permanent basis to 28 36 individual places, and 2 3 precincts, ~~and 1 serial-group listing~~.

Specifically, the amendment proposes to:

- Amend the Schedule to Clause 43.01 (Heritage Overlay) to apply the Heritage Overlay to 28 36 individual places, and 2 3 precincts, ~~and 1 serial-group listing~~ on a permanent basis.

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- Amend the Schedule to Clause 43.01 (Heritage Overlay) to turn on external paint controls for 50 Maroondah Highway, Ringwood, ~~and 6 The Outlook Heathmont~~. Further turn on internal controls for 39-41 Viviani Crescent Heathmont; and 265 Canterbury Road Bayswater North; and allow prohibitive uses at 254 Canterbury Road, Bayswater North.
- Amend the Schedule to Clause 43.01 (Heritage Overlay) to delete 130 Croydon Road, Croydon (HO93);
- Amend the Schedule to Clause 72.04 (Incorporated Documents) to introduce Statements of Significance for the ~~2836~~ individual places, ~~and 2 3~~ precincts ~~and 1 serial group listing~~, and Heritage Design Guidelines to ~~1 2~~ individual place ~~s; 1 precinct and 1 serial group listing~~;
- Amend the Schedule to Clause 72.08 (Background Documents) to introduce the following background documents:
  - *City of Maroondah Heritage Study Review: Volume 1 Post-WW2 Thematic Environmental History (Built Heritage Pty Ltd, May 2022)*
  - *The City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places & Heritage Precincts, ~~April 2023~~ March 2024, Built Heritage Pty Ltd*
- Amend the Maroondah Planning Scheme Maps No.'s 1HO, 2HO, 3HO, 4HO, and 5HO to reflect the changes listed above.

### Strategic assessment of the amendment

#### Why is this amendment required?

The amendment proposes to implement some of the recommendations of the Maroondah City Council's Municipal Wide Heritage Study Review 2023), consisting of the following documents:

- *City of Maroondah Heritage Study Review, Volume 1: Post WW2 Thematic Environmental History (TEH) (Built Heritage Pty Ltd, May 2022)*; and
- *City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places & Heritage Precincts, (Built Heritage Pty Ltd) ~~March 2024~~ April 2023.*

The City of Maroondah Heritage Study Review was undertaken by Built Heritage Pty Ltd. Stage one of the review involved reviewing places identified in a 2003 heritage study that had not yet been included in the Heritage Overlay, assessing pre-1945 places of high heritage potential within the municipality and undertaking a Thematic Environmental History (TEH) of post-1945 places of potential heritage significance. The TEH was adopted by Council on 13 December 2021. Stage two of the review involved the detailed assessment of the short-listed places identified in stage one to determine whether the identified places met the threshold for local heritage significance.

While sparse suburb development in Maroondah only began at the coming of the railway line in the 1880s and later intensified during the 1920s with the electrification of the railway line, most suburban development in the municipality took place after World War II. It is this post-war period that most strongly characterises Maroondah's residential areas and activity centres. The *City of Maroondah Heritage Study Review, Volume 1: Post WW2 Thematic Environmental History (TEH) (Built Heritage Pty Ltd, May 2022)* found that while some parts of the City of Maroondah provide physical evidence dating back to 1870s, most of the municipality is characterised by twentieth century development and post WW2 development in areas such as Heathmont, Bayswater North, Waranwood, and Croydon Hills.

#### Applying the Heritage Overlay

The use of the Heritage Overlay is the most appropriate way to control buildings and works and demolition of the buildings as a way of achieving the objective of conserving the building fabric and protecting the heritage significance for the identified places.

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The Municipal Wide Heritage Study Review was prepared in accordance with the Australia ICOMOS Burra Charter, 1999 and its Guidelines. Furthermore, the heritage thresholds were determined in accordance with the Heritage Council of Victoria (HERCON) criteria set out in *Planning Practice Note 01 - Applying the Heritage Overlay (August 2018)*.

The justification for the proposed heritage overlays is supported by the assessment of places and determination of places meeting the required threshold.

The amendment also includes heritage design guidelines for ~~two~~ one heritage places of an industrial nature. These are intended to guide future development, provide clear objectives on the aspects of the heritage place which warrants specific management tools.

The removal of the Heritage Overlay from 130 Croydon Road Croydon (HO93) is required as the property no longer satisfies the threshold for heritage significance and does not require the protection afforded by the existing Heritage Overlay.

#### **How does the amendment implement the objectives of planning in Victoria?**

The amendment implements the objective outlined in Section 4(1) of the *Planning and Environment Act 1987*, which states:

- (d) “to conserve and enhance those buildings, areas, or other places which are of scientific, aesthetic, architectural or historical interest, or otherwise of special cultural value.”

Maroondah City Council is committed to ensuring the identification, protection, and recognition of its heritage assets. This commitment is demonstrated in the *Maroondah Heritage Action Plan 2021* which establishes the parameters for a proactive approach towards local heritage identification, protection, and promotion.

The amendment is consistent with this objective on the following grounds:

- Ensuring that the subject properties have appropriate controls applied to facilitate their conservation on an on-going basis; and
- The identification and conservation of heritage places assists in developing a distinctive sense of identity and cultural diversity.

The heritage values associated with each individual place, and precinct, ~~and the one serial group listing~~, proposed for inclusion in the Heritage Overlay are outlined in the heritage citations and the statements of significance, completed by Built Heritage Pty Ltd (2024<sup>3</sup>).

#### **How does the amendment address and environmental, social and economic effects?**

Pursuant to Section 12(2)(b) and (c) of the *Planning and Environment Act 1987*, the likely environmental, social and economic effects have been assessed as follows:

##### *Environmental*

The introduction of heritage overlay controls across the proposed individual places, and one precincts, ~~and the one serial group listing~~ are unlikely to result in any adverse environmental effects. The amendment will conserve and enhance places identified as being of aesthetic and historic significance.

The amendment will also make a significant positive contribution to the built environment, by conserving places of local heritage significance and promoting the re-use of existing housing and non-residential building stock.

*Social*

The amendment is expected to have a positive social effect by protecting and promoting places of heritage significance to the City of Maroondah.

*Economic*

The amendment is not expected to have any adverse economic effects.

Some additional costs are likely to be incurred on some owners of affected residential properties, since the amendment will necessitate a planning permit for most buildings and works. In addition, it is likely that the amendment will have some impact on the redevelopment of some sites. The overall economic impact of these additional restrictions is unlikely to have a negative economic impact on the wider community.

In accordance with the requirements of the *Planning and Environment Act 1987*, to Section 12(2)(b) and (c) and *Planning Practice Note 46: Strategic Assessment of Amendments*, consideration has been given to the likely effect on the economic wellbeing of the community, and further specific reference to existing non-residential sites of commercial or industrial in nature. As a result, a number of specific measures have been incorporated into the proposed controls, as follows:

- External paint controls have been applied to one two propertyies as follows:
  - 50 Maroondah Highway, Ringwood: The Statement of Significance identifies that the significant fabric of this place is the entire neon sign including the painted colour scheme. This provides the rationale for the additional external paint controls.
- ~~6 The Outlook Heathmont: The proposed external paint controls for this property are based on the significant fabric, namely the varnished timber cladding.~~
- Internal controls are proposed for 39-41 Viviani Crescent Heathmont; and 265 Canterbury Road Bayswater North. The property at 39-41 Viviani Crescent Heathmont has been assessed to have significant elements of the interior specifically the stone fireplace and the George Browning murals. For the property at 265 Canterbury Road Bayswater, some key internal spaces including original furniture has been identified as part of the heritage significance as noted in the Statement of Significance.
- Specific *Heritage Design Guidelines* have been prepared for three-one non-residential sites as part of this amendment, namely for the site at 254 Canterbury Road Bayswater North. This will provide certainty to landowners on the long-term management of the heritage values of ~~each~~ the site.
- Further, objectives within the *Heritage Design Guidelines* have been prepared to clearly identify aspects of built form which would have potential to support the reuse and adaptation of existing building stock.
- Enabling the consideration of prohibited uses for the land at 254 Canterbury Road, Bayswater North. This acknowledges the significance of the site in the wider regional context. The primary justification for enabling the consideration of prohibited uses for this site has been to encourage the conservation of the administration block at the front of the complex with opportunities for alternative uses which would benefit the conservation of the heritage place. In more specific terms, it is proposed to facilitate an appropriate and viable use of the administration block with opportunities to consider uses compatible with the industrial nature of the site such as a shop. Noting that sensitive uses would not be considered for this site.

Consequently, it is considered that the broader net community benefit of the proposed amendment will outweigh any likely economic effect of a personal kind, and these will be likely offset by the contribution that the heritage places offer to the wider community.

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**Does the amendment address relevant bushfire risk?**

[The Amendment meets bushfire policy in Clause 13.02 of the Planning Scheme](#) because the land affected by the amendment is not subject to bushfire risk or a Bushfire Management Overlay. Therefore, the amendment is unlikely to result in any significant increase to the risk to life, property, community, infrastructure or the natural environment from bushfires.

**How does the amendment comply with the requirements of any Minister's Direction applicable to the amendment?**

The amendment is consistent with the Ministerial Direction on the Form and Content of Planning Schemes under Section 7(5) of the *Planning and Environment Act 1987*.

The amendment is consistent with Ministerial Direction No. 9 Metropolitan Planning Strategy (Plan Melbourne 2017-2050). The amendment will help to conserve a part of Maroondah's and Melbourne's heritage, and it aims to protect the heritage place distinctiveness and build on Maroondah's heritage legacy.

The amendment is also consistent with the Ministerial Direction No. 11 – Strategic Assessment of Amendments, [and Ministerial Direction 15- The Planning Scheme Amendment Process](#).

[The amendment is consistent with this direction which ensures a comprehensive strategic evaluation of a planning scheme amendment and the outcomes it produces in ensuring that there is a balance approach in protection of places with local heritage significance and net community benefits.](#)

**How does the amendment support or implement the Planning Policy Framework and any adopted State policy?**

The amendment is consistent with the following policies within the Planning Policy Framework, and supports its objectives as follows:

- Clause 15 (Built Environment and Heritage), with its objective to “*protect places and sites with significant heritage, architectural, aesthetic, scientific and cultural value*”.
- Clause 15.03-1S (Heritage Conservation), with its objective to ensure the conservation of places of heritage significance. Further, the amendment has taken into consideration the Burra Charter: The Australian ICOMOS Charter for Places of Cultural Significance, 2013.

Policy 15.01-1S relating to Neighbourhood Character notes as an objective, the need to recognise, support and protect neighbourhood character, cultural identity, and sense of place. The amendment makes use of the most appropriate planning tool as follows:

- Introduces heritage controls to conserve the building fabric of the places to protect the places with identified local heritage significance.

The Planning Policy Framework (PPF) recognises the importance of conserving places of heritage significance, as outlined in Clause 15.03- 1S Heritage conservation. The strategies of this clause include:

- 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 which are of aesthetic, archaeological, architectural, cultural, scientific or social significance;

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- 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; and
- Support adaptive reuse of heritage buildings whose use has become redundant.

The amendment supports Clause 15.03-1S Heritage Conservation as it proposes to ensure the conservation of places identified as having local heritage significance. Further the amendment seeks to support this clause by identifying, assessing and documenting the heritage significance of the identified heritage places to provide for their protection in the Maroondah Planning Scheme.

The primary consideration in the application of the proposed heritage controls as part of the planning scheme amendment process relates to the justification as to whether the place meets the threshold of sufficient local heritage significance.

Clause 71.02-3 of Maroondah Planning Scheme relates to an integrated decision-making process with the need to balance conflicting objectives in favour of net community benefit and sustainable development. In considering the application of this integrated decision-making process, it is relevant to note that in accordance with recent Planning Panel decisions the nature of heritage places as "irreplaceable assets" require the focus on the longer-term benefits to the overall community.

The consideration of balancing competing objectives and application of an integrated decision making is then relevant in considering any proposed alterations, demolition, adaptation of the proposed places at a planning permit stage which is a separate and subsequent stage to this planning scheme amendment process.

~~Nevertheless, specific heritage design guidelines have been prepared as part of this amendment in order to provide guidance in considering conservation of heritage places which due to the development pressures or commercial and industrial nature require further clarification and guidance so as to ensure the continuation of viable uses or adaptation of the building fabric.~~

**How does the amendment support or implement the Municipal Planning Strategy Local Planning Policy Framework, and specifically the Municipal Strategic Statement?**

~~The amendment is consistent with the Municipal Strategic Statement (MSS), Clause 21.04 which notes that the recognition of Maroondah's heritage is crucial to the development of a vibrant and confident community.~~

~~Pursuant to Clause 21.04 – Heritage, Objective 1; the aim is to "identify and plan for the future conservation, protection, enhancement and appropriate use and development of heritage places in Maroondah". The amendment is further consistent with the strategy for this objective namely, "the need to identify and document the cultural heritage value and thematic history of pre-European and post contact settlement in the municipality". The proposed identifications of places are supported by the Maroondah Thematical Environmental History Post WW2 which has been prepared focusing on the development of the municipality since 1945.~~

~~Clause 21.04 further identifies that the objectives and strategies set out in this clause should be implemented, in part, by:~~

- ~~• "Applying the Heritage Overlay to all sites with cultural or natural heritage value in the municipality, as identified through a Statement of Significance".~~

~~Applying the HO to the properties identified in the Amendment is supported by clause 02.03-5. Clause 02.03-5 (Built environment and heritage) provides:~~

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Maroondah has a diverse range of heritage places ~~which~~ that date from both the indigenous and post contact settlement periods. Protection of Maroondah's heritage is crucial to the development of a vibrant and confident community. Places may have a range of values for different individuals or groups and assist with creating this sense of community. Heritage places have been identified on scattered sites throughout the municipality.

Council's strategic direction for heritage is to: Plan for the protection, enhancement and complementary use of heritage places.

Accordingly, it remains a strategic direction of Council to plan for the protection ~~for~~ of heritage places in Maroondah. This appropriately includes the application of the HO to places ~~which~~ that warrant heritage protection.

#### **Does the amendment make proper use of the Victoria Planning Provisions?**

The amendment makes proper use of the Victoria Planning Provisions by applying the Heritage Overlay to the identified places of local heritage significance. In accordance with *Planning Practice Note 1: Applying the Heritage Overlay (August 2018)* the strategic basis of this amendment clearly justifies the significance of the identified places.

The documents for this amendment include statements of significance that establish the importance of a place and address the heritage criteria; i.e., HERCON Criteria- Heritage Council of Victoria criteria. The Heritage Overlay identifies places of heritage significance with a recognised heritage citation.

#### **How does the amendment address the views of any relevant agency?**

##### Exhibition Stage

The views of relevant agencies ~~will be~~have been sought as part of the exhibition process for this amendment, in particular the National Trust of Australia (Victoria).

- The feedback provided by the National Trust supports the exhibited amendment and noted that the amendment will provide greater certainty and clarity for property owners and the community encouraging more sensitive development outcomes for the heritage places.

##### Approval stage

- No changes were required after the exhibition resulting from the feedback received from the National Trust.

-

#### **Does the amendment address relevant requirements of the *Transport Integration Act 2010*?**

The amendment is not expected to impact on the transport system as the proposed controls are solely intended to protect the local heritage significance of the identified places.

#### **Resource and administrative costs**

##### **What impact will the new planning provisions have on the resource and administrative costs of the responsible authority?**

The amendment is likely to result in an increased number of planning permit applications, however additional work created by the additional heritage controls on an annual basis is unlikely to have significant impact and can be resourced with in Council's existing budget-current staff levels. Furthermore, Council's assessment of heritage proposals s is supported by a heritage advisory service.



#### Where you may inspect this amendment

The amendment can be inspected, free of charge, at the Maroondah City Council website at [www.maroondah.vic.gov.au/development/planning/planning-our-city/current-planning-scheme-amendments](http://www.maroondah.vic.gov.au/development/planning/planning-our-city/current-planning-scheme-amendments).

And

The amendment is available for public inspection, free of charge, during the office hours at the following places:

**Maroondah City Council**  
Realm, Ringwood Town Square  
179 Maroondah Highway  
Ringwood VIC 3134

**Croydon Library**  
Civic Square  
Croydon VIC 3136

~~The amendment can be inspected, free of charge, at the Maroondah City Council website at [www.maroondah.vic.gov.au/development/planning/planning-our-city/current-planning-scheme-amendments](http://www.maroondah.vic.gov.au/development/planning/planning-our-city/current-planning-scheme-amendments).~~

The amendment ~~can also be inspected~~ ~~is also available to be inspected~~, free of charge, at the Department of ~~Transport Environment, Land, Water~~ and Planning website at [www.planning.vic.gov.au/public-inspection](http://www.planning.vic.gov.au/public-inspection) or by contacting the office on 1800 789 386 to arrange a time to view the amendment ~~documentation~~.

#### Submissions

~~Any person who may be affected by the amendment may make a submission to the Planning Authority. Submissions about the amendment must be received by **27 June 2023**.~~

~~A submission must be sent to:~~

**Mr Andrew Fuaux**  
Director Strategy and Development  
Submission to Amendment C148maro  
Maroondah City Council  
PO Box 156  
Ringwood VIC 3134

~~Alternatively, you may email [maroondah@maroondah.vic.gov.au](mailto:maroondah@maroondah.vic.gov.au) with 'Submission to Amendment C148maro' in the subject line.~~

~~Please be aware that all submissions are public documents that must be made available for viewing by any person as part of the planning process.~~

~~For further information, please contact the Strategic Planning Unit at Maroondah City Council, on 1300 88 22 33 or 9298 4598.~~

#### Panel Hearing Dates

In accordance with Clause 4(2) of Ministerial Direction No. 15 (The Planning Scheme Amendment Process), the following Panel Hearing dates have been set for this amendment:

- ~~Directions Hearing: Week commencing **23 October 2023**~~

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~~Panel Hearing: Week commencing 27 November 2023.~~

**ATTACHMENT 1 – Mapping Reference Table**

Suburb	Address	Mapping Reference
Bayswater North	254 Canterbury Road	Maroondah Planning Scheme Amendment C148maro Map No. 05
Bayswater North	265 Canterbury Road	Maroondah Planning Scheme Amendment C148maro Map No. 05
Croydon	1/30 and 2/30 Bayswater Road	Maroondah Planning Scheme Amendment C148maro Map No. 02-05
Croydon	3-5 Braemar Street	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	129; 131-133 Dorset Road	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	161 Dorset Road	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	82 Hull Road	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	141-145 Main Street	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	4 Mount View Street	Maroondah Planning Scheme Amendment C148maro Map No. 02

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Croydon	3 Parsons Street	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	58-64 Hewish Road	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	33 Kent Avenue	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	61 Wicklow Avenue	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	130 Croydon Road	Maroondah Planning Scheme Amendment C148maro Map No. 02D
Croydon Hills	89-91 Yarra Road	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon North	90 Richardson Road	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon North	25-27 Exeter Road	Maroondah Planning Scheme Amendment C148maro Map No. 02-03
Croydon North	114-116 Exeter Road	Maroondah Planning Scheme Amendment C148maro Map No. 02-03
<del>Croydon South</del>	<del>22 Lucille Avenue</del>	<del>Maroondah Planning Scheme Amendment C148maro Map No. 02-05</del>
<del>Heathmont</del>	<del>22-26 Armstrong Road</del>	<del>Maroondah Planning Scheme Amendment C148maro Map No. 04-05</del>
Heathmont	196 Canterbury Road	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
<del>Heathmont</del>	<del>6 The Outlook</del>	<del>Maroondah Planning Scheme Amendment C148maro Map No. 04-05</del>
Heathmont	39-41 Vivani Crescent	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	89 Canterbury Road	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	8 Possum Lane	Maroondah Planning Scheme Amendment C148maro Map No. 04
Heathmont	4 Swain Court, Heathmont	Maroondah Planning Scheme Amendment C148maro Map No. 04-05

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Heathmont	2A Dirkala Avenue	Maroondah Planning Scheme Amendment C148maro Map No. 04
Heathmont	122-124 Heathmont Road	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	4 Wendy Court	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	3 The Boulevard	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	1/110 Bedford Road	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
	116 Bedford Road	
	120 Bedford Road	
	122 Bedford Road	
	124 Bedford Road	
Heathmont	31 Daisy Street	Maroondah Planning Scheme Amendment C148maro Map No. 04
	37 Daisy Street	
	42 Daisy Street	
	12 Joel Court	
	14 Joel Court	
	1/16 Joel Court	
	9 Ross Crescent	
	13 Ross Crescent	
	18 Ross Crescent	
	21 Ross Crescent	
	23 Ross Crescent	
	25 Ross Crescent	
	42 Reilly Street	
	16 Valerie Court	
	18 Valerie Court	
Ringwood	67 Loughnan Road	Maroondah Planning Scheme Amendment C148maro Map No. 04
Ringwood	50 Maroondah Highway	Maroondah Planning Scheme Amendment C148maro Map No. 04
Ringwood	8-16 Bedford Road	Maroondah Planning Scheme Amendment C148maro Map No. 04
Ringwood	30-32 Station Street	Maroondah Planning Scheme Amendment C148maro Map No. 04
Ringwood	1-4/86 Maroondah Highway	Maroondah Planning Scheme Amendment C148maro Map No. 04
	1-10 Murray Place	
Ringwood East	17 Malcolm Court	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Ringwood East	20 Rawson Court	

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	22 Rawson Court	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
	24 Rawson Court	
Ringwood North	<del>52 Loughnan Road</del>	<del>Maroondah Planning Scheme Amendment C148maro Map No. 04</del>
Ringwood North	<del>9-11 Wonga Road</del>	<del>Maroondah Planning Scheme Amendment C148maro Map No. 01</del>

End of Document

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*Planning and Environment Act 1987*

**MAROONDAH PLANNING SCHEME**  
**AMENDMENT C148MARO**  
**EXPLANATORY REPORT**

**Overview**

Post WW II heritage represents one of the most significant eras of development and change within the City of Maroondah. Following the completion of the Maroondah Heritage Study Review with a focus on Post WWII heritage, Amendment C148maro seeks to implement the recommendation of the review.

In particular, the amendment seeks to introduce permanent heritage overlay controls to a number of places within the municipality. The amendment also proposes the deletion of one existing heritage place which no longer meets the required threshold for heritage protection due to a series of alterations to the fabric of the building.

Statements of Significance have been prepared for each of the proposed listings proposed to be included in the Maroondah Planning Scheme as incorporated documents.

**Who is the Planning Authority?**

The amendment has been prepared by Maroondah City Council, which is the Planning Authority for this amendment.

The amendment has been made at the request of Maroondah City Council.

**Land affected by the Amendment**

The amendment applies to 28 individual places, 2 precincts which were identified in the *City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places and Heritage Precincts (Built Heritage Pty Ltd, March 2024)*.

A mapping reference table is included in Attachment 1 to this Explanatory Report, and lists the individual places, and precincts, along with the addresses and location of each place.

**What the Amendment does**

The amendment proposes to implement the recommendations of the *City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places and Heritage Precincts* (Built Heritage Pty Ltd, March 2024) by applying the Heritage Overlay on a permanent basis to 28 individual places, and 2 precincts.

Specifically, the amendment proposes to:

- Amend the Schedule to Clause 43.01 (Heritage Overlay) to apply the Heritage Overlay to 28 individual places, and 2 precincts on a permanent basis.
- Amend the Schedule to Clause 43.01 (Heritage Overlay) to turn on external paint controls for 50 Maroondah Highway, Ringwood. . Further turn on internal controls for 39-41 Viviani

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Crescent Heathmont; and 265 Canterbury Road Bayswater North; and allow prohibitive uses at 254 Canterbury Road, Bayswater North.

- Amend the Schedule to Clause 43.01 (Heritage Overlay) to delete 130 Croydon Road, Croydon (HO93);
- Amend the Schedule to Clause 72.04 (Incorporated Documents) to introduce Statements of Significance for the 28 individual places, and 2 precincts, and Heritage Design Guidelines to 1 individual place.
- Amend the Schedule to Clause 72.08 (Background Documents) to introduce the following background documents:
  - *City of Maroondah Heritage Study Review: Volume 1 Post-WW2 Thematic Environmental History (Built Heritage Pty Ltd, May 2022)*
  - *The City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024, Built Heritage Pty Ltd*
- Amend the Maroondah Planning Scheme Maps No.'s 1HO, 2HO, 3HO, 4HO, and 5HO to reflect the changes listed above.

### Strategic assessment of the amendment

#### Why is this amendment required?

The amendment proposes to implement some of the recommendations of the Maroondah City Council's Municipal Wide Heritage Study Review 2023), consisting of the following documents:

- *City of Maroondah Heritage Study Review, Volume 1: Post WW2 Thematic Environmental History (TEH) (Built Heritage Pty Ltd, May 2022); and*
- *City of Maroondah Heritage Study Review Volume 2: Citations for Individual Heritage Places & Heritage Precincts, (Built Heritage Pty Ltd) March 2024 .*

The City of Maroondah Heritage Study Review was undertaken by Built Heritage Pty Ltd. Stage one of the review involved reviewing places identified in a 2003 heritage study that had not yet been included in the Heritage Overlay, assessing pre-1945 places of high heritage potential within the municipality and undertaking a Thematic Environmental History (TEH) of post-1945 places of potential heritage significance. The TEH was adopted by Council on 13 December 2021. Stage two of the review involved the detailed assessment of the short-listed places identified in stage one to determine whether the identified places met the threshold for local heritage significance.

While sparse suburb development in Maroondah only began at the coming of the railway line in the 1880s and later intensified during the 1920s with the electrification of the railway line, most suburban development in the municipality took place after World War II. It is this post-war period that most strongly characterises Maroondah's residential areas and activity centres. The *City of Maroondah Heritage Study Review, Volume 1: Post WW2 Thematic Environmental History (TEH) (Built Heritage Pty Ltd, May 2022* found that while some parts of the City of Maroondah provide physical evidence dating back to 1870s, most of the municipality is characterised by twentieth century development and post WW2 development in areas such as Heathmont, Bayswater North, Warranwood, and Croydon Hills.

#### Applying the Heritage Overlay

The use of the Heritage Overlay is the most appropriate way to control buildings and works and demolition of the buildings as a way of achieving the objective of conserving the building fabric and protecting the heritage significance for the identified places.

The Municipal Wide Heritage Study Review was prepared in accordance with the Australia ICOMOS Burra Charter, 1999 and its Guidelines. Furthermore, the heritage thresholds were determined in

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accordance with the Heritage Council of Victoria (HERCON) criteria set out in *Planning Practice Note 01 - Applying the Heritage Overlay (August 2018)*.

The justification for the proposed heritage overlays is supported by the assessment of places and determination of places meeting the required threshold.

The amendment also includes heritage design guidelines for one heritage place of an industrial nature. These are intended to guide future development, provide clear objectives on the aspects of the heritage place which warrants specific management tools.

The removal of the Heritage Overlay from 130 Croydon Road Croydon (HO93) is required as the property no longer satisfies the threshold for heritage significance and does not require the protection afforded by the existing Heritage Overlay.

**How does the amendment implement the objectives of planning in Victoria?**

The amendment implements the objective outlined in Section 4(1) of the *Planning and Environment Act 1987*, which states:

- (d) “to conserve and enhance those buildings, areas, or other places which are of scientific, aesthetic, architectural or historical interest, or otherwise of special cultural value.”

Maroondah City Council is committed to ensuring the identification, protection, and recognition of its heritage assets. This commitment is demonstrated in the *Maroondah Heritage Action Plan 2021* which establishes the parameters for a proactive approach towards local heritage identification, protection, and promotion.

The amendment is consistent with this objective on the following grounds:

- Ensuring that the subject properties have appropriate controls applied to facilitate their conservation on an on-going basis; and
- The identification and conservation of heritage places assists in developing a distinctive sense of identity and cultural diversity.

The heritage values associated with each individual place, and precinct proposed for inclusion in the Heritage Overlay are outlined in the heritage citations and the statements of significance, completed by Built Heritage Pty Ltd (2024).

**How does the amendment address and environmental, social and economic effects?**

Pursuant to Section 12(2)(b) and (c) of the *Planning and Environment Act 1987*, the likely environmental, social and economic effects have been assessed as follows:

*Environmental*

The introduction of heritage overlay controls across the proposed individual places, and one precinct are unlikely to result in any adverse environmental effects. The amendment will conserve and enhance places identified as being of aesthetic and historic significance.

The amendment will also make a significant positive contribution to the built environment, by conserving places of local heritage significance and promoting the re-use of existing housing and non-residential building stock.

*Social*

The amendment is expected to have a positive social effect by protecting and promoting places of heritage significance to the City of Maroondah.

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*Economic*

The amendment is not expected to have any adverse economic effects.

Some additional costs are likely to be incurred on some owners of affected residential properties, since the amendment will necessitate a planning permit for most buildings and works. In addition, it is likely that the amendment will have some impact on the redevelopment of some sites. The overall economic impact of these additional restrictions is unlikely to have a negative economic impact on the wider community.

In accordance with the requirements of the *Planning and Environment Act 1987*, to Section 12(2)(b) and (c) and *Planning Practice Note 46: Strategic Assessment of Amendments*, consideration has been given to the likely effect on the economic wellbeing of the community, and further specific reference to existing non-residential sites of commercial or industrial in nature. As a result, a number of specific measures have been incorporated into the proposed controls, as follows:

- External paint controls have been applied to one property :
  - 50 Maroondah Highway, Ringwood: The Statement of Significance identifies that the significant fabric of this place is the entire neon sign including the painted colour scheme. This provides the rationale for the additional external paint controls.
- Internal controls are proposed for 39-41 Viviani Crescent Heathmont; and 265 Canterbury Road Bayswater North. The property at 39-41 Viviani Crescent Heathmont has been assessed to have significant elements of the interior specifically the stone fireplace and the George Browning murals. For the property at 265 Canterbury Road Bayswater, some key internal spaces including original furniture has been identified as part of the heritage significance as noted in the Statement of Significance.
- Specific *Heritage Design Guidelines* have been prepared for one non-residential site as part of this amendment, namely for the site at 254 Canterbury Road Bayswater North. This will provide certainty to landowners on the long-term management of the heritage values of the site.
- Further, objectives within the *Heritage Design Guidelines* have been prepared to clearly identify aspects of built form which would have potential to support the reuse and adaptation of existing building stock.
- Enabling the consideration of prohibited uses for the land at 254 Canterbury Road, Bayswater North. This acknowledges the significance of the site in the wider regional context. The primary justification for enabling the consideration of prohibited uses for this site has been to encourage the conservation of the administration block at the front of the complex with opportunities for alternative uses which would benefit the conservation of the heritage place. In more specific terms, it is proposed to facilitate an appropriate and viable use of the administration block with opportunities to consider uses compatible with the industrial nature of the site such as a shop. Noting that sensitive uses would not be considered for this site.

Consequently, it is considered that the broader net community benefit of the proposed amendment will outweigh any likely economic effect of a personal kind, and these will be likely offset by the contribution that the heritage places offer to the wider community.

**Does the amendment address relevant bushfire risk?**

The Amendment meets bushfire policy in Clause 13.02 of the Planning Scheme because the land affected by the amendment is not subject to bushfire risk or a Bushfire Management Overlay. Therefore, the amendment is unlikely to result in any significant increase to the risk to life, property, community, infrastructure or the natural environment from bushfires.

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**How does the amendment comply with the requirements of any Minister's Direction applicable to the amendment?**

The amendment is consistent with the Ministerial Direction on the Form and Content of Planning Schemes under Section 7(5) of the *Planning and Environment Act 1987*.

The amendment is consistent with Ministerial Direction No. 9 Metropolitan Planning Strategy (Plan Melbourne 2017-2050). The amendment will help to conserve a part of Maroondah's and Melbourne's heritage, and it aims to protect the heritage place distinctiveness and build on Maroondah's heritage legacy.

The amendment is also consistent with the Ministerial Direction No. 11 – Strategic Assessment of Amendments, and Ministerial Direction 15- The Planning Scheme Amendment Process.

The amendment is consistent with this direction which ensures a comprehensive strategic evaluation of a planning scheme amendment and the outcomes it produces in ensuring that there is a balance approach in protection of places with local heritage significance and net community benefits.

**How does the amendment support or implement the Planning Policy Framework and any adopted State policy?**

The amendment is consistent with the following policies within the Planning Policy Framework, and supports its objectives as follows:

- Clause 15 (Built Environment and Heritage), with its objective to "*protect places and sites with significant heritage, architectural, aesthetic, scientific and cultural value*".
- Clause 15.03-1S (Heritage Conservation), with its objective to ensure the conservation of places of heritage significance. Further, the amendment has taken into consideration the Burra Charter: The Australian ICOMOS Charter for Places of Cultural Significance, 2013.

Policy 15.01-1S relating to Neighbourhood Character notes as an objective, the need to recognise, support and protect neighbourhood character, cultural identity, and sense of place. The amendment makes use of the most appropriate planning tool as follows:

- Introduces heritage controls to conserve the building fabric of the places to protect the places with identified local heritage significance.

The Planning Policy Framework (PPF) recognises the importance of conserving places of heritage significance, as outlined in Clause 15.03- 1S Heritage conservation. The strategies of this clause include:

- 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 which 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; and

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- Support adaptive reuse of heritage buildings whose use has become redundant.

The amendment supports Clause 15.03-1S Heritage Conservation as it proposes to ensure the conservation of places identified as having local heritage significance. Further the amendment seeks to support this clause by identifying, assessing and documenting the heritage significance of the identified heritage places to provide for their protection in the Maroondah Planning Scheme.

The primary consideration in the application of the proposed heritage controls as part of the planning scheme amendment process relates to the justification as to whether the place meets the threshold of sufficient local heritage significance.

Clause 71.02-3 of Maroondah Planning Scheme relates to an integrated decision-making process with the need to balance conflicting objectives in favour of net community benefit and sustainable development. In considering the application of this integrated decision-making process, it is relevant to note that in accordance with recent Planning Panel decisions the nature of heritage places as "irreplaceable assets" require the focus on the longer-term benefits to the overall community.

The consideration of balancing competing objectives and application of an integrated decision making is then relevant in considering any proposed alterations, demolition, adaptation of the proposed places at a planning permit stage which is a separate and subsequent stage to this planning scheme amendment process.

#### **How does the amendment support or implement theMunicipal Planning Strategy ?**

Applying the HO to the properties identified in the Amendment is supported by clause 02.03-5. Clause 02.03-5 (Built environment and heritage) provides:

Maroondah has a diverse range of heritage places that date from both the indigenous and post contact settlement periods. Protection of Maroondah's heritage is crucial to the development of a vibrant and confident community. Places may have a range of values for different individuals or groups and assist with creating this sense of community. Heritage places have been identified on scattered sites throughout the municipality.

Council's strategic direction for heritage is to: Plan for the protection, enhancement and complementary use of heritage places.

Accordingly, it remains a strategic direction of Council to plan for the protection of heritage places in Maroondah. This appropriately includes the application of the HO to places that warrant heritage protection.

#### **Does the amendment make proper use of the Victoria Planning Provisions?**

The amendment makes proper use of the Victoria Planning Provisions by applying the Heritage Overlay to the identified places of local heritage significance. In accordance with *Planning Practice Note 1: Applying the Heritage Overlay (August 2018)* the strategic basis of this amendment clearly justifies the significance of the identified places.

The documents for this amendment include statements of significance that establish the importance of a place and address the heritage criteria; i.e., HERCON Criteria- Heritage Council of Victoria criteria. The Heritage Overlay identifies places of heritage significance with a recognised heritage citation.

#### **How does the amendment address the views of any relevant agency?**

Exhibition Stage

The views of relevant agencies have been sought as part of the exhibition process for this amendment, in particular the National Trust of Australia (Victoria).

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- The feedback provided by the National Trust supports the exhibited amendment and noted that the amendment will provide greater certainty and clarity for property owners and the community encouraging more sensitive development outcomes for the heritage places.

**Approval stage**

- No changes were required after the exhibition resulting from the feedback received from the National Trust.

**Does the amendment address relevant requirements of the *Transport Integration Act 2010*?**

The amendment is not expected to impact on the transport system as the proposed controls are solely intended to protect the local heritage significance of the identified places.

**Resource and administrative costs**

**What impact will the new planning provisions have on the resource and administrative costs of the responsible authority?**

The amendment is likely to result in an increased number of planning permit applications, however additional work created by the additional heritage controls on an annual basis is unlikely to have significant impact and can be resourced within Council's existing budget. Furthermore, Council's assessment of heritage proposals is supported by a heritage advisory service.

**Where you may inspect this amendment**

The amendment can be inspected, free of charge, at the Maroondah City Council website at [www.maroondah.vic.gov.au/development/planning/planning-our-city/current-planning-scheme-amendments](http://www.maroondah.vic.gov.au/development/planning/planning-our-city/current-planning-scheme-amendments).

And

The amendment is available for public inspection, free of charge, during the office hours at the following places:

**Maroondah City Council**  
Realm, Ringwood Town Square  
179 Maroondah Highway  
Ringwood VIC 3134

**Croydon Library**  
Civic Square  
Croydon VIC 3136

The amendment can also be inspected, free of charge, at the Department of Transport and Planning website at [www.planning.vic.gov.au/public-inspection](http://www.planning.vic.gov.au/public-inspection) or by contacting the office on 1800 789 386 to arrange a time to view the amendment documentation.

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**ATTACHMENT 1 – Mapping Reference Table**

<b>Suburb</b>	<b>Address</b>	<b>Mapping Reference</b>
Bayswater North	254 Canterbury Road	Maroondah Planning Scheme Amendment C148maro Map No. 05
Bayswater North	265 Canterbury Road	Maroondah Planning Scheme Amendment C148maro Map No. 05
Croydon	1/30 and 2/30 Bayswater Road	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	3-5 Braemar Street	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	129; 131-133 Dorset Road	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	161 Dorset Road	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	82 Hull Road	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	141-145 Main Street	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	4 Mount View Street	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	3 Parsons Street	Maroondah Planning Scheme Amendment C148maro Map No. 03
Croydon	58-64 Hewish Road	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	33 Kent Avenue	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	61 Wicklow Avenue	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon	130 Croydon Road	Maroondah Planning Scheme Amendment C148maro Map No. 02D
Croydon Hills	89-91 Yarra Road	Maroondah Planning Scheme Amendment C148maro Map No. 02

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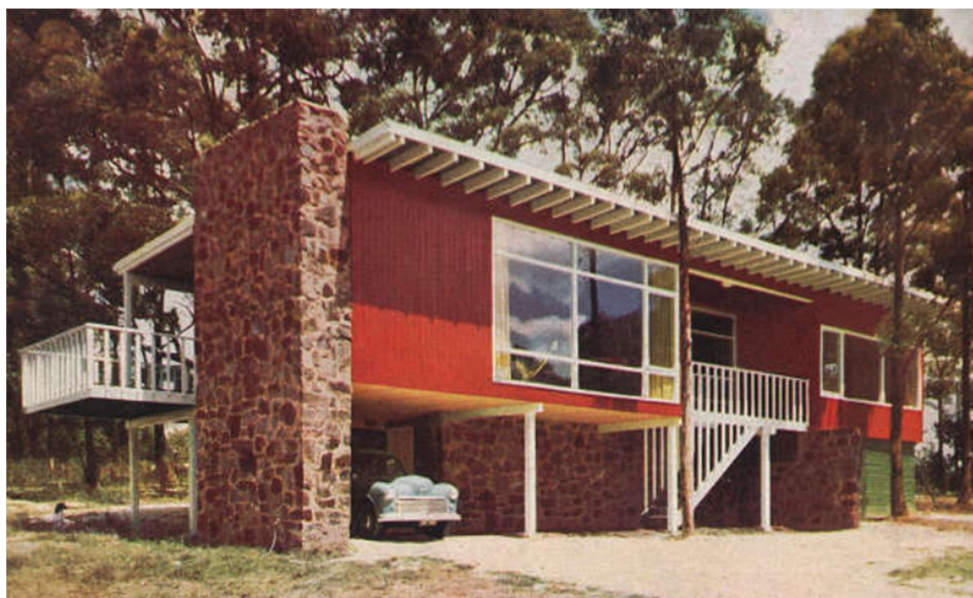
Croydon North	90 Richardson Road	Maroondah Planning Scheme Amendment C148maro Map No. 02
Croydon North	25-27 Exeter Road	Maroondah Planning Scheme Amendment C148maro Map No. 02-03
Croydon North	114-116 Exeter Road	Maroondah Planning Scheme Amendment C148maro Map No. 02-03
Heathmont	196 Canterbury Road	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	39-41 Vivani Crescent	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	89 Canterbury Road	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	8 Possum Lane	Maroondah Planning Scheme Amendment C148maro Map No. 04
Heathmont	4 Swain Court, Heathmont	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	122-124 Heathmont Road	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Heathmont	1/110 Bedford Road	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
	116 Bedford Road	
	120 Bedford Road	
	122 Bedford Road	
	124 Bedford Road	
Ringwood	67 Loughnan Road	Maroondah Planning Scheme Amendment C148maro Map No. 04
Ringwood	50 Maroondah Highway	Maroondah Planning Scheme Amendment C148maro Map No. 04
Ringwood	8-16 Bedford Road	Maroondah Planning Scheme Amendment C148maro Map No. 04
Ringwood	30-32 Station Street	Maroondah Planning Scheme Amendment C148maro Map No. 04
Ringwood East	17 Malcolm Court	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
Ringwood East	20 Rawson Court	Maroondah Planning Scheme Amendment C148maro Map No. 04-05
	22 Rawson Court	
	24 Rawson Court	

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End of Document

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# CITY OF MAROONDAH HERITAGE STUDY REVIEW



## VOLUME TWO: CITATIONS FOR INDIVIDUAL HERITAGE PLACES & HERITAGE PRECINCTS

**Prepared for the City of Maroondah**  
**FINAL: 8 March 2024**



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Schedule of Issues	Date
<i>Draft citations for places and precincts</i>	30 July 2018
<i>Amended with revisions suggested by Council including two new appendices</i>	21 March 2019
<i>Reformatting report into separate stand-alone volumes for TEH and citations</i>	21 June 2021
<i>Consolidate and update all citations Update methodology Update draft heritage overlay schedule</i>	11 May 2022
<i>Update citations for Wicklow Hills Precinct and Contemporary Homes Group Listing</i>	28 July 2022
<i>Update citation for War Service Homes Precinct Update draft heritage overlay schedule</i>	9 August 2022
<i>Minor corrections to addresses</i>	16 August 2022
<i>Minor corrections</i>	3 October 2022
<i>Minor updates to individual citations Relocation of citation for Wicklow Hills Precinct</i>	3 March 2023
<i>Amendments to Statements of Significance as per departmental directions</i>	14 April 2023
<i>Amendments as directed following planning panel hearing for Amendment C148maro</i>	29 February 2024
<i>Minor changes as directed by Council.</i>	8 March 2024



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## A: INTRODUCTION

### A1 Project Background & Brief

#### Background

The areas that comprise the City of Maroondah, created in the mid-1990s by the amalgamation of the former municipalities of Ringwood and Croydon, have a long and multi-layered history that encapsulates many different phases of human settlement and interactions. While some parts of the City of Maroondah provide physical evidence dating back as far as the 1870s (eg Jenkin's Cottage in Croydon), most of the study area is strongly characterised by twentieth century development and, in the cases of areas such as Heathmont, Bayswater North, Warranwood and Croydon Hills, by post-WW2 development.

In 1998, the City of Maroondah commissioned its first heritage study: the *Maroondah Heritage Identification Study*. Completed by Richard Peterson with Peter Barrett, this study was limited to "historic places of well-recognised heritage significance", and ultimately identified 52 places. In 2003, a more extensive heritage review was undertaken by the same team, the two-part *City of Maroondah Heritage Study*. Stage One involved the preparation of a thematic history for the municipality, and the identification of post-contact places of potential significance, while Stage Two involved the more detailed investigation and assessment of those places. While the *Maroondah Heritage Study: Stage Two* provided citations for many individual places and precincts, not all of these were incorporated into the heritage overlay schedule when the study was adopted as part of Planning Scheme Amendment C42, gazetted in November 2011.

Since 2003, some of the unprotected places identified in the study have been demolished or significantly altered. In parallel, numerous other places, not recorded in the study, have been flagged as potential heritage places by members of the local community or by Council's Heritage Advisor. Some of these places have been subject to one-off heritage assessments and subsequently added to the HO schedule.

#### Brief

The purpose of the current project was to address a number of recommendations that had been made by the panel during Amendment C42. The brief identified the following four key components:

- Assessment of places identified in 2003 Heritage Study and not included in the Heritage Overlay;
- Assessment of heritage significance of properties within activity centre areas namely Ringwood, Croydon, Ringwood East and Heathmont;
- Undertaking of thematic history of Post-1945 places and identify places of potential heritage significance and prioritise places to be investigated;
- Assessment of heritage significance of Pre-1945 places of high heritage potential with the municipality.

The intent of the current project was to review places identified in the *Maroondah Heritage Study* but not yet added to the HO schedule, as well as those that had been flagged in other studies such as Heritage Alliance's *Survey of Post-War Built heritage in Victoria: Stage One* (2008) and Context's *Jubilee Park Heritage and Neighbourhood Character Study* (2017), and in Council's own Section 29a watch-list (a register of places with potential heritage significance). It was also to identify new places and areas of potential heritage significance through a process of desktop research, stakeholder consultation and windscreen survey of the entire municipality. To underpin the project, a supplementary Thematic Environmental History (TEH) was also prepared, covering the period from 1945 to 2000.

### A2 Study Team

The study was undertaken by Simon Reeves, director and principal of Built Heritage Pty Ltd.



### A3 Acknowledgements

During the process of engaging with key stakeholders, a number of individuals, most of which were affiliated of local or state organisations, generously responded with useful information, nominations, research leads, and even copies of historic maps and photographs. We would like to acknowledge the following individuals for their contributions, on behalf of the groups that they represented:

Mr Russ Haines	<i>Ringwood &amp; District Historical Society</i>
Ms Lyn Lynch	<i>Croydon Historical Society</i>
Mr Gerry Robinson	<i>Heathmont History Group</i>
Ms Karen Heywood	<i>Jubilee Park Residents Group</i>
Ms Liz Sanzaro	<i>Croydon Conservation Society</i>
Ms Susan Bailey	<i>Cheong Park Committee of Management</i>
Ms Felicity Watson	<i>National Trust of Australia (Victoria)</i>
Mr Tony Lee	<i>Founder of the Robin Boyd Foundation</i>
Mr Robin Grow	<i>Art Deco &amp; Modernism Society</i>

A number of interested local residents also responded to Council's online request for information and nominations, and we would like to thank them all, particularly Mr Michael Galimany (an officer with Heritage Victoria) and Ms Marisa Yeaman (a professional genealogist). Council's Heritage Advisor, the late Ms Willys Keeble, provided useful information as well as invaluable feedback on an early draft of the Thematic Environmental History. Mr Richard Peterson, author of the original *Maroondah Heritage Study*, kindly responded to some specific questions about his research and findings.

We would also like to thank those individuals who, directly connected with buildings that were assessed for the study, were able to provide valuable first-hand accounts of their design and construction. Mr James Burns, long-time Croydon resident and pharmacist, provided some crucial information about the house and medical clinic that his father, Dr W J Burns, erected in 1940-41. Others who helped in providing information relevant to specific properties included Ms Peta McGinley, Ms Fiona Austin and Mr Russ Haines.

Special thanks to those architects who were contacted especially for this project: Peter Brook, Dennis Carter, John Reid, Frank Secomb and the late Don Hendry Fulton, who died in June 2018, just two weeks after being interviewed about his work in the City of Maroondah. During research, we were also able to draw from interviews previously undertaken with Hank Romyn and the late David Caldwell.

### A4 Findings

During the initial stage of this project in 2018-2019, citations were prepared for 20 individual places and four precincts. These were duly supplemented by citations for another 18 individual places prepared in 2020.

The total 38 individual citations comprised nine places that had been identified in the *Maroondah Heritage Study* (2003), four from the *Survey of Post-War Built Heritage in Victoria: Stage One* (2008), four nominated by stakeholder groups, with the remainder identified by the consultants via desktop research and/or fieldwork. The places mostly dated from the post-WW2 period: five places from the later 1940s, ten from the 1950s, eight from the 1960s, two from the 1970s and one from the 1980s. The lesser proportion of pre-WW2 places comprised one from the early 1940s, one from the 1930s, four from the 1920s and one from the 1910s. Almost two-thirds of the total places were private dwellings, with remainder comprising three retail premises, three churches, two factories a bank branch, a kindergarten, a scout hall, a public hall, an ice skating ring and a vintage neon sign. The 38 places were spread evenly across the historic core of the study area, with eleven examples each in Croydon and Heathmont, six in Ringwood, four in Croydon North, two in Ringwood North, two in Bayswater North, and one each in Ringwood East and Croydon South.

The total number of individual citations was reduced to 36 following the removal of two places (both large non-residential buildings on the Maroondah Highway at Ringwood) for which redevelopment proposals were already in progress. A third citation, for a residential property in Rouseglen Court, Ringwood North, was removed due the building's demolition in 2019.



The four precincts for which full citations were prepared were all residential in nature, and were split evenly between the pre-war and post-war periods. They included groups of houses in Ringwood, Ringwood East, Croydon and Heathmont. The two pre-war precincts comprised a small group of houses in Bedford Road, Ringwood, that represented a rare and early example of standard dwellings offered by the War Services Homes Commission (c.1920), and a group of more prepossessing inter-war bungalows along Alto Avenue, associated with Croydon's prestigious pre-war residential address, the *Wicklow Hills Estate*.

The post-war precincts include a group of standardised modular dwellings off Canterbury Road in Heathmont, erected in the late 1950s by Contemporary Homes Pty Ltd, the company that effectively introduced project housing into Victoria, and a group of three architect-designed project houses in Rawson Court, Ringwood East, built in 1967 as a high-end display village for Fulton Constructions Pty Ltd.

During 2022, it was resolved that the Contemporary Homes Precinct would be more appropriately protected as a group listing rather than a precinct, and the Ringwood Shopping Centre as a precinct rather than an individual heritage place. The respective citations were re-formatted accordingly. Also in 2022, an individual citation was prepared for the Ringwood Uniting Church in Station Street, Ringwood, which represented an updating, expansion and reformatting of a citation that had previously been prepared in 2016 by Council's heritage advisor, the late Willys Keeble.

In 2023, the proposed heritage overlay for the Wicklow Hills Estate Precinct was reconsidered thus:

*Although heritage protection of the Wicklow Hills Estate was part of the pre authorisation amendment proposal, this precinct has been excluded from the authorised Amendment as part of the conditional Authorisation from the Minister for Planning. The rationale for the exclusion at this stage relates to the dual application of a Neighbourhood Character Overlay (NCO) and Heritage Overlay within some properties in the precinct.*

*Due to the area's unique character Council will progress to further strategic work to identify the most suitable planning tool to protect the neighbourhood character and heritage fabric for the Wicklow Hills Estate.*

*Maroondah City Council will address the protection of the heritage and neighbourhood character of the Wicklow Hills Estate under a separate amendment process.*

The citation for the proposed Wicklow Hills Estate Precinct can be found in the Appendix.

Thus, as of March 2023, this study ultimately recommends heritage overlay protection for 36 individual places, three precincts and one group listing.

The prioritised master-list flagged a number of other places and areas that could conceivably be assessed as part of a future project, simply to act as an updated Section 29a watch-list.



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## A5 Draft Heritage Overlay Schedule to Clause 43.01

## Individual Places

No	Heritage Place	External Paint controls apply?	Internal controls apply?	Tree controls apply?	Solar energy system controls apply?	Outbuildings or fences not exempt under Clause 43.01.3	Included on the Victorian Heritage Register?	Prohibited uses may be permitted?	Name of incorporated plan under Clause 43.01-2	Aboriginal heritage place?
HO149	Jope Residence (former), 1/30 and 2/30 Bayswater Road, Croydon	No	No	No	Yes	No	No	No	-	No
HO150	Hume-Cook Residence (former); Keera, 3-5 Braemar Street, Croydon	No	No	No	Yes	No	No	No	-	No
HO151	State Savings Bank of Victoria (former) 196 Canterbury Road, Heathmont	No	No	No	Yes	No	No	No	-	No
HO152	British Nylon Spinners / Fibremakers Factory (former), 254 Canterbury Road, Bayswater North	No	No	No	Yes	No	No	Yes (Heritage buildings only)	-	No
HO153	Romyn Residence and Studio (former), 129; 131-133 Dorset Road, Croydon	No	No	No	Yes	No	No	No	-	No
HO154	Alsop Residence (former); Darley Dale, 161 Dorset Road, Croydon	No	No	No	Yes	No	No	No	-	No
HO155	Pethebridge Residence (former), 82 Hull Road, Croydon	No	No	No	Yes	No	No	No	-	No
HO157	Dioguardi Residence (former); Villa Rotonda, 67 Loughnan Road, Ringwood	No	No	No	Yes	No	No	No	-	No
HO158	Lawson & Carrington / Waltons Shop (former), 141-145 Main Street, Croydon	No	No	No	Yes	No	No	No	-	No
HO159	Burns Residence and Clinic (former), 4 Mount View Street, Croydon	No	No	No	Yes	No	No	No	-	No
HO160	Kotzman Residence (former), 17 Malcolm Court, Ringwood East	No	No	No	Yes	No	No	No	-	No
HO161	Neon signage (Beaurepaires / Yarra Valley Tyre), 50 Maroondah Highway, Ringwood	Yes	No	No	Yes	No	No	No	-	No
HO162	Fitzpatrick Residence (former) 3 Parsons Street, Croydon	No	No	No	Yes	No	No	No	-	No
HO163	Lovig Residence (former), 90 Richardson Road, Croydon North	No	No	No	Yes	No	No	No	-	No
HO165	Heathmont Pre-School and Kindergarten; Heathmont Community Centre (former) 39-41 Viviani Crescent, Heathmont	No	Yes	No	Yes	No	No	No	-	No
HO166	Heathmont Methodist Church (former), 89 Canterbury Road, Heathmont	No	No	No	Yes	No	No	No	-	No
HO167	TLC (Truth & Liberation Concern) Church, 265 Canterbury Road, Bayswater North	No	Yes	No	Yes	No	No	No	-	No
HO168	Melba Hall; Melba Recreation Hall (former), 25-27 Exeter Road, Croydon North	No	No	No	Yes	No	No	No	-	No



HO169	Myers Residence (former), 114-116 Exeter Road, Croydon North	No	No	No	Yes	No	No	No	-	No
HO170	Church of Jesus Christ of Latter Day Saints 58-64 Hewish Road, Croydon	No	No	No	Yes	No	No	No	-	No
HO171	Croydon Central Scout Hall; 33 Kent Avenue, Croydon	No	No	No	Yes	No	No	No	-	No
HO173	Finch Residence (former), 8 Possum Lane, Heathmont	No	No	No	Yes	No	No	No	-	No
HO174	Smith Residence (former), 4 Swain Court, Heathmont	No	No	No	Yes	No	No	No	-	No
HO175	Doctor's Residence and Clinic (former); <i>Calmore</i> , 61 Wicklow Avenue, Croydon	No	No	No	Yes	No	No	No	-	No
HO176	Our Lady of Perpetual Help Church/School, 8-16 Bedford Road, Ringwood	No	No	No	Yes	No	No	No	-	No
HO178	Gill Residence (former); <i>Rosedale; Three Gates; The Farmhouse</i> , 89-91 Yarra Road, Croydon Hills	No	No	No	Yes	No	No	No	-	No
HO180	Secomb Residence, 122-124 Heathmont Road, Heathmont	No	No	No	Yes	No	No	No	-	No
HO184	Ringwood Uniting Church 30-32 Station Street, Ringwood	No	No	No	Yes	No	No	No	-	No





## Precincts and Group Listings

No	Heritage Place	External Paint controls apply?	Internal controls apply?	Tree controls apply?	Solar energy system controls apply?	Outbuildings or fences not exempt under Clause 43.01.3	Included on the Victorian Heritage Register?	Prohibited uses may be permitted?	Name of incorporated plan under Clause 43.01-2	Aboriginal heritage place?
HO186	<i>War Service Homes Precinct</i> 1/110, 116, 120, 122, 124, Bedford Road, Heathmont	No	No	No	Yes	No	No	No	-	No
HO187	<i>Sunbower Display Village Precinct</i> 20, 22, 24 Rawson Court, Ringwood East	No	No	No	Yes	No	No	No	-	No



## B: METHODOLOGY

### B1 Identification of places of potential cultural significance

The brief required that places of potential significance be identified through the following four means:

- Thematic Environmental History (TEH), including the source material consulted during research
- Registers, inventories, studies and reports (ie, desktop identification)
- Community groups, historical societies and individuals
- Fieldwork surveying

Research for the TEH, which was the first component of the project to be completed, did identify a number of specific places and areas deemed to be of potential significance, and these were added to the master-list.

The desktop identification phase commenced with a review of previous heritage studies, principally Richard Peterson's *Maroondah Heritage Study: Stage 2* (2003) but also a draft of the more recent *Jubilee Park Heritage & Neighbourhood Character Study* (2017). The former was found to include over one hundred places that, although already individually assessed, had not yet been added to the HO overlay schedule and could thus be considered as candidates for future re-assessment. The Jubilee Park study, which documented several heritage precincts in Ringwood, also flagged a few individual sites as potential heritage places.

Several in-house council documents were consulted. These included the existing Section 29a watch-list, although this was found to consist mostly of places already documented in the *Maroondah Heritage Study* but had not yet added to the HO schedule. Council also provide the consultants with several individual assessments recently prepared by heritage advisor Willys Keeble, and a document that provided a desktop review of places within the MARC precinct in central Ringwood

Heritage Alliance's *Survey of Post-War Built Heritage in Victoria* (2007), which flagged places of potential state significance across all of Victoria, identified twelve places within what is now the City of Maroondah:

- Fibremakers (former British Nylon Spinners factory), 254 Canterbury Road, Bayswater North
- Pethebridge House/Studio, 82 Hull Road, Croydon
- Project housing (Contemporary Homes Pty Ltd), Adrian Court, Heathmont
- Caldwell House, 6 The Outlook, Heathmont
- Iceland Ringwood, 28 Maroondah Highway, Ringwood
- ANZ Bank, 91 Maroondah Highway, Ringwood
- Neon sign, 50 Maroondah Highway, Ringwood
- Ringwood Cultural Centre, Wilson Street, Ringwood
- ASA Sectional House, Ringwood
- Kotzman House, 17 Malcolm Court, Ringwood
- Emery House, 50 Pine Crescent, Ringwood North
- Rudolf Steiner School, 213 Wonga Road, Waranwood

The Heritage Alliance report indicated that half of the twelve places had been identified by reference to the *Maroondah Heritage Study: Stage 2*. Two since been added to the City of Maroondah's HO schedule: the Emery House in Ringwood (HO119) and the Rudolf Steiner School (HO133). The street address of the ASA Sectional House, not recorded by Heritage Alliance, had to be confirmed by further research. The house, which represented a display model of a Swedish-made prefabricated dwelling, stood at 2 Georges Road (corner of Maroondah Highway).<sup>1</sup> However, as it had been demolished since the 1980s, it was eliminated from further consideration as a potential heritage place. The nine remaining places identified in the Heritage Alliance survey were added to the master-list for this project.

1 'New pre-fab', *Argus*, 6 November 1952, p 7. The house was opened for public inspection for two weeks.



Desktop identification included reference to the consultant's own in-house database of post-war Australian architecture. This database, which can be filtered according to suburb, revealed over 300 references to places within what is now the City of Maroondah, arranged as follows:

Ringwood	108 entries	Bayswater North	4 entries
Croydon	87 entries	Croydon South	1 entry
Heathmont	67 entries	Croydon Hills	1 entry
Croydon North	7 entries	Warranwood	1 entry

Where database references provided sufficient information for a project to be fully located, its address was added to the master-list. There was inevitable overlap, with some of the database entries pertaining to places that had already been flagged in either the *Maroondah Heritage Study* or the Heritage Alliance survey.

Reference was also made to the online register of the National Trust of Australia (Victoria). This was found to contain eleven places in the City of Maroondah, comprising six buildings, two historic pipe organs and three significant trees. All of the buildings, however, were already included on the heritage overlay schedule. Other sources consulted during the desktop identification phase included a number of published monographs, unpublished thesis (where readily available in digitized form) and online resources that referenced the work of individual architects of the post-WW2 era. One particularly useful online resource was the fine collection of slides of architect-designed buildings, taken in the 1950s and '60s by the late Peter Wille, which forms part of the Picture Collection at the State Library of Victoria.

The process of seeking nominations from community groups and other stakeholders commenced in February 2018, when initial email contact was made with representatives of the Ringwood & District Historical Society, the Croydon Historical Society and the Heathmont History Group. All three of these groups responded positively to the project and indicated that nominations would be submitted in due course. A considerable amount of information had been forwarded to the consultants by the end of April 2018. Information, including nominations of specific places and areas for possible consideration, was also received from members of other groups (namely the Croydon Conservation Society, the Jubilee Park Residents Group and the Cheong Park Committee of Management) and a number of interested local residents that included a professional genealogist and a staff member at Heritage Victoria.

Consultation with stakeholders was expanded beyond the local context to include groups with a broader remit such as the National Trust of Australia (Victoria), the Art Deco & Modernism Society of Australia (which is based in Melbourne) and the Robin Boyd Foundation. Contact was made with the consultant's prior contacts at the National Trust and the Art Deco Society. After checking their respective files and registers, both reported back that they had no specific places to nominate within the City of Maroondah. Tony Lee, founder of the Robin Boyd Foundation, generously provided a list of some thirty buildings in the study area that covered examples of the work of Robin Boyd (including a newly-discovered early house from Boyd's pre-partnership era in the late 1940s) as well as others designed by Boyd's former associates Frank Bell and Kevin Pethebridge, both of whom lived in Croydon and were professionally active there in the 1950s.

Concurrently with the period in which nominations were sought from interest groups and individuals, a windscreen survey was undertaken of the entire municipality. In preparation, all of the places and areas that had been identified to date were plotted onto a copy of the existing HO map (thus helpfully indicating which places and areas were already included on the HO schedule). Carried out over a period of four weeks in April 2018, the windscreen survey had a twofold purpose: to confirm the current status of those places identified through desktop research and consultation, and to identify any additional places that had not previously been flagged by other means.

During fieldwork, a number of places included on the master-list were found to have been demolished, and others significantly altered to the point that they would no longer be considered potential candidates for further assessment. Several other places could not be located in the field due to insufficient address information. Approximately one hundred new places (ie, not previously flagged via desktop research, consultation or other means) were identified during the field phase.



## B2 Review of master-list

With the completion of desktop research, consultation and fieldwork by the end of April 2018, the master-list was consolidated and reviewed. For the sake of providing a complete picture, and also to assist in future comparative analysis, the master-list initially included all of the places that fieldwork confirmed to have been demolished, significantly altered or unlocatable, as well as those already included on the HO schedule or recommended for inclusion by other consultants or Council's Heritage Advisor.

In this draft form, the master-list ran to almost forty pages, with more than 600 individual places of potential significance, and seventeen potential precincts or group listings. Eliminating those places that were no longer considered as candidates for further assessment (ie, those demolished, unlocated or already on the HO schedule), the remaining places on the list were given nominal grading (high, medium or low priority) based on a *prima facie* case for their likelihood of meeting the threshold for local significance. An indication was also given of those individual places in proximity (eg in the same street or adjacent streets) that might conceivably be considered for protection as a precinct or group listing. The master-list was then submitted to Council for consideration.

During subsequent discussions with Council, it was resolved the places and areas selected for detailed assessment would not necessarily have to reflect any particular diversity in their geographic location (ie, spread evenly across the study area), date of construction or building typology. It was also resolved that the places on the master-list that were council-owned should be collectively considered a lower priority by default, as they were less at risk of demolition or redevelopment.

The Consultant identified the properties with the highest priority and recommended where a HO would be justified. The initial filter of the master-list had identified almost fifty individual places deemed to represent a high priority, along with five potential precincts. The five potential precincts were as follows:

- Wicklow Hills Estate Precinct: Alto Avenue, The Terrace and Glen Avenue, Croydon;
- Anzac/Mount View Precinct: Anzac Avenue, Mount View Street and Mena Avenue, Croydon;
- Contemporary Homes project houses: various streets off Canterbury Road, Heathmont;
- Fulton Constructions' *Sunbower* display village: 20-24 Rawson Court, Heathmont;
- War Services Homes: 110, 116 and 120-126 Bedford Road, Heathmont

While the original fee proposal had allowed for the preparation of five precinct citations, it had otherwise only budgeted for twenty individual citations. As such, a more rigorous system of filtering needed to be applied to further prioritise individual places. The following criteria were used to assist in this filtering process:

- Places identified in the Heritage Alliance survey were automatically considered higher priorities (with the exception of one that had been demolished and another that had been altered);
- Places that, at face value, appeared to be intact and notable works by eminent post-WW2 architects (eg Robin Boyd, Chancellor & Patrick, Charles Duncan and McGlashan & Everist)
- Places that, at face value, appeared to be unique, rare or especially unusual in the municipality, whether they be unusual typologies (eg a purpose-built ice skating rink or a vintage neon sign) or a uncommonly potent manifestation of a particular theme (eg immigrant settlement or industry).
- Places that were considered to be vulnerable (private residences, especially those dating from the post-WW2 period, are generally considered to be more at risk of demolition than, say, churches, schools or other public buildings)

Generally speaking, the fact that a place had been nominated by a local interest group or individual was not considered, in isolation, to be sufficient to elevate that place to a higher priority. Rather, a cumulative approach was adopted, whereby local nomination was deemed to add further weight to those places that had otherwise been acknowledged in two or more other sources (ie, the 2003 heritage study, the Section 29a watch-list, the Built Heritage database, the Peter Wille slide collection or other desktop research).

Ultimately, the following twenty places were shortlisted as the highest priorities for further assessment:



- Humphrey Law Factory, 22-26 Armstrong Road, Heathmont (1948-49)
- Houses, 1/30 and 3/30 Bayswater Road, Croydon (Robin Boyd, 1948-49)
- House, 3-5 Braemar Street, Croydon (R S McCulloch, 1947-49)
- Former State Savings Bank, 196 Canterbury Road, Heathmont (Keith & John Reid, 1971-72)
- Former Fibremakers Factory, 254 Canterbury Road, Bayswater North (Stephenson & Turner, 1955)
- Houses, 129 and 131-133 Dorset Road, Croydon (Hank Romyn, 1964) – *architect's own house*
- House, 161 Dorset Road, Croydon (Ruth Alsop, 1939) – *architect's own house*
- House, 82 Hull Road, Croydon (Kevin Pethebridge, 1947-48) – *architect's own house*
- House, 52 Loughnan Road, Ringwood North (Royce Bennett, 1957-60) – *engineer's own house*
- House, 63 Loughnan Road, Ringwood (1959-61)
- Shop, 141 Main Street, Croydon (Kurt Popper, 1953-54)
- House, 17 Malcolm Court, Ringwood East (Douglas Alexandra, 1952-53)
- Ringwood Ice Arena, 28-30 Maroondah Highway, Ringwood (1969-70)
- Neon signage, 50 Maroondah Highway, Ringwood (1964)
- Midway Arcade, 1-15 Midway Arcade, Ringwood (Peter Jorgensen, 1954-55)
- House, 3 Parsons Street, Croydon (Chancellor & Patrick, 1959-60)
- House, 90 Richardson Road, Croydon North (Charles Duncan, 1966-68)
- House, 6 Rouseglen Court, Ringwood North (McGlashan & Everist, 1955-56)  
– *this place has been removed from the list as it was demolished prior to finalising the study*
- House, 6 The Outlook, Heathmont (David Caldwell, 195-59) – *architect's own house*
- Heathmont Pre-School, 39-41 Viviani Crescent, Heathmont (Frank Secomb, 1950-52)

During preliminary assessment of potential precincts, one of the areas (a group of inter-war timber houses centred on Anzac Avenue and Mount View Street in Croydon) was found to be less significant than originally surmised, and was demoted to a lower priority. Instead, an extra individual citation was prepared for the one element of the proposed precinct that was deemed to be significant in its own right: the former doctor's house and clinic at 2-4 Mount View Street.

Another high-priority individual place was a house at 35 Alto Avenue, Croydon, which significantly represented the first residential commission ever undertaken by award-winning architect the late Peter Corrigan. This property was ultimately assessed as an individual place instead of being identified as a significant place within the broader *Wicklow Hills Estate* precinct, in which it was located. Since the preparation of this study, the listing of this individual property has been processed separately due to the risk of demolition and a Heritage Overlay has been introduced ahead of the *Wicklow Hills Estate* controls.

### B3 Preparation of citations

Citations for individual places and precincts were researched using a stand of standard primary and secondary sources. While the published local histories consulted during preparation of the Thematic Environmental History (eg the books by Hugh Anderson and Muriel McGivern) were of some use, further investigation was invariably required. Primary sources included the usual telephone and post office directories, electoral rolls, certificates of title and land subdivision plans. Rate books proved to be of limited use in researching pre-war places, as the volumes for the former Shire of Lillydale (covering present-day Croydon) were unhelpfully arranged in alphabetical order by owner surname, rather than geographical order by street name. Virtually all of the post-WW2 buildings identified as highest priority were well documented in contemporary newspaper and magazine articles, most of which were sourced from the consultant's in-house database. Building permit files held by the City of Maroondah, which typically included copies of architectural drawings, correspondence and permit application forms for the original building and subsequent alterations or additions, proved to be an invaluable resource.



Comparative analysis was underpinned by reference to places and precincts already on the HO schedule or documented in the *Maroondah Heritage Study* (2003), as well as innumerable others that were identified by the consultants during the fieldwork component of the project.

Each citation for an individual heritage place included the components of historical overview description, comparative analysis and Statement of Significance, in the standard tripartite format citing the relevant HERCON criteria. A recent photograph of each place was included and, where considered useful, a historic image such as an earlier photograph, architect's perspective drawing or floorplan. Citations for heritage precincts included more photographic material (both current and historic) as well as a map that showed the location and proposed boundary of the precinct, and a list of which properties were considered to be significant and non-contributory.

#### **B4 Review of Thematic Environmental History**

Following completion of the citations, the TEH was reviewed. The purpose of this review was to allow for various corrections, updates, additions or revisions that resulted from new information obtained during fieldwork and the more detailed research and investigation undertaken for the citations.

The TEH review also addressed a number of comments and suggestions that were made by Council's Heritage Advisor, Willys Keeble, after reading the earlier draft version. These suggestions included clarifying the relationship with the 2003 thematic history, minimising the coverage of manifestations beyond the year 2000, and expanding the number of 'representative places' for each thematic discussion.

#### **B5 Review of draft report**

In March 2019, the draft report was updated to include a number of mostly minor corrections and revisions suggested by Council, including amending maps and street address to correspond with GIS data.

This revision also included the addition of two appendices. The first appendix contains two citations that were completed during the course of the study but were subsequently removed from further consideration due to pending redevelopment applications. Consequently, these two places have also been deleted from the proposed Heritage Overlay Schedule. The second appendix includes two citations that were prepared by Council's Heritage Advisor, the late Willys Keeble.

#### **B6 Additional citations (2020-21)**

In April 2020, the consultants were engaged to prepare an individual citation for the house at 35 Alto Avenue, Croydon. This house, designed by architect Peter Corrigan, had been designated as a high priority place on the initial master-list<sup>6</sup>, but it was subsequently decided that it be incorporated into the *Wicklow Hills Estate* Precinct, in which it was considered as a contributory element. Following a change of ownership in late 2019, and the subsequent application for demolition, it was considered that an individual citation was required to underpin a request for an interim heritage control. The citation was completed and the property was subject to its own planning scheme amendment, C142maro. A panel hearing took place in 13 April 2021, and ministerial approval for the heritage control was granted in September. For this reason, the citation for 35 Alto Avenue does not appear in this volume.

In April 2020, Council also instructed the consultants to prepare additional citations for individual places from the master-list. Places that had been initially designated as a medium or high priority were subject to a desktop review, involving partial research and/or comparative analysis to determine if there was still a strong basis for local significance. Consequently, priorities were updated where considered necessary: some places flagged as high priorities were demoted to medium priority, and some medium priority places were upgraded to high priority. It was established that some of the higher-priority places could not be adequately researched and/or inspected because of the COVID-19 lockdown restrictions in place at that time. As such, the list of candidates for further individual citations remained in flux for some time before the following places were ultimately selected:

- Our Lady Church/School, 8-16 Bedford Road, Ringwood
- Heathmont Uniting (Methodist) Church, 81-89 Canterbury Road, Heathmont
- TLC Church, 265 Canterbury Road, Bayswater North





- House, 2A Dirkala Avenue, Heathmont
- Melba Hall (former), 25-27 Exeter Road, Croydon
- House, 114-116 Exeter Road, Croydon
- House, 122 Heathmont Road, Heathmont
- LDS Church, 58-64 Hewish Road, Croydon
- Croydon Scout Hall, 33 Kent Avenue, Croydon
- House, 22 Lucille Avenue, Croydon South
- Drive-in shops, 86 Maroondah Highway, Ringwood
- FLER project house, 8 Possum Lane, Heathmont
- House (I J Smith) 4 Swain Court Heathmont
- House, 3 The Boulevard, Heathmont
- House, 4 Wendy Court, Heathmont
- House (former clinic) 61 Wicklow Avenue, Croydon
- House, 9-11 Wonga Road, Ringwood North
- House (*Three Gates*), 89 Yarra Road, Croydon

Full citations were then prepared for these places, adopting the same methodology outlined in Section B3.

#### **B7 Finalisation of report (2022)**

The finalisation of the report included the following tasks:

- Review of feedback from the City of Maroondah's Heritage Reference Group, with a number of minor corrections and revisions incorporated where deemed appropriate;
- Consolidation of all citations into a single sequence, arranged in alphabetical order by street name;
- Update citation for the Contemporary Homes Estate in Heathmont, reflecting Council's decision to re-consider it as a group listing rather than a heritage overlay precinct;
- Update citation for the Ringwood Drive-in Shopping Centre in Ringwood, reflecting Council's decision to re-consider it as a heritage overlay precinct rather than an individual heritage place;
- Update methodology, acknowledgements and draft heritage overlay schedule

#### **B8 Revision following Planning Panel Hearing (2023-24)**

Following finalisation of the report, its recommendations were to be incorporated into the planning scheme through Amendment C148maro. A planning panel hearing took place in November and December 2023, with the panel report subsequently released on 7 February 2024. The panel report recommended:

- revision of Statements of Significance for citations for one precinct and seven individual places;
- amendment of mapping of extent of heritage overlay for one individual place;
- revision to heritage design guidelines for one individual place;
- deletion of citations for one precinct, one group listing and eight individual places;

The present report was subsequently amended to reflect the recommendations of the panel report. .



## C: CITATIONS FOR PLACES





<b>IDENTIFIER</b>	HOUSES	<b>Citation No</b>	HO149
<b>Other name/s</b>	Jope Residence (former)	<b>Melway ref</b>	50 H5
<b>Address</b>	1/30 and 2/30 Bayswater Road CROYDON	<b>Date/s</b>	1948-49 1968 (conversion into two flats)
<b>Designer/s</b>	Robin Boyd Frank Bell (1968 conversion)	<b>Builder/s</b>	John Jamison; Stephen Jope



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Good
<b>Heritage Category</b>	House	<b>Intactness</b>	Good (sympathetic additions)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The house at 30 Bayswater Road, Croydon, was erected in 1949 for Stephen and Betty Jope, and was designed by architect Robin Boyd during what proved to be his only stint as a sole practitioner.

The only son of a labourer, Stephen Richard Jope was born in Hawthorn on 18 May 1918. Barely six months after his twenty-first birthday, he enlisted with the Australian Army and served with the First Australian Nav Bomb Group until he was discharged in October 1945. The year before, he had married Miss Betty Veronica Buck, an artist who trained at the prestigious George Bell School. Resuming civilian life, Jope began working as a mechanic. He and Betty took up residence in Surrey Hills, where they shared a house with Jope's widowed father Norman, who had moved there from Yea after the death of his wife in 1935. For the young couple, however, the prospect of building a house for themselves loomed large.



In January 1946, Stephen Jope acquired the title to a block of vacant land on the east side of Bayswater Road at Croydon. However, more than a year passed before the couple gave serious thought to building a house there. Aware of the new Small Homes Service that had commenced in July 1947 as a joint venture of the RVIA and the *Age* newspaper, the Jopes met with its inaugural director, an up-and-coming young architect by the name of Robin Boyd (1919-1971). Failing to find a suitable design amongst the service's range of standard house plans, the Jopes engaged Boyd directly to design one especially for them.

At the time, Boyd had only recently established sole practice after several years working in partnership with ex-army colleagues Kevin Pethebridge and Frank Bell. All three men had commenced architectural studies before WW2 but, after enlisting with the Australian Army, found themselves working together in the 3rd Field Survey Company (along with several others who went on to become architects, such as Neil Clerehan). After collaborating on an entry in an architectural competition in June 1945, Boyd, Bell and Pethebridge decided to enter into partnership on resuming civilian life. By the end of the year, they had set up private practice under the name Associated Designers (later Associated Architects). The venture proved a modest success before Boyd resigned in 1947 to take up the irresistible offer to front the new Small Homes Service. He proceeded to re-establish private practice as Robin Boyd, architect, working from his home office in Riversdale Road, Camberwell. This would represent the eminent architect's only stint as a sole practitioner, ending when he entered into partnership with Roy Grounds and Frederick Romberg in 1953 (and then, after Grounds withdrew, continuing as Romberg & Boyd until his death in 1971).

Robin Boyd's drawing for the Jope Residence, dated 22 November 1948, depicts a modest gable-roofed timber dwelling laid out on a carefully zoned L-shaped plan with living room and kitchen in the east-west wing and three bedrooms, bathroom and laundry in the north-south wing. Construction duly commenced with the involvement of John Jamison, a local builder who lived nearby in Bayswater Road, although Jope subsequently took over and completed much of the work himself.

The Jopes, who had two daughters, remained living in the house for nearly two decades. During that time, they made a few minor changes to the house, including some additional rooms built onto the living room wing and the enclosure of the verandah. They moved out in the later 1960s, returning to the inner eastern suburbs to live in a Federation-style villa in Canterbury. Initially the couple retained ownership of the Croydon house and, in 1968, engaged local architect Frank Bell (coincidentally, a former associate of Robin Boyd) to convert it into two flats. The two original wings of the house were thus enlarged and re-configured to become a semi-detached pair of dwellings. The property was strata-titled in 1974, with the two dwellings placed on separate titles (each with a portion of the back yard) and the front yard as common space.

### Physical Description

The former Jope Residence at 1/30 and 2/30 Bayswater Road, Croydon, is a single-storey timber building that, while designed, built and occupied as a single residence, has been converted into two semi-detached dwellings. The extent of the original house, comprising two rectangular gable-roofed blocks on an L-shaped plan, can still be readily interpreted. The former living room wing, running west-west, retains the original recessed front entry porch and kitchen window but has been extended further south side by a narrow addition (containing two bedrooms and a bathroom) with a flat-roofed carport projecting towards the street. The original bedroom wing, running north-south, retains its original fenestration to the street facade, with three large timber-framed sash windows and a narrower four-bay window to the bathroom. The living room and kitchenette, added in 1968, was built onto the rear and is thus not visible from the street.

### Comparative Analysis

As an architect, Robin Boyd was notably active in what is now the City of Maroondah. However, most of the buildings that he designed there date from the latter phase of his career, when he was in partnership with Frederick Romberg (from 1962 until his death in 1971). Houses in the study area that were designed under the auspices of Romberg & Boyd include the Miller Residence at 15 Banksia Court, Heathmont (1963), the Versteegen Residence at 125 Warrandyte Road, Ringwood (1964-68) and the Hegarty Residence at 20 Byways Drive, Ringwood East (1969-72). Of these, the Miller Residence is a relatively unremarkable design and has been since been much altered, while the Versteegen Residence was demolished in 2016. The Hegarty House, of academic interest as the last project Boyd completed before his death, is included in the heritage overlay schedule as HO89. Luther College in Plymouth Road, Croydon (1962-64), a substantial non-residential commission for Romberg & Boyd, is also on the heritage overlay schedule, as HO122.



By contrast, the earlier phases of Boyd's career are not well represented in the City of Maroondah. The only local examples of his work in partnership as Grounds, Romberg & Boyd, between 1953 and 1962, are some houses that were built to standard designs he had prepared for project housing companies. These include some scattered examples of his modular *Peninsula* house (c.1956), designed for Contemporary Homes Pty Ltd, which can still be found (in various states of intactness) at 50 Ruskin Avenue, Croydon, 17 Stoda Street, Heathmont and 3 Lee Court, Heathmont. A notably intact example of his later FLER House, designed for the furniture company of that name, still stands at 8 Possum Lane, Heathmont (c.1958). Research to date, however, has not located any other examples of Boyd's work in the City of Maroondah that date from his early period in sole practice, from 1947 to 1953. Although he designed numerous buildings during that time, very few of these remain standing. The Jope Residence must therefore be considered a rare survivor of his early work, not just on a municipal scale but on a broader metropolitan scale.

### Statement of Significance

#### *What is significant?*

The former Jope Residence at 1/30 and 2/30 Bayswater Road, Croydon, is a single-storey timber house on an L-shaped plan (since divided into two flats) with low-pitched roof, weatherboard cladding and varied fenestration. Erected in 1948-49 for Stephen and Betty Jope, it was designed by noted architect Robin Boyd, who was then director of the Small Homes Service and operating (for the only time in his life) a sole practice.

The significant fabric is defined as the exterior of the entire house(s). Specific elements of significance include the weatherboard cladding, low gabled roofline and simple repetitive fenestration with timber-framed sash windows.

#### *How is it significant?*

The former Jope Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

#### *Why is it significant?*

The former Jope Residence is significant for the following reasons:

The building is significant as an important early example of modernist residential architecture in the City of Maroondah. Dating from 1948, the house prefigures the maturing modernism of the 1950s through its carefully zoned planning, with living spaces and bedrooms articulated as separate wings, and with varied fenestration that similarly responds to the functions of spaces within. (*Criterion E*)

The Jope Residence is significant as an early residential project by Robin Boyd, one of Australia's most eminent architects (and architectural writers) of the post-war era. While Boyd is well represented in the City of Maroondah by several buildings dating from the later phase of his career, including the last house he ever completed before his death in 1971, the Jope House remains as important evidence of the opposite end of his illustrious career when he made his first forays into private practice after the Second World War. While Boyd designed numerous houses during this early phase, many have been demolished or altered beyond recognition. The Jope Residence is one of few surviving pre-partnership Boyd houses for which the original form, finishes and fenestration remain strongly evident (notwithstanding some changes). (*Criterion H*)

### References

Certificate of Title, Volume 5547, Folio 346, created 23 May 1929.

Robin Boyd, 'House for Mrs & Mrs S R Jope at Lot 7, Bayswater Road, Croydon', drawings dated 22 November 1948. Courtesy Tony Lee.

Francis R Bell, 'Alterations & additions to Residence, 30 Bayswater Rd, Croydon: conversion to two flats for Mr & Mrs S R Jope', drawings dated 24 June 1968. Courtesy Tony Lee.

Tony Lee, notes of interview with Sally Jope, 13 July 2009. Courtesy Tony Lee.



Originally identified by

Tony Lee (founder, Robin Boyd Foundation).



<b>IDENTIFIER</b>	OUR LADY OF PERPETUAL HELP CHURCH/SCHOOL	<b>Citation No</b>	HO176
<b>Other name/s</b>	Our Lady of Perpetual Succour; St Mary's church/school	<b>Melway ref</b>	49 H9
<b>Address</b>	8-16 Bedford Road RINGWOOD	<b>Date/s</b>	1929 (church/school) 1957 (school); 1961, 1990 (church)
<b>Designer/s</b>	A A Fritsch (1929) Burrowes & McKeown (1957, 1961)	<b>Builder/s</b>	"Mr McRowan" (1929)



*Photographs by Built Heritage Pty Ltd, June 2020 (Bedford Road frontage inset)*

<b>Heritage Group</b>	Religion	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Church	<b>Intactness</b>	Good/fair (some changes)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

This group of buildings at 8-16 Bedford Road, Ringwood, was developed from the late 1920s to the early 1960s as the core of a Roman Catholic church and school complex, which still operates from the site today. Roman Catholic settlers are recorded in the study area as early as the 1870s, but it was not until 1893 that a purpose-built place of worship was provided for them: a small timber church erected on half an acre of donated land on Whitehorse Road, near the junction of Mount Dandenong Road. Dedicated as St Mary's, the fledgling church fell within the vast Parish of St Patrick, Lilydale, until October 1920, when a separate entity was formed: the Parish of Our Lady of Perpetual Succour, Ringwood, extending from Box Hill to Mooroolbark, with Father Michael Finan as the first parish priest. He was duly succeeded by Father John Keown (1923) and then by Father John Donovan (1926).



During the 1920s, the present site was acquired on the south-west corner of Bedford Road and the then newly-formed Wilana [sic] Street. An existing house, fronting Bedford Road, was adapted as a presbytery, and plans for a new building on Wilana Street, for dual use as a church and a school, were drawn up by Augustus Andrew Fritsch (1866-1933). Melbourne's pre-eminent Roman Catholic architects of the early twentieth century, Fritsch was nearing the end of a long and prolific career that saw him design countless churches, schools, presbyteries, convents and the like, from the vast St Mary's Church in Bairnsdale (1913) to the celebrated Newman College at the University of Melbourne (with Walter Burley Griffin, 1916-1918).

In February 1929, it was reported that "very soon, a fine church-school will be available for the Catholics of Ringwood. Already the plans have been prepared and Father Donovan expects to lay the foundation stone within a month or two" (*Advocate* 28/02/1929:16). While that failed to transpire, the building was noted to be "in the course of erection" in August. (*Advocate* 08/08/1929:16). Completed at a cost of £3,764, the hall was blessed and opened on 24 November 1929 by Archbishop Daniel Mannix. The milestone prompted a feature article in Melbourne's Roman Catholic newspaper, which noted: "Built on a very advantageous site, the new church-school at Ringwood adds greatly to the architectural setting of that important suburb. The construction and design of the building, which is built of brick, is in keeping with the excellence of its situation" (*Advocate* 28/11/1929:18). There was also coverage in the Melbourne dailies, with one noting that the building was "constructed of brick, with a tiled roof of harmonious tones" (*Herald* 27/11/1929:17), and another that "the building is of brick and is of pleasing design. It will be used as a church and school for time, but it is proposed to build a separate church later" (*Argus*, 25/11/1929:18). The *Herald* elaborated on how the building would accommodate its dual purpose: inside, two separate spaces (each 25 x 30 feet) could be divided by concertina doors for use as classrooms, or thrown open for worship, with the sanctuary discretely in concealed behind folding doors at one end. The building also provided "two roomy outside porches, priest's vestry and two cloak rooms for boys and girls" (*Herald* 29/11/1929:17).

Despite such early reports, the premises (dubbed St Mary's Hall) was used only for religious services for its first few years, due to difficulty in securing teaching staff. In 1931, Father Donovan was succeeded as parish priest by Father Adrian Hughes, who was keen to expand facilities. He arranged for the congregation's old timber chapel on Whitehorse Road to be removed and re-sited to Wilana Street (between the presbytery and St Mary's Hall) for use as a meeting-place for church-related organisations. After Hughes obtained teaching staff from the Sisters of Mercy Convent at Lilydale, St Mary's School began operation on 25 January 1932. Commencing with 75 pupils, the school grew at a rapid rate and the adjacent timber chapel was duly pressed into service as an additional classroom. For the next quarter century, St Mary's, Ringwood, remained the only Roman Catholic school in the district, attracting students from as far afield as Mitcham, Croydon, Warrandyte and Bayswater.

The school experienced further pressures and changes in the early post-WW2 period, when the district underwent unprecedented residential expansion. In December 1953, plans were prepared for an elongated single-storey building, providing four classrooms and sundry facilities, to be erected at the far south end of the Wilana Street frontage. Completion of this building allowed for the original brick hall to be given over for exclusive use as a church; it was renovated and redecorated accordingly during 1954. This period also saw the demolition of the original presbytery at 14 Bedford Road, and its replacement by a new one. It was perhaps seen as a fitting reflection of the freshly upgraded church and school complex that, in 1955, its name was officially changed from St Mary's to Our Lady of Perpetual Succour.

Coinciding with the appointment of Father J W Scarborough as parish priest, further expansion took place from 1957, when architects Burrows & Keown were engaged to undertake various works. At the time, this firm had only just been founded, by established sole practitioner Peter Burrows (born 1921) and the younger Gerald McKeown (1924-1996), a former employee of Bates, Smart McCutcheon. Among the fledgling firm's earliest commissions, the work that Burrows & McKeown executed at Our Lady's, Ringwood, commenced with a scheme for a covered walk along the north side of the existing classroom block, for which drawings are dated February 1957. Two months later, the architects prepared plans for a two-storey building, to be built on Wilana Street between the original school/church hall and the existing classroom block. Connected to the latter by a single-storey link (containing an entry hall, office and staff room), the new building was a progressive modernist structure of steel-framed construction, designed to provide three classrooms at the upper level, with toilet facilities and a large open hall-like space (designated on the plans as a "shelter"), at ground level. The downstairs hall proved a short-lived luxury; soon after completion of the building, the space was subdivided to create two additional classrooms as a response to ever-increasing enrolments.



In 1960, responsibility for running the school was transferred from the Sisters of Mercy (who had been there since 1932) to another order, the Dominican Sisters. While the Sisters of Mercy had commuted daily between the school and their convent in Lilydale, the Dominican Sisters (relocating from Adelaide) were to be accommodated onsite at Ringwood, in a former residence at 10 Bedford Road.

Like A A Fritsch before them, Burrows & McKeown went on to design other Roman Catholic buildings across Melbourne, including the new church/school of St Francis de Sales in Ringwood East (1958), which was an offshoot of Our Lady of Perpetual Succour. Gerald McKeown settled in the area himself, designing his own house in Linden Road, Ringwood North (1959), followed by several others in that vicinity. It is not surprising, then, that Father Scarborough should turn to the same architects in 1960, when it was proposed to replace the parish's pre-war church building with a larger modern counterpart. Drawings, dated October 1960 and referring to the building as "Our Lady's Church Hall", depict a large portal-framed structure on a rectangular plan, with stark brick walls, a low-pitched roof and a projecting narthex (ie entrance lobby) to Bedford Road. Big enough to accommodate 600, the new church was completed at a cost of £25,000 and was blessed and opened by Bishop Fox on 15 September 1961 (*Age* 15/09/1961:17). Two years later, McKeown executed what appears to be his final project for the Parish of Our Lady of Succour: the documentation of projecting sun louvers over the windows of the classroom block, for which drawings are dated June 1963 (and, incidentally, bear the title block of Gerald McKeown & Associates, as the partnership of Burrows & McKeown had ceased during the intervening few years).

The church/school complex appears to have remained largely intact into the 1960s and '70s, retaining the relocated timber chapel (latterly used as a classroom for prep students), the brick church/school hall (1929), two classroom blocks (1953 and 1957), the presbytery (1953) and convent (1960) fronting Bedford Road, and the new church (1961) on the corner. From the early 1980s, when the Dominican Sisters left and the first lay Principal was appointed, the site underwent several phases of upgrade and redevelopment, including the removal of the timber hall that had been the district's original Roman Catholic chapel. Later changes have included the substantial reconfiguration and rebuilding of the earlier classroom block (1987), renovation of toilets (1995), and provision of additional classrooms and a new administration area (2001). In 1990, the church underwent a major refurbishment by architect Jack Clarke, which included gutting the original interior and adding a new spire/entry porch to the Bedford Road, in a lively post-modernist style.

### Physical Description

The Wilana Street frontage of the school/church of Our Lady of Perpetual Help is occupied by three detached buildings: from north to south, these comprise the second and current church (1960-61), the original church/school hall (1929), and the two-storey classroom block (1957). The last of these also includes a single-storey flat-roofed wing that extends further south, connecting with what remains of the earlier classroom block (1953), which has otherwise been substantially altered and engulfed by later additions.

The original church/school hall (1929) is a single-storey red brick building on an elongated T-shaped plan, with a flat roof (evidently not original). It has a symmetrical façade to Wilana Street, with a projecting central bay containing a round-arched doorway with rendered soffit and moulded architrave with square bosses. The doorway contains a pair of panelled timber doors with matching timber infill to the arch spandrel. The central bay is flanked by tall rectangular windows with rendered lintels and sills, and timber-framed sashes. Underneath the window to the right (north) side is the inscribed foundation stone. There are similar but taller window bays along the south side of the building; the original elevation to the north, however, is now obscured by a red brick addition that appears to date from the late twentieth century. The original appearance of the building has otherwise been somewhat compromised by the apparent removal of its original tile-clad hipped roof and rendered gabled parapet above the front porch (both of which are shown in the 1929 perspective drawing).

The classroom block (1957) is a two-storey skillion-roofed modernist building of steel-framed construction. Its elevation to Wilana Street is divided by steel columns into eight regular bays, each of which contains a full-width bay of multi-paned windows to each level, separated by a solid spandrel that is enlivened by a chequerboard pattern of beige and pale orange rectangles. The end walls are of brick veneer construction, each with a full-height recessed panel to the west side that is patterned with rows of projecting bricks and contains a window bay at the upper level. While the south elevation is partially concealed by the projecting single-storey link, the north side remains fully visible. It has an off-centre doorway and, at the upper level, a prominent logo based on a shield and three Latin crosses, with the words OUR LADY'S SCHOOL.





Occupying the corner site, the church (1960-61) is a large hall-like brick building with a flat roof. Its Bedford Road façade is mostly blank, with two expanses of face brickwork flanking a central entry. The original metal-screened narthex (as shown on the 1960 drawings) was replaced in 1990 by the present configuration: a rectilinear steel-framed tower with hipped roof and inset glazed panel depicting the Virgin Mary. At ground level, the tower is integrated into a semi-circular court defined by a palisade fence of metal posts and panels, with a pair of metal gates. The Wilana Street elevation is also plain, with an off-centre recessed strip window (partially screened by an inset Latin cross) flanked by four bays of rendered wall that are enclosed by a plain brick garden wall. At the south end, there is a larger expanse of face brickwork with another Latin cross expressed in projecting brick, along with the words OUR LADY'S CATHOLIC CHURCH.

### Comparative Analysis

Although Roman Catholic presence in the study area dates back to the late nineteenth century, no physical evidence appears to survive from that period. The small timber chapel erected on Whitehorse Road in 1893 was, as noted, relocated to Wilana Street in 1931, but, after serving as a classroom for five decades, vanished in the early 1980s. In its absence, the brick church/school hall, erected in 1929 to a design by A A Fritsch, is now the oldest remaining Roman Catholic building in the City of Maroondah. It nearest counterpart is the former Sacred Heart Monastery at 35 Wicklow Avenue, Croydon (HO134), which, dating from 1937-39, is the only other Roman Catholic building in the study area completed prior to WW2. Designed by Lionel San Miguel (like Fritsch, a prolific Roman Catholic architect), the monastery was built as a training college for the Missionaries of the Sacred Heart. It comprises a large two-storey cream brick building on a U-shaped plan, with a detached chapel in the middle. While the chapel and spaces set aside for teaching (library, lecture rooms, etc) might be broadly comparable to the church/school building in Wilana Street, the scale, style and ultimate purpose of the monastery complex is quite different.

As a focus for local Roman Catholic worship and primary education, Our Lady of Perpetual Succour can be more pertinently compared with counterpart church/school complexes elsewhere in the study area. Four of these were established, all dating from the latter half of the twentieth century. The earliest was St Edmund's, Croydon, which developed on the south side of Lacey Street with school buildings (1953) and a purpose-built church (1963). The intervening period saw the opening of St Francis de Sales, Ringwood East (1958), which occupied a combined church/school building at the corner of Patterson and Bona Streets. The early 1970s brought the establishment of the Holy Spirit Parish in Ringwood North, which developed a school and church on Oban Road. In the 1990s, the earlier church/school complexes in Croydon and Ringwood East both ceased operating and their congregations were consolidated at the monastery site (defunct since 1985), where the existing chapel was enlarged to create a parish church, and a new primary school constructed. The former school building in Bona Street was retained, albeit altered and adapted as office space, while the old St Edmund's site in Lacey Street was entirely cleared and then redeveloped for housing.

With the demolition of original parish school buildings at Croydon (1953), the two-storey classroom block in Wilana Street (1957) is now the oldest surviving purpose-built Roman Catholic school building in the City of Maroondah; it not only predates the similar building erected in Ringwood East a year later (which, while extant, has been much altered) but also the first phases of Aquinas College in Great Ryrie Street, Ringwood (1960-61). In much the same way, the loss of St Edmund's Church in Croydon (1963), means that the Church of Our Lady of Perpetual Succour in Ringwood (1960-61) is not only the oldest purpose-built Roman Catholic church in the City of Maroondah, but also the only survivor of two that date from the 1960s.

Given its rarity as the one of only two pre-WW2 examples of Roman Catholic architecture in the City of Maroondah, it is no surprise that the original school/church hall in Wilana Street is the only recorded local example of the work of prolific ecclesiastical architect A A Fritsch. By contrast, the two-storey classroom block (1957) and new church (1960-61) were the work of an architectural firm, Burrows & McKeown, known to have designed several other buildings in the region. These include Gerald McKeown's own house at Linden Avenue, Ringwood North (1959), and two other houses that he designed in that area, at Panorama Avenue (1960) and Adolphson Street (1961). While all three, with their flat roofs and modernist expression, have elements in common with the buildings along Wilana Street, by far the most obvious and pertinent comparator would be the former St Frances de Sale classroom block at 4 Bona Street (1958). Designed by Burrows & McKeown one year after its counterpart on Wilana Street, it was very similar expressed with low-pitched roof and modular façade of full-width windows alternating with solid spandrels. However, the building is now considerably less intact, having been converted to offices in the 1990s.



### Statement of Significance

#### *What is significant?*

The buildings at 8-16 Bedford Road, Ringwood, comprise three discrete structures associated with Our Lady of Perpetual Help: the original church/school hall (A A Fritsch, 1929), the two-storey classroom block (Burrowes & McKeown, 1957) and the new church (Burrowes & McKeown, 1960-61). The oldest building, is a simple red brick structure on an elongated plan with (non-original) flat roof and projecting central entry bay with arched doorway. The classroom block is a skillion-roofed steel-framed modernist building with repetitive façade of modular bays infilled with full-width windows and chequerboard-patterned spandrels. The new church is a portal-framed flat-roofed modernist building of hall-like form with stark walls of face and rendered brickwork, and a later post-modernist spire to Bedford Road (Jack Clarke, 1990).

The significant fabric is defined as the exterior of these three buildings along Wilana Road. Specific elements of significance include the following:

- 1929 church: red face brickwork, front entrance (round arch with rendered architrave, drip mould, panelled spandrel and matching doors with metal hardware) and original fenestration to east and south elevations (masonry lintels and sills, with timber-framed sashes);
- 1957 classroom block: modular street façade (fin-like piers, multi-paned windows and chequerboard spandrels); cream brickwork with projecting headers and Latin cross/shield motif (north elevation);
- 1961 church: stark block-like form, face brickwork, concrete spandrels with recessed bays, Latin cross motifs (east elevation), strip windows (west elevation) and 1990 metal-framed spire (north elevation)

All other non-original additions to these buildings, as well as the other school buildings west of the Wilana Road frontage, are not considered to be significant.

#### *How is it significant?*

The buildings along the Wilana Street frontage of Our Lady of Perpetual Help, Ringwood, satisfy the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### *Why is it significant?*

The buildings are significant for the following reasons:

The buildings are historically significant, not only as the oldest Roman Catholic church/school complex in the City of Maroondah, but also as the only one established prior to WW2, and the only intact (and still operating) of three established before 1960. An important focus for the local Roman Catholic community for over ninety years, the buildings on Wilana Street provide evidence of the parish's humble pre-WW2 origins and more ambitious post-WW2 expansion. They are not only significant collectively, but also individually: although altered, the original church/school building (1929) is a unique pre-WW2 specimen its type, while the classroom block (1957) and church (1960-61) as the oldest surviving examples of their respective types amongst other Roman Catholic infrastructure in the City of Maroondah. (*Criterion A, Criterion B*)

The buildings are aesthetically significant as a distinctive non-residential streetscape made up of elements that, while linked by a common origin as ecclesiastical/education buildings for the Roman Catholic Parish, otherwise demonstrate variety of forms, styles and finishes, all evocative of their respective eras. Although altered, the original church/school hall (1929) is typical of the conservative approach to such buildings at that time, with its plain red brickwork and simple symmetrical facade punctuated by an unexpectedly grand round-arched doorway. The classroom block (1957) is an fine and substantially intact example of post-WW2 modernism, with rectilinear massing and a repetitive façade that deftly merges the fads for structural expression and modular infill with decorative touches, such as patterned brickwork and especially the eye-catching chequerboard spandrels, hinting at the emerging trend for a more playful "Featurist" approach. The stark hall-like church (1960-61) illustrates a return to more reductive modernist style, with even bolder rectilinear massing, stark walls of face brick and render, and minimal windows, enlivened by the new spire that was added in 1990 in a fashionable and eye-catching post-modernist style. (*Criterion E*)



The classroom block (1957) and church (1960-61) are architecturally significant as examples of the work of the firm of Burrows & McKeown, which, while relatively short lived, fostered a reputation as designers of Roman Catholic churches and schools in the late 1950s and early 1960s. As the partnership was founded in 1957, the same year that it was engaged by Our Lady of Perpetual Help, the work undertaken there stands out as one of its earliest known commissions. The firm's subsequent and ongoing association with the site, which continued until the early 1960s, demonstrates both historical and architectural cohesion, enhanced by the knowledge that co-founder Gerald McKeown settled in the area in 1959, designing his own house in Ringwood North, as well as other houses and one other denominational school. (*Criterion H*)

#### References

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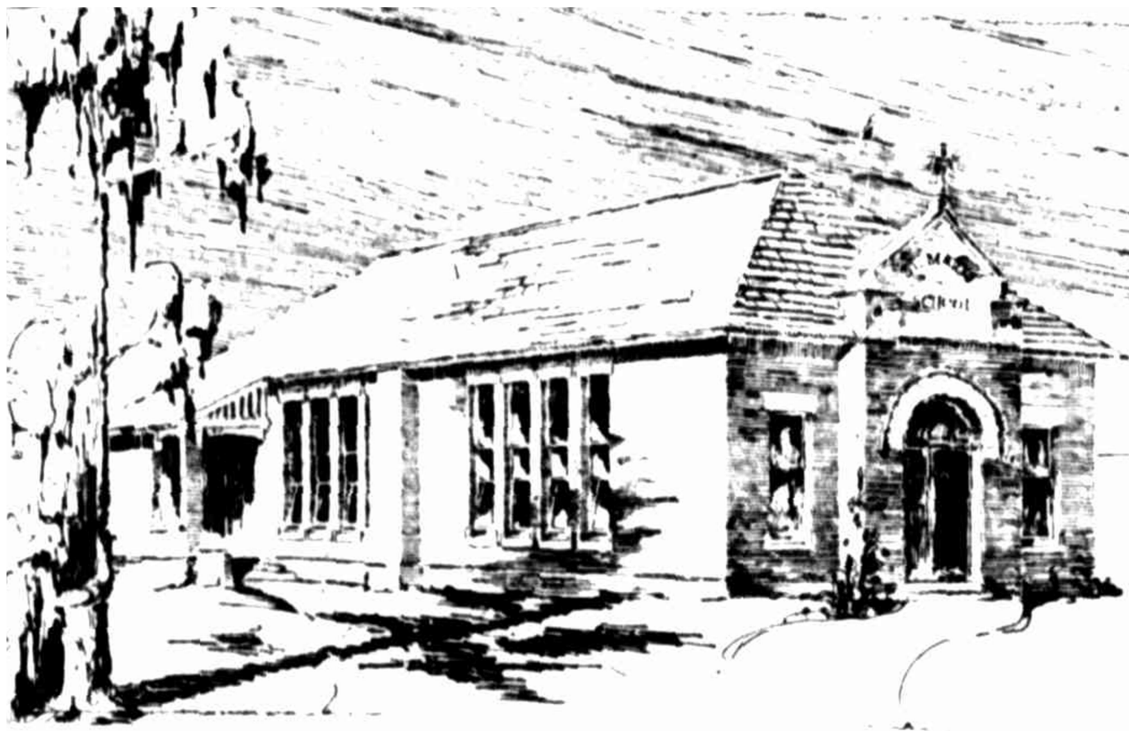
Hugh Anderson. *Ringwood: Place of Many Eagles* (1988), pp 94-96.

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#### Originally identified by

Richard Peterson with Peter Barrett, *Maroondah Heritage Study: Stage Two* (2003), Volume 2.  
[addressed as 14 Bedford Road, Ringwood]



Architect's perspective drawing of the original church/school hall;  
note tile-clad roof and gabled porch parapet, both since removed.  
Source: *Herald*, 29 November 1929



*Bedford Road frontage, 1970; note original entry porch, prior to alterations in 1990  
Source: Ringwood & District Historical Society (via [www.victoriancollections.net.au](http://www.victoriancollections.net.au))*



*Wilana Street frontage, 1973; note church/school hall with hipped roof already removed, and relocated timber chapel at extreme right side.  
Source: Ringwood & District Historical Society (via [www.victoriancollections.net.au](http://www.victoriancollections.net.au))*







<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO150
<b>Other name/s</b>	Hume-Cook Residence (former); <i>Keera</i>	<b>Melway ref</b>	51 B1
<b>Address</b>	3-5 Braemar Street CROYDON	<b>Date/s</b>	1947-49
<b>Designer/s</b>	Roy S McCulloch	<b>Builder/s</b>	Unknown



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Good
<b>Heritage Category</b>	House	<b>Intactness</b>	Good (sympathetic additions)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The house at 3-5 Braemar Street, Croydon, was erected in 1949 for Keith and Cora Hume-Cook, and was designed by Brisbane-born architect Roy S McCulloch, formerly of Sydney.

Born in 1903, Keith Hume-Cook was one of two sons of James Hume-Cook (1866-1942), a New Zealander who migrated to Australia in 1881 and, after working as an estate agent, went on to a career in politics. Retiring from politics in 1913, Hume-Cook lived with his wife and children in Brighton. His son Keith, who began working for Commonwealth Oil Refineries Ltd in the 1920s, remained living in the family home after he married Miss Cora Helen Blackmore in 1929. During the Second World War, Hume-Cook served with the RAAF, attached to the AHQ in Egypt, until his discharge in October 1945. Returning to civilian life, he took up the position of public relations officer to the Victorian Division of the Liberal party.



Intending to build a house of their own, Keith and Cora acquire the title to vacant land on the north side of Braemar Street in Croydon. To design the house, they engaged architect Roy McCulloch (1906-fl.1972). Born in Brisbane, Roy Stuart McCulloch had settled in Sydney by the early 1920s, when he was studying at Tempe Technical College. Registered as an architect in NSW in August 1933, he subsequently entered into partnership with Frank Broomfield. Styled as Bloomfield & McCulloch, the practice undertook a string of mostly residential projects, some of which were published in newspapers and magazines. The partnership ended with the onset of WW2, when McCulloch enlisted with the RAAF and served with the 206 GRP until his discharge in September 1945. He and his wife Minna (whom he married in Sydney in 1934) then settled in Melbourne, where he obtained work in the notable city office then known as Marcus Martin & Tribe.

Keith Hume-Cook and Roy McCulloch, who both lived in Hawthorn, had become acquainted by January 1946, when the former's signature appeared as a referee on McCulloch's application to become registered as an architect in Victoria. Over a year later, in June 1947, Hume-Cook acquired the title to the land in Braemar Street. Realisation of the project, however, was not without problems. Firstly, McCulloch's Melbourne career came to a premature end after his marriage failed in 1947, whereupon he returned to Sydney. The Hume-Cooks, keen to complete the house to McCulloch's design, engaged an (unidentified) Melbourne architect to supervise construction. However, the local building inspector refused to approve the design on the grounds that the flat roof (at the time, a feature rarely seen in domestic architecture in Melbourne) might leak. The Hume-Cooks appealed to the Shire of Lilydale to no avail, and it was only after initiating legal action, reportedly "backed by some expert outside opinion", that the project proceeded. Due to these delays, the house was not finished until 1949. Soon afterward, the story caught the attention of Robin Boyd, who reported the saga in his newspaper column under the provocative heading "The house that was banned".

Back in Sydney by 1948, Roy McCulloch worked in the office of leading architect John R Brogan; in the mid-1950s, he returned to his native Brisbane with his second wife, Doris, and took a position with the Commonwealth Department of Works. For their own part, Keith and Cora Hume-Cook remained living in their controversial Croydon house (which they named *Keera*, as a merging of their respective first names) for only a brief period. In April 1952, the property's title was transferred to Keith's widowed mother, Nellie Hume-Cook, who was then residing in St Kilda. By 1954, Keith and Cora had relocated to Mount Cotton in Queensland, where Keith turned his hand to farming. He was still living in Buderim at the time of his death in 1984. Meanwhile, his former residence in Croydon was acquired in 1966 by chemist Athol Crane, who was to remain living there until his own death in 1991.

### Physical Description

Occupying a wide but relatively narrow allotment, the house at 3-5 Braemar Street, Croydon, is a single storey skillion-roofed weatherboard house on a long rectilinear plan. Its elongated street frontage is asymmetrical, with an off-centre front entrance and a projecting bay to the left (west) end with a separate entrance to one side with french doors opening onto small skillion-roofed porch. Fenestration is irregular and comprises a triple bay of wide double-hung timber sashes, a narrower horizontal strip window with timber spandrels between three awning sashes, and, on the projecting wing, another tripartite row of small windows with ribbed glazing. The low-pitched roof, clad in metal tray deck, has narrow eaves and is penetrated by a stone chimney. To the rear of the house, in alignment with the projecting front wing, is a partial second storey addition of relatively recent origin; although visible from the street, the addition is considered to be discreet and sympathetic in design.

### Comparative Analysis

By its very nature as an early flat-roofed house, this notably early flat-roofed house is difficult to place in a local context. When recounting the story of the house in his 1949 newspaper article, Robin Boyd remarked in passing that, although flat-roofed houses had reportedly been banned in the Shire of Lilydale, "there are several buildings in Croydon with low single-pitch roofs, built since the war". While his discussion then focuses on the case study of the Hume-Cook House, he later commented that "the few other monopitch roofs in Croydon were all won by their owners in the same way". Unfortunately, Boyd does not provide any further identifying details, such as street names or client names, which might allow these contemporaneous examples to be conclusively located. It can be safely assumed that one of houses Boyd was referring to was the skillion-roofed house in Hull Road that architect Kevin Pethebridge (a friend of Boyd's, with whom he was briefly in partnership between 1945 and 1947) designed for himself in 1947-48.



Ultimately, the Hume-Cook Residence must be considered in the broader context of Australian houses of the 1940s that, with their unusual forms and “controversial” skillion roofs, represented the first tentative stirrings of post-war modernism applied to domestic architecture. In 1952, only a few years after writing about the Hume-Cook House in his weekly newspaper column, Robin Boyd discussed this broader theme in his book, *Australia's Home*. Referring to the phenomenon of architects whose progressive house designs caused problems with municipal councils, Boyd fleetingly mentioned several case studies. He not only cited the two aforementioned examples at Croydon, by Roy McCulloch and Kevin Pethebridge (both dated 1948), but two others elsewhere in Melbourne: architect Leslie Mitchell's own home in Riversdale Road, Camberwell (1940) and a house in Barwon Heads that Roy Grounds designed for Lady Rutherford (1947). Boyd also mentioned three additional examples in New South Wales: two houses by Sidney Ancher at Kuring-gai and Warringah (both 1948) and one by Harry Seidler, also in Warringah (1949).

### Statement of Significance

#### *What is significant?*

The house at 3-5 Braemar Street, Croydon, is a single-storey skillion-roofed timber house on an elongated rectangular plan. Erected for Keith and Cora Hume-Cook, it was designed in 1947 by Sydney architect Roy McCulloch but not completed until 1949 due to McCulloch's premature return to Sydney and problems in securing building approval from the Shire of Lilydale, which was troubled by the innovative skillion roof.

The significant fabric is defined as the exterior of the entire house, excluding recent rear addition. Specific elements of significance include the elongated expression of the street façade, low gabled roofline and stone chimney, broad weatherboards, regular fenestration with timber-framed sashes, and cursive metal sign.

#### *How is it significant?*

The former Hume-Cook Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### *Why is it significant?*

The former Hume-Cook Residence is significant for the following reasons:

The building is significant as one of the first skillion-roofed houses to be erected in Melbourne after the end of the Second World War. Although many flat-roofed houses had been built in Melbourne in the 1930s and '20s (and even earlier), the re-introduction of the skillion roof in post-war residential architecture was seen as a controversial issue, with a number of local councils (including the Shire of Lilydale) refusing to allow such houses to be built. The Hume Cook-House was one of a number of such houses that could only be constructed after prolonged pressure (and threatened litigation) from the client. Breaking new ground in post-war modernist residential architecture, and paving the way for innumerable skillion-roofed houses of the 1950s, this pioneering example demonstrates a high degree of creative achievement (*Criterion F*).

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### Originally identified by

Built Heritage Pty Ltd.





<b>IDENTIFIER</b>	HEATHMONT UNITING CHURCH	<b>Citation No</b>	HO166
<b>Other name/s</b>	Heathmont Methodist Church (former)	<b>Melway ref</b>	50 B12
<b>Address</b>	89 Canterbury Road HEATHMONT	<b>Date/s</b>	First church/hall: 1951-52, 1956 Second church/hall: 1966-67, 1979
<b>Designer/s</b>	Frank Secomb (all buildings) Roy Colomb (1966-67)	<b>Builder/s</b>	N L Pincote (1951-52) S H McCorkell Pty Ltd (1966-67)



Photographs by Built Heritage Pty Ltd, June 2020 (showing 1966-67 church and 1979 hall, with earlier 1951-52 church inset)

<b>Heritage Group</b>	Religion	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Church	<b>Intactness</b>	Good (sympathetic changes)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The church complex at 89 Canterbury Road, Heathmont, was developed by the local Methodist (later Uniting) congregation, commencing with a small timber hall (1951-52) that was extended (1956) and then superseded by a new and larger church (1966-67), later expanded with a youth hall (1979).

Methodist presence in the study area dates back to the 1870s, when two Ringwood men opened a Sunday School in a converted house on Whitehorse Road. The first church, a modest timber edifice near Ringwood Lake, opened in 1887. After the unification of Methodist denominations in 1902, a larger church building was obtained from Blackburn and re-erected near Ringwood station in 1906. This, in turn, was superseded by a new brick building on another site at the corner of Station Street and Greenwood Avenue, which opened in 1916. The old timber building was also moved there to serve as a Sunday School.



A Methodist congregation at Heathmont emerged in the early post-WW2 era as an offshoot of the existing one in Station Street, Ringwood. In April 1949, the title to vacant land on the north side of Canterbury Road was transferred in the names of three men who were trustees of the mother church, including longtime Borough councillor (and two-term Mayor of Ringwood) Edward Purser. The Heathmont site, purchased for £360, comprised Lots 37 and 38 of a 157-lot residential subdivision created in 1928 from the former orchard property of local pioneer Hermann Pump. Two years passed before the fledgling congregation formed its own board of trustees, and plans were drawn up for a modest building to be erected on Lot 37. A surviving sheet of blueprints (undated, but with a stamp confirming approval by the Borough of Ringwood Building Surveyor on 18 July 1951) depicts a gable-roofed timber hall with projecting front porch, evocative of the humble pioneer churches of the nineteenth and early twentieth century. The builder of record was Norman Leslie Pincote, of Arlington Street, Ringwood. While no architect is named in the documentation, it has been confirmed that the church was designed by Frank Secomb, a local architect and a parishioner.

Born in 1918, Francis Newton Secomb studied architecture at the Melbourne Technical College and the University of Melbourne and became an associate of the RAA in 1942. He and his wife settled in Heathmont in the late 1940s, and resided there for over forty years. At the time that he was registered as an architect in 1950, he was employed with the office of Stephenson & Turner. In 1955, he transferred to the office of A S & R A Eggleston, which had then recently relocated from the city to Grattan Street, Carlton. Dating back to the pre-war practice of Alec Eggleston (1883-1955), the firm was reconfigured and re-branded after WW2 under Alec's son Robert Eggleston (1911-2000). Secomb and another young colleague, Roderick Macdonald (1922-2014), were admitted as partners in the new firm known thence as Eggleston, Macdonald & Secomb. Rising to become one of Melbourne's most respected practices, it was best known for large-scale institutional projects including major buildings at all three university campuses, as well as factories, hospitals and office buildings. Secomb would remain with the firm until his retirement in 1983.

Correspondence between the Department of Health and the Borough of Ringwood, dated 6 December 1951, records that the building was then "in course of erection". A subsequent file note, prepared after a site visit on 11 January 1952, confirms that the hall was nearing completion, while toilet facilities at the rear were "in course of erection". Work was finished a week later, when Leonard Hartshorn, chairman of the Heathmont Methodist Church Trust, sought approval for the new building to be opened for public use. Completed at a reported cost of £3,500, the hall was opened on 3 February 1952, dedicated by the Reverend Dr A H Wood, President-elect of the Methodist Conference and principal of the Methodist Ladies College. It was reported that 300 people were in attendance "and many more could not gain admittance" (Age 04/02/1952:2). At first, the new hall was leased by the Education Department for use as a primary school during the week. This hybrid function, however, was discontinued in early 1953, when the school relocated to a group of prefabricated classrooms at the corner of Francis Street and Balfour Avenue.

Heathmont's Methodist congregation grew rapidly and, within only a few years it was evident that further space was required. A scheme to enlarge the existing hall was prepared by Frank Secomb in his capacity as the church's Honorary Architect. His drawings for the rear additions, dated September 1956, proposed to create a gable-roofed Sunday School hall by consolidating two skillion-roofed timber buildings previously used by the Ringwood Methodist Church (reportedly, forming part of its original timber church of 1906, latterly relocated to Greenwood Avenue for use as a Sunday School), and adding a new kitchen as a link. Four years later, Secomb prepared plans for a small detached toilet block, which consolidated the somewhat rudimentary facilities that had been erected in 1951-52.

By the late 1950s, plans were afoot for the original Heathmont Methodist Church building to be superseded by a new and larger counterpart. Secomb's drawings for the toilet block, dated November 1960, show that a broader masterplan had already been developed by that time, extending along Canterbury Road. The site plan indicates the outline of "new buildings" on Lot 39, comprising a church with a hexagonal nave ("Stage One") and a rectilinear rear wing ("Stage Two"). Lot 40 was set aside as a "recreation area and future car park", and Lot 41 for a parsonage (ie, minister's residence). Construction of the parsonage was underway in early 1963, and ownership of the site was transferred to the church trustees in September; the Certificate of Title names no fewer than fourteen individuals as joint proprietors, including Secomb. Almost a year later, in August 1964, the same group of congregants acquired the titles to Lots 39 and 40. The project for a new church could now proceed in earnest. While Secomb had already formalised the site masterplan and design concept for the new church as early as 1960, he did not consider it appropriate for him, as a member of the church's Building Committee, to prepare the documentation in a professional capacity. Instead, this task was entrusted to another architect, Croydon-based Roy Colomb, working alongside Secomb.



Born in England in 1927, Spencer Roy Colomb married in 1949 and migrated to Australia four years later with his wife and infant daughter. Arriving in Fremantle in November 1953, the family lived in Perth for some time but had moved to Melbourne by 1956, when Colomb became registered as an architect in Victoria. At the time, he worked in the office of Mockridge, Stahle & Mitchell, transferring thence to Bates, Smart & McCutcheon, by 1958. By the early 1960s, he had joined two other architects to form the partnership of Colomb, Scanlon & Jorgenson, which seems to have operated from the home of R C “John” Scanlon, in Viviani Crescent, Heathmont. The firm was responsible for the design the new Christ Church Anglican church on Canterbury Road (1963), although Colomb soon left to open his own practice as Roy Colomb & Associates, based in Railway Parade, Croydon. This continued until the late 1970s, when Colomb took a position as Director of Architecture with the Keith Wilson Group Pty Ltd, a project management firm specialising in design and construction of hospitals, factories and commercial projects.

Colomb’s working drawings for the new Heathmont Methodist Church, dated October 1966, depict a building on a footprint that corresponded to Secomb’s site plan from six years earlier: a church with a hexagonal plan (containing a centrally-planned nave and projecting wedge-shaped vestry) and a rectilinear rear wing (containing a capacious foyer, fellowship room and kitchen). Of concrete block construction, the church was starkly expressed with few windows to the street, and a distinctive roofline with low pyramidal hip surmounted by a lantern and tapering steel-framed spire. Construction, undertaken by the well-known building firm of S H McCorkell Pty Ltd, appears to have proceeded swiftly, and the new church was officially opened less than twelve months later, in August 1967.

In 1975, the church was rebadged as the Heathmont United Church, reflecting a partial amalgamation when a number of local Presbyterians (based, since 1958, in a church building on Waterloo Avenue) transferred to the Methodist congregation. This anticipated the more significant amalgamation that took place two years later, when the entire Methodist Church of Australasia merged with most of the member churches of the Presbyterian Church of Australia and the Congregational Union of Australia, forming a new entity known as the Uniting Church in Australia. Thereafter, the church on Canterbury Road was known as Heathmont Uniting Church, with the new denomination’s distinctive logo affixed to the exterior.

This period also saw the last major addition to the church reserve: a large hall that infilled the vacant area between the rear wings of the old and new churches. Plans for the hall, dated April 1979, bear the title block of Eggleston, Macdonald & Secomb. A flat-roofed building with glazed façade opening onto a covered way, it provided a large hall space with toilets and storage at a half-basement level. Referred to as the “youth hall”, the building was deemed of sufficient architectural interest for it to be included in a list of projects in a slender monograph (c1982) devoted to the work of Eggleston, Macdonald & Secomb.

In 1982, ownership of the five allotments occupied by the former Methodist Church, encapsulating the original timber church hall, the rear Sunday School hall, the new church, the youth hall, carpark and parsonage, became collectively vested in the Uniting Church in Australia.

### Physical Description

Occupying five allotments at 81-89 Canterbury Road, the Heathmont Uniting Church site comprises a group of discrete buildings spanning a period of thirty years: the original church hall (1951-52) with a rear addition for the Sunday School (1956), the parsonage (1963), the new church (1966-67) and adjacent youth hall (1979). The churches and halls are arranged in a U-shaped configuration to the west side of the site, while the parsonage is at the east edge, separated by a carparking area that extends all the way back to Stoda Street.

The original church hall, located on Lot 37 (89 Canterbury Road), is a simple gable-roofed timber-framed building with a projecting central front porch. Its relatively steep roof is clad with red Marseilles pattern terracotta tiles and has narrow eaves with guttering that returns at the corners. Walls are clad with six-inch Baltic pine weatherboards (painted white) and there are large rectangular windows along the side walls, and to the front porch. The original doorways, to each side of the porch, have been infilled; a new entrance has been inserted into the front wall, to the right side of the porch. The Sunday School hall, added to the rear in 1956, is also of weatherboard construction, but with a broader gabled roof with wide timber-lined eaves, and large multi-paned window bays.

The parsonage, on Lot 41 (81 Canterbury Road), is a hip-roofed brick dwelling with a double-storey rear section and a single-storey front section. It appears to be a representative example of residential architecture of the period, rather than an especially unusual or outstanding one.





The main church, located on Lot 39 (85 Canterbury Road), is a large building of beige-coloured concrete brickwork, variously with a smooth or textured finish. It comprises several discretely articulated volumes: a nave on a centralized hexagonal plan, with a projecting wedge-shaped vestry to one side, and a rectilinear rear wing. The nave has projecting fin-like piers at the corners, with vertical strip windows to the side wall, alternating with solid wall. The Canterbury Road elevation is windowless save for a wide canted bay with fixed sashes of textured and amber-tinted glazing. The nave has a low pyramidal roof, clad in metal tray decking, with a lantern at the apex and a tapering steel-framed steeple with Latin cross and vertical strap screens. The flat-roofed vestry wing also has fin-like piers at each edge of the facade, and a row of more slender fins that define vertical window bays and narrow spandrels. The rear wing adopts the same palette of materials but is simpler in form and detailing, with a flat roof, broad eaves, more conventional window bays, and a projecting canopy to the entrance on the north side.

The youth hall (aka "Centre Hall"), located on Lot 38 (87 Canterbury Road), is a flat-roofed building on a rectangular plan, built of texture concrete block that matches the earlier church. Facing the carpark, it has a series of window wall, with full-height bays and glazed doors that open onto a full-width covered walkway with timber posts and simple balustrade, providing access between the hall, the new church and the old church (now parish office).

### Comparative Analysis

#### Early churches in Heathmont

The original timber building on the site is demonstrably Heathmont's oldest purpose-built place of worship. At the time of its opening in 1952, it accommodated the suburb's only formalised congregation. Although local counterparts were soon established by the Anglicans (1953), Baptists (1954) and Presbyterians (1958), all three initially held their services in existing premises, such as private houses or the public hall in Viviani Crescent. Their original purpose-built places of worship duly appeared in the second half of the decade: Christ Church Anglican Church at 265 Canterbury Road (1955), Heathmont Baptist Church at 62-64 Balfour Avenue (1958) and Heathmont Presbyterian Church at 6 Waterloo Street (1959). Like the first Methodist church, these were simple hall-like timber structures of little architectural pretension. Following a familiar pattern, the original churches built by the Anglicans and Baptists were superseded by larger counterparts, respectively completed in 1965 and 1969. The original Baptist church, in Balfour Avenue, was razed in 2006, and the Anglican complex on Canterbury Road (comprising the original hall and its larger replacement) was demolished in 2021. Thus, the timber building at the Uniting Church site is not only the oldest purpose-built church in Heathmont, but one of only two surviving local churches dating from the 1950s, a decade that witnessed the suburb's most significant phase of expansion.

At an immediate local level, the second Heathmont Methodist Church (1966-67) has three contemporaneous comparators: the second Christ Church on Canterbury Road (Colomb, Scanlon & Jorgenson, 1963), the Heathmont Gospel Hall at 14 Armstrong Road (Trevor Kneebone, 1967) and the second Heathmont Baptist Church at 78 Cuthbert Street (Graham Law, 1969). All three were simple hall-like structures of brick or block construction, with low rooflines and little architectural pretension. The Gospel Hall (now Christadelphian Hall), starkly expressed with a plain façade and fin-like piers along the side wall, is perhaps somewhat evocative of the Heathmont Methodist Church, but on a less monumental scale. Christ Church is enlivened by a central recessed window bay with an inset Latin cross flanked by stained glass panels. Although of some aesthetic interest in its own right, the building was slated for demolition in 2020. The original Baptist Church in Cuthbert Street has been largely engulfed by later additions and remains difficult to interpret.

#### Other 1960s churches in the City of Maroondah

When compared with other post-WW2 churches across the City of Maroondah, the second Heathmont Methodist Church (1966-67) represents a significant departure in terms of its planning and architectural form. Virtually all other local churches of the 1960s adhere to the traditional notion of a church with a rectilinear hall-like nave, invariably entered from one end. This is evident in such examples as the Roman Catholic Church of Our Lady of Perpetual Succour in Bedford Road, Ringwood (Burrowes & McKeown, 1961), the Ringwood Methodist (now Uniting) Church, at 30-32 Station Street, Ringwood (F C Armstrong, 1962-63), the Good Shepherd Lutheran Church, 55-57 Wantirna Road, Ringwood (Hank Romyn, 1965), the Croydon Presbyterian (now Uniting) Church at 6 Tallent Street, Croydon (Keith & John Reid, 1966), and the former Croydon Central Uniting Church at 185 Dandenong Road, Croydon (Alexander Harris, 1968).



During the first half of the 1960s, the only local church to challenge this long-established prototype was the Holy Trinity Anglican Church at 49 Patterson Street, Ringwood East (Van Trompf, 1964) [HO118]. Here, the nave was conceived on an elongated but irregular plan that can only be described as an asymmetrical barrel shape, with bulging convex walls to two sides. Departing further from traditional models, the chancel was located along one of the side walls, rather than an end wall, so that the congregation sat in pews that were parallel to the longer axis of the building, rather than perpendicular to it.

The second Heathmont Methodist Church appears to have been the first post-WW2 church in the City of Maroondah to adopt a centralized plan for the nave, rather than the traditional linear model. This new approach would not becoming more widespread in the study area until the 1970s, as demonstrated by St Paul's Anglican Church at 40 Warrandyte Road, Ringwood (Gerd & Renate Block, 1970) [HO71], the Christian Revival Crusade Church at 222 Oban Road, Ringwood North (K Murray Forster & Walsh, 1972; demolished 2011) and the Ringwood Seventh Day Adventist Church at 28 Mullum Mullum Road, Ringwood North (Fairburn, Haesler & Morris, 1975). All three of these churches were conceived with a centrally-planned square nave and pyramidal roof, top-lit but a tapering lantern at the apex. None of these later examples, however, is as architecturally sophisticated as the one in Heathmont, with its unique hexagonal plan form, its unusually stark and monumental expression, and its eye-catching central metal-framed spire.

#### The work of Frank Secomb and Roy Colomb

Aside from his own house at 122 Heathmont Road (c1949), occupied by him and extended over several decades, Frank Secomb is represented in Heathmont by the former community hall (now kindergarten) at 41 Viviani Crescent (190-51). Exactly contemporaneous with the Methodist church hall, and also designed in an honorary capacity, it is similarly expressed as a simple gable-roofed weatherboard structure. Secomb otherwise appears to have undertaken little work in the study area in his professional capacity as a partner with Eggleston, Macdonald & Secomb. A slender monograph on the firm, published in the early 1980s, identifies only two projects in what is now the City of Maroondah. Both of these were additions to local Methodist churches: the aforementioned youth hall at Heathmont (1979) and unspecified/undated extensions to the East Ringwood Uniting Church. The latter complex, still extant at 28 Freeman Street (but no longer used as a place of worship), comprises a weatherboard church building and a large gable-roofed concrete brick hall to the rear that appears to date from the 1960s.

Research to date has identified only two other buildings in the City of Maroondah confirmed as the work of architect Roy Colomb. The earlier of these is the Christ Church Anglican Church at 265 Canterbury Road, Heathmont (1963), designed under the auspices of the short-lived firm of Colomb, Scanlon & Jorgenson, and latterly earmarked for demolition. Nearly two decades later, Colomb designed the Maroondah Masonic Centre at 48 Warrandyte Road, Ringwood (1981), evidently in an honorary capacity as a lodge member.

#### **Statement of Significance**

*What is significant?*

The Heathmont Uniting Church site at 89 Canterbury Road, Heathmont, was developed by the local Methodist (now Uniting) congregation and contains a series of buildings dating from the early 1950s to the late 1970s. These comprise the original timber church hall (1951-52) with a later rear addition for the Sunday School (1956), a detached parsonage (1963), the new church (1966-67) and adjacent youth hall (1979). The earlier buildings, from the 1950s, are simple timber-framed structures, while those from the later 1960s and '70s are more prepossessing buildings of concrete block construction. All were conceived with input from parishioner and local resident Frank Secomb (of Eggleston, Macdonald & Secomb fame) in his capacity as Honorary Architect. Although the new church was documented by architect Roy Colomb, its siting and architectural form correspond with earlier concept design and masterplanning by Secomb.

Significant fabric is defined as the U-shaped cluster of buildings to the east of the site: the weatherboard hall and Sunday School, the concrete block church and the youth hall. Specific elements of significance include:

- The 1952 hall: gabled roofline, weatherboard cladding and projecting front porch;
- The 1967 church: textured blockwork, fin-like piers, slit windows, pyramidal roofline and metal spire;
- The 1979 youth hall: the stark rectilinear expression and full-height window bays.

The parsonage, visually and physically separated from the other building by a large carparking area, is not considered to be significant.



#### *How is it significant?*

The Heathmont Uniting Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### *Why is it significant?*

The Heathmont Uniting Church complex is significant for the following reasons:

The complex is historically significant as the oldest permanent church site in Heathmont. Developed on land purchased in 1949 by the trustees of the Ringwood Methodist Church in Station Street, it is associated with an offshoot church that became the first congregation to emerge in the burgeoning post-WW2 suburb. Its original timber church hall, erected on the Canterbury Road site in 1950-51, was the first purpose-built place of worship in Heathmont, not only predating the establishment of other local church buildings, but also of other congregations. The first of four churches to be erected in Heathmont during the suburb's significant phase of expansion in the 1950s, it is now one of only two that survive. Later additions to the site, namely the Sunday School Hall (1956), new church (1966-67) and youth hall (1979), provide evidence of subsequent phases of growth and expansion in the later twentieth century. (*Criterion A*)

The main church (1966-67) is architecturally and aesthetically significant for its distinctive form and landmark qualities. Its hexagonal plan form is not only unique in the City of Maroondah, but represents the earliest local example of a church with a centralised nave and pyramidal roof (which would become more widespread from the early 1970s) rather than the more traditional rectilinear nave. The church is notable for its monumental scale, its stark expression with plain masonry walls, projecting fin-like piers and minimal windows, and its eye-catching tapering steel spire. The innate landmark qualities of the church, consequent to its form, scale and detailing, are enhanced by its elevated siting on a prominent major thoroughfare. The adjacent youth hall (1979), with its rectilinear form, window wall and covered walkway, represents an interesting synthesis that reflects the materiality and finishes of the main church, expressed in a more conventionally modernist idiom. (*Criterion E, Criterion F*)

The complex is significant with an enduring association with parishioner and local resident Frank Secomb. Best known as a partner in the important post-WW2 architectural firm of Eggleston, Macdonald & Secomb, he lived in Heathmont for over forty years and served as Honorary Architect to the local Methodist congregation for much of that time (from the early 1950s until at least the late 1970s), which encapsulated minor works as well as master-planning of the entire site, concept design of the new church (otherwise documented by Roy Colomb), and the design of the original timber church hall, the rear Sunday School hall and the new youth hall. (*Criterion H*).

#### **References**

Certificates of Title, Vol 5532, Folio 322 (created 13 April 1929); Vol 7249, Folio 778 (created 11 April 1949).

Public Building Files No 9502 (Methodist Church) and 14774 (Uniting Church). Units 1105 and 1782, VPRS7882/P1, Public Record Office Victoria.

"Heathmont Church", Age, 4 February 1952, p 2.

Alf Clark, *Recollections of Ringwood Methodism* (1977).

Eggleston, Macdonald & Secomb. No place or date [circa 1982].

Ringwood Historical Society, Inc. *Heathmont Sketchbook*, unpaginated.

Interview with Frank Secomb, 2 September 2020.

#### **Originally identified by**

Built Heritage Pty Ltd.

<b>IDENTIFIER</b>	State Savings Bank of Victoria, Heathmont Branch (former)	<b>Citation No</b>	HO151
<b>Other name/s</b>	Milk & Wine Co Café; Barclays Café (former)	<b>Melway ref</b>	50 A12
<b>Address</b>	196 Canterbury Road HEATHMONT	<b>Date/s</b>	1971-72
<b>Designer/s</b>	Keith & John R Reid	<b>Builder/s</b>	Unknown



Photograph by Built Heritage Pty Ltd, January 2023

<b>Heritage Group</b>	Finance	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Bank	<b>Intactness</b>	Good
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The building at 196 Canterbury Road, Heathmont, was erected in 1971-72 as the new Heathmont branch of the State Savings Bank of Victoria, to a design by architects Keith & John R Reid.

Although dating back as far as 1842, the State Savings Bank of Victoria (SSB) did not establish its presence at Heathmont until 1961, when a branch opened in a shopfront at 190 Canterbury Road; this was a result of a “vigorous policy of expansion” that the bank had initiated as commerce prospered in the later 1950s. The premises sufficed for nearly a decade, when it was decided to provide Heathmont’s booming commercial strip with a new purpose-built bank branch. A site was duly acquired a little further along the road at No 196, marking the extreme western end of the strip, near the edge of the railway cutting.





Plans for the new branch at Heathmont were initially prepared by the bank's in-house architectural division, then still under the control of Robert Cousland (1908-1973), Chief Architect since 1953. Cousland oversaw a team of younger men including John Lim, whose name appears on the preliminary drawings for the Heathmont branch. Dated 1970, these drawings depict a building with an octagonal strong room towards the street façade. For reasons not yet confirmed, this design was rejected and the commission was passed onto the private architectural firm of Keith & John Reid, which had designed several previous branches.

The father-and-son architectural firm of Keith & John R Reid traced its origins back to the thriving pre-war career of Keith Reid (1906-1999), who worked in partnership with Jock Pearson in the 1930s. After WW2, Reid resumed private practice under his own name. His eldest son John followed in the family profession, graduating from the University of Melbourne in 1961. When he joined his father's office the following year, John already boasted impressive credentials: he had won several student prizes, awards and design competitions and travelled extensively overseas, working for architects in London, Honolulu and New York. Such was John's subsequent contribution to his father's practice that, in 1967, he was elevated to partnership and the firm rebadged as Keith & John R Reid. While Keith had hitherto been best known as a designer of churches, his office broadened its focus during the 1960s to include more residential and other work. The firm's association with the SSB began after John designed his own house in Templestowe in 1965. Having secured financing through the bank, John was visited by its assessment officers, who were so impressed by the unusual design of the house (published in several newspapers and journals of the day) that the office of Keith & John R Reid was engaged to design a branch of the SSB at Altona North. Completed in 1966, this was so well received that the Reids were retained to design further branches; ultimately, their association with the SSB continued until the bank ceased trading in 1990, by which time the architects had completed more than sixty new bank branches as well as the renovation and upgrading of countless existing ones.

Designed in 1971, the new SSB branch at Heathmont closely followed two others that the Reid had recently completed at Hastings and Deer Park. A perspective sketch, published in the bank's journal in December 1971, depicted a small but striking building with large recessed fully-glazed entrance bay and a square tower to the downward side, surmounted by illuminated signage with the bank's logo. John Reid recalls that the tower motif was specifically chosen to impart a sense of height to a site that sloped away towards the railway cutting. Completed at a cost of \$70,000, the new branch opened on 5 June 1972. A colour photograph graced the front cover of the bank's annual report for 1972, and a detailed write-up, with interior and exterior images, appeared in the August edition of its in-house journal. This drew attention to the lively open-planned and top-lit interior, with its "purple blue carpet flecked with crimson, vinyl teller booths with black vinyl counters [and] white-slatted ceiling above a suspended framework of purple-painted steel beams." Staff and customers, it was duly noted, "are delighted with it".

The building remained occupied by the SSB until it ceased trading in 1990. It was then purchased by local retailer John Boer, who had opened an appliance shop at No 123 in 1971. With business booming, he expanded his shop across adjacent sites No 119-123 in the mid-1980s, then obtained the former bank at No 196 to serve as a warehouse for whitegoods. In 2002, the building was acquired by John and Judy Lewis, who established a café there and, acknowledging the original function of the premises, named it after the leading British banking firm. The venue, which changed ownership again in 2014 (and then again in 2020), has since remained an extremely popular local meeting place.

### Physical Description

Occupying a corner site at the far western end of this commercial strip, the former SSB branch at 196 Canterbury Road, Heathmont, is a single-storeyed brick building. Its asymmetrical street frontage comprises an off-centre recessed entrance bay with full-height window wall, framed by a brick wing wall to the left and a square tower to the right. The recessed bay has a cantilevered canopy clad in metal decking and the tower is surmounted by a framed element, similarly clad. The uppermost part of the tower originally included illuminated signage with the bank's name (in white lettering) and its logo (a stylised map of Victoria in bright yellow). None of this now remains. The exterior colour scheme, originally white-painted brickwork with brown-coloured cladding, has been overpainted several times; at the time of initial assessment in 2018, it was lurid orange hue. It has since been repainted a dark grey-charcoal colour.

Although repurposed as a café, the interior of the former bank remains somewhat intact. While the original counters and so on have long since gone, other key elements and finishes remain evident, including the bagged brick walls (with fin-like spur walls), exposed roof trusses, slatted ceilings and clerestory windows.



### Comparative Analysis

Considered in the broader context of post-war bank architecture in the City of Maroondah, the former SSB branch at Heathmont has a number of comparators. Perhaps the most pertinent is the former SSB branch in Ringwood North, which also dates from 1971 and represents the work of John Lim, the SSB Staff Architect who prepared the original aborted scheme for Heathmont. Located at 174 Warrandyte Road, the SSB branch at Ringwood North also occupies a corner site, and is similarly expressed with a prominent full-height glass-walled entry bay. However, it lacks the tower-like element; its façade is relieved instead by a folded-plate roof and canopy that is now largely concealed by signage (the building is no longer used as a bank). Another former SSB branch, albeit of earlier date, survives at 131 Main Street, Croydon. Dating from 1961, this two-storey building retains some of the original windows and feature stone cladding to the upper level, although the ground level has been substantially altered by the insertion of new shopfronts.

Other branch banks of similar vintage to that at Heathmont include the former ANZ Bank at 91 Maroondah Highway, Ringwood (c.1972) and the former Commonwealth Bank at 172 Canterbury Road, Heathmont (c.1975). Both are of much simpler architectural form, although the former is otherwise notable for the rare survival of a drive-in bank teller facility. Of slightly later date, the former Bank of NSW at 90 Maroondah Highway, Ringwood (1980), is an unusual local example of the Brutalist style applied to bank architecture.

While the subject building appears to have been the only bank branch designed by Keith & John R Reid in what is now the City of Maroondah, the firm's work is otherwise represented therein by other buildings such as the Presbyterian Church in Croydon (1966) and the McGregor House in Warranwood (1969).

### Statement of Significance

#### *What is significant?*

The former State Savings Bank branch at 196 Canterbury Road, Heathmont, is a single-storey brick building with a simple asymmetrical façade comprising a recessed glass-walled entry bay and a square tower. Dating from 1971-72, it was designed by a private architectural firm of Keith & John R Reid, who maintained a professional association with that bank for more than twenty years.

The significant fabric is defined as the exterior of the entire building. Specific elements of significance include the recessed entry bay with full-height windows, the cantilevered metal-clad canopy, and the squat corner tower with matching metal-clad superstructure.

#### *How is it significant?*

The former State Savings Bank satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### *Why is it significant?*

The former State Savings Bank is significant for the following reasons:

The building is a fine and mostly intact example of modernist banking architecture. While much of the design is typical of other branch banks of the post-war period (which invariably incorporated glazed window walls contrasted with mass walling), the incorporation of the square tower was highly unusual feature, intended by the architects to imbue a sense of grandeur to a site that sloped downward. Providing a suitably monumental termination to this major suburban commercial strip, the former bank remains a prominent element in the streetscape and is considered something of a minor local landmark (*Criterion E*)

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'Progress in premises', *Statesman*, No 48 (December 1971), p 14; No 52 (August 1972), p 9.

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### Originally identified by

Heathmont History Group.



<b>IDENTIFIER</b>	FIBREMAKERS BUSINESS PARK	<b>Citation No</b>	HO152
<b>Other name/s</b>	British Nylon Spinners / Fibremakers factory (former)	<b>Melway ref</b>	51 H12
<b>Address</b>	254 Canterbury Road BAYSWATER NORTH	<b>Date/s</b>	1955-58 (initial phase) 1961-70 (additions)
<b>Designer/s</b>	Stephenson & Turner Emily Gibson (landscape)	<b>Builder/s</b>	McDougall & Ireland (buildings) Utah Australia Ltd (site works)



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Manufacturing and processing	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Factory/plant	<b>Intactness</b>	Good
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The former industrial complex at 254 Canterbury Road, Bayswater North, was developed from 1955 as a nylon yarn factory for British Nylon Spinners, to a masterplan by Stephenson & Turner.

British Nylon Spinners was formed in 1940 as a joint venture between two leading British companies: Imperial Chemicals Industries (ICI), which had just secured a license to manufacture rayon fibre, and long-established textile manufacturers Cortaulds Ltd, which had started to produce viscose rayon. Production began in Coventry in 1941 but, following wartime bomb damage, was relocated to various other locations until a new factory opened in 1948 at Pontypool in South Wales. While the company had initially focused on the manufacture of nylon products for the war effort, the end of WW2 saw business boom as civilian demand for the material increase at an unprecedented rate.





By 1946, British Nylon Spinners was already exporting nylon to Australia; when a company representative flew to Sydney the following year, he told the press that local manufacture should be a priority. A subsidiary company, British Nylon Spinners (Australia) Ltd, was registered here in early 1953, initially intended only as a distributor of imported nylon. Finally, in April 1955, it was reported that the company had purchased 92 acres in Bayswater North for what would be Australia's very first nylon yarn factory.

Plans for the vast factory complex were prepared by the eminent architectural firm of Stephenson & Turner. Originally known as Stephenson & Meldrum, the practice was founded in Melbourne in 1922 by Arthur Stephenson (1890-1967) and Percy Meldrum (1887-1968). By the mid-1930s, it had risen to become one of Australia's leading exponents of modern architecture, especially in the field of hospital design. Opening a branch office in Sydney in 1937, under the control of long-time staff member Donald Turner (1895-1964), the firm was very briefly known as Stephenson, Meldrum & Turner, but altered its name after Meldrum withdrew from the practice in 1938. After WW2, the office of Stephenson & Turner continued to focus on hospital design but also began to embrace major industrial projects (notably, a series of factories around Australia for General Motors Holden) and other large-scale non-residential work.

Stephenson & Turner's masterplan for the British Nylons Spinners factory, finalised before the end of 1955, was to include production buildings, warehouses, administrative offices and amenities, spread over an area of 4½ acres. The buildings were to be of steel-framed construction (developed in conjunction with the parent company's engineers in London), with curtain walling and pink-coloured brickwork. Following the precedent of the original British Nylon Spinners factory in Wales, the complex was to include extensive staff facilities and a pleasant garden setting developed by landscape designer Emily Gibson (1887-1974).

Development of the Bayswater North property began in June 1956, when construction engineers Utah Australia Ltd began site excavations and filling, the layout of concrete roads, and erection of temporary offices, workshops, stores and a sewage disposal plant. The contract for constructing the factory buildings was let to the leading firm of McDougall & Ireland, with completion aimed for August 1958. Production commenced ahead of schedule in February 1958, with the plant operating on a running-in basis for several months before reaching 70% by September. On 12 November 1958, the complex was officially opened by the Governor, Sir Dallas Brooks. Within a few more months, production was running at full capacity, with continuous shifts, seven days a week. As the first nylon spinner factory in Australia, the project attracted considerable publicity, not least of all in the architectural and building press. It was written up in a number of journals including *Architecture & Arts*, which described it as "a handsome building of apricot brick, aluminium and glass", in a pleasant landscaped setting "left temporarily as pasture to be in harmony with the attractive rural district in which it stands".

Even before the factory was officially opened in November 1958, it was announced that further expansion would soon take place. For over a decade, the office of Stephenson & Turner received repeat commissions for additional buildings; in 1970, the architects could report that "building has been an almost continuous process and plant, process and warehouse areas today occupy some three times the area of the original 1957 premises". It was during that period of expansion, in early 1963, that British Nylon Spinners (Aust) Pty Ltd changed its name after a merger with ICIANZ, and became known as Fibremakers Ltd. The factory operated as such for several decades before being taken over by Dupont in the late 1980s, and then Godfrey Hirst in 1998. Now known as Fibremakers Business Park, some of its buildings have been leased to others.

### Physical Description

The Fibremakers site covers a large site and comprises numerous of buildings, most of which were built between 1956 and 1970, to the design of Stephenson & Turner. While the buildings necessarily differ in form and scale, befitting their various functions, they otherwise exhibit a high degree of consistency in their stark modernist expression and use of pale brickwork and curtain walling. The earliest buildings on the site, reflecting the original 1955 masterplan (realised from 1956 to 1958), comprise the eastern part of the two-storey administration block fronting Canterbury Road (with elongated plan, low pitched roof and repetitive window bays), the southern part of the adjacent production building (incorporating flat-roofed laboratory and workshop areas, sawtooth-roofed warehouse and another production area with multi-storey extrusion area above), and a narrow link (former laboratory area) that connects them. To the east is a group of detached buildings that also date from the original phase: the (former) boiler house, a large sawtooth-roofed warehouse, small building that contained switch room, compressor and various other utilities, and another building on an elongated and narrow plan that accommodated the laundry and garages.



Amongst the changes made during the 1960s were a two-storey addition at the west end of the administration building (expressed differently, with a row of fin-like rendered piers), two more sawtooth-roofed warehouses (one to the north of the existing warehouse, and another at the far west end of the site), the gatehouse, minor additions to the switch room and laundry garage block, and major additions to the main production building that virtually tripled its size. Relatively few major additions have been made since the 1970s, and these tend to be located to the rear of the complex, not visible from the street

Although the original masterplan included input from noted landscape designer Emily Gibson, little appears to remain of any formalised gardens. Remnant area of lawn, defined garden beds (with low plantings) and shaped hedges along certain buildings may well represent surviving evidence of Gibson's input.

### Comparative Analysis

Although post-war industrial development has been a recurring theme in what is now the City of Maroondah, there are no factory complexes that are truly comparable to the sprawling facility on Canterbury Road that represented a unique Australian foray for a British company that would develop, expand and occupy the site for more than three decades. It was not until 1972 that another British-based manufacturer would establish a presence in the study area, when Wedgewood proposed a new factory alongside the existing Johnson Pottery works in Lusher Street, Croydon. Historically, this has strong parallels with British Nylon Spinners, in that it represented the first Wedgewood factory ever built outside the United Kingdom. However, it proved a relatively short-lived venture; the factory closed in the 1980s and the building has since been demolished.

While the British Nylon Spinners factory was a major and high-profile undertaking for the office of Stephenson & Turner, it appears to represent a unique example of that firm's work in what is now the City of Maroondah. Architecturally, the MacRobertson chocolate factory (now Cadbury), located further east along Canterbury Road, in Ringwood, could perhaps be considered as its spiritual successor. This was designed by the architectural partnership of Melville van Stickson, whose two principals (James Melville and Thillo van Stickson) had both previously worked at Stephenson & Turner. Melville, who is confirmed to have been heavily involved with the earlier project (his initials appear on some of the masterplan drawings from 1955) must have drawn from his experiences when called upon to design the chocolate factory a decade later. Interestingly, Melville even engaged the same landscape designer, Emily Gibson, who had previously worked on the gardens for the British Nylon Spinners site.

### Statement of Significance

#### *What is significant?*

Developed and occupied by a local subsidiary of a prominent British manufacturer as the first nylon spinning factory in Australia, the British Nylon Spinners factory at 254 Canterbury Road, Bayswater North, was erected in several stages between 1956 and 1970. The original buildings, laid out according to a 1955 masterplan by Stephenson & Turner, were completed between 1956 and 1958, with several subsequent phases of expansion (designed by the same architects) undertaken during the 1960s. These buildings, while differing in scale and form according to function, are otherwise similarly expressed in a stark modernist idiom with a consistent palette of pale brickwork and curtain walling.

The significant fabric is defined as the exterior of Buildings 1, 2, 3 and 9 (as marked on the plan overleaf) that represent the core of the 1955-58 masterplan by Stephenson & Turner, and later additions by the same architects up to 1970. Specific elements of significance include the stark block-like expression of buildings, low rooflines, cream brickwork and repetitive fenestration, including bays of curtain walling.

#### *How is it significant?*

The former British Nylon Spinners factory satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### *Why is it significant?*

The former British Nylon Spinners factory is significant for the following reasons:



The factory is significant as an ambitious and ultimately successful attempt by a leading British-based manufacturer to establish a presence in Australia by developing this country's first nylon spinning factory. A unique venture at the time, the project attracted considerable attention and publicity. It went on to become a major presence in the outer eastern suburbs as well as a highly significant local employer. By far the largest, busiest and best-known factory ever developed within what is now the City of Maroondah, it also represented a major industrial achievement. (Criterion A)

The factory is significant as an intact and evocative example of post-war industrial architecture that was carefully designed to dispel preconceptions that such buildings must necessarily be ugly and undesirable. Laid out according to a masterplan by leading factory specialists Stephenson & Turner, the complex was designed in the crisp modernist idiom that characterised the firm's highly-regarded work at that time, with simple expression of volumes, stark pale-coloured brickwork and curtain walling. In what was a deliberate attempt to emulate the parent company's existing factory in Wales, the Bayswater North counterpart was to include recreational amenities for staff (including a sports oval; since redeveloped) in a landscaped setting. (Criterion E)

### References

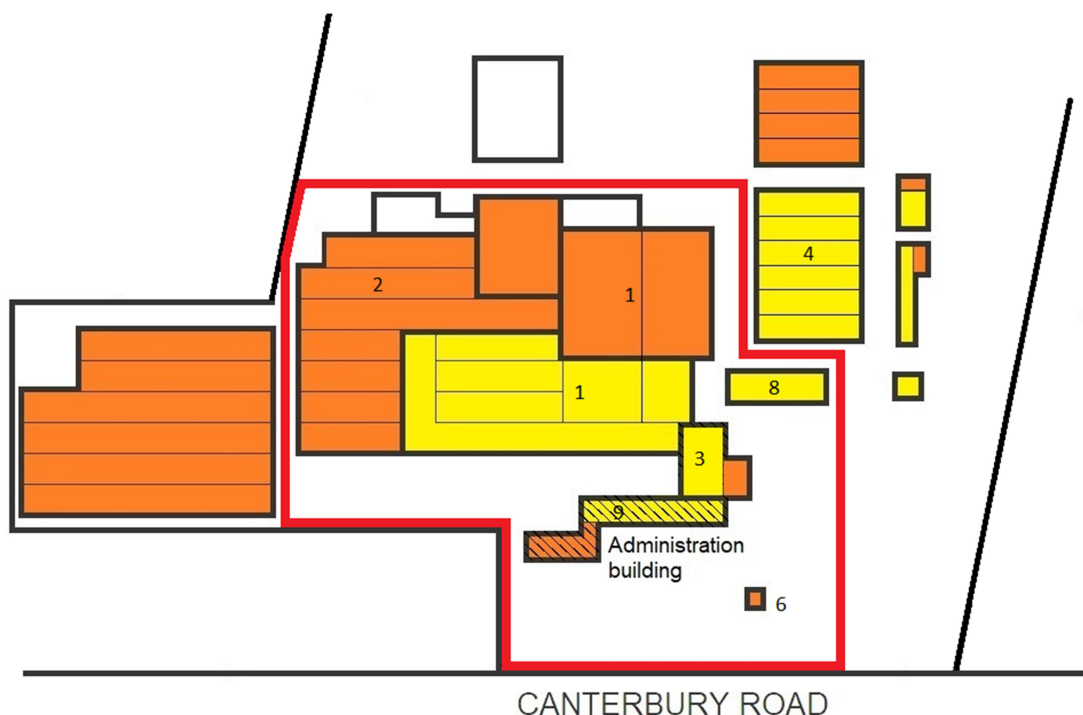
"British Nylon Spinners (Aust) Pty Ltd: £4,000,000 plant at Bayswater", *Building Lighting Engineering*, 24 June 1957, p 31.

"Australia's First Nylon Spinning factory", *Architecture & Arts*, May 1958, pp 36-37.

*Stephenson & Turner, 1920-1970*. Melbourne, Stephenson & Turner Pty Ltd, 1970.

### Originally identified by

Richard Peterson with Peter Barrett, *Maroondah Heritage Study: Stage Two* (2003)



Indicative map of the Fibremakers site, showing extent of original 1955-58 masterplan (in yellow) and subsequent additions by Stephenson & Turner up to 1970 (in orange). Numbers indicate buildings as follows: Building 1 (spinning floor and drawtwist), Building 2 (warehouse), Building 3 (canteen, amenities and medical centre), Building 6 (control centre, weighbridge), Building 8 (boiler house) and Building 9 (administration building). Red outline indicates proposed extent of HO. Hatching indicates where prohibited use may be permitted.



<b>IDENTIFIER</b>	TLC (TRUTH & LIBERATION CONCERN) CHURCH	<b>Citation No</b>	HO167
<b>Other name/s</b>	Jesus Light & Power House (part)	<b>Melway ref</b>	50 H12
<b>Address</b>	265 Canterbury Road BAYSWATER NORTH	<b>Date/s</b>	1976 (designed) 1980 (completed)
<b>Designer/s</b>	Alistair Knox & Associates	<b>Builder/s</b>	TLC congregation



Photograph by Built Heritage Pty Ltd, June 2020

<b>Heritage Group</b>	Religion	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Church	<b>Intactness</b>	Excellent
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input checked="" type="checkbox"/> External paint controls <input checked="" type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The Truth & Liberation Concern (TLC) Church at 265 Canterbury Road, Bayswater North, was built as the headquarters and meeting-place for a unique Christian denomination founded in 1972 by the Reverend Dr John Smith, a countercultural preacher best known as founder of the *God's Squad Christian Motorcycle Club*. Designed in 1976 by Alistair Knox, the building was erected by church members and completed in 1980.

Born in Melbourne, Kevin John Smith (1942-2019) was the son of a Methodist preacher and, by his own account, had a conventional evangelical Christian upbringing. As Smith's father was transferred to different congregations, the family lived in various parts of regional Victoria before settling in Queensland in the late 1950s. After completing tertiary studies at a teachers' college in Brisbane, Smith commenced his career as a school teacher, obtaining his first posting in his home town of Chinchilla.





By the mid-1960s, Smith saw his future as a preacher, and his fiancée Glenna as a missionary. The couple moved to Melbourne to attend theological college, and married after graduation. Settling in Wonthaggi, he taught at the high school and while ministering to three local congregations. The social upheavals of the late 1960s were to have a profound effect on Smith, who recalled it as “an age of freedom and questioning like we had never experienced before”. Joining a non-denominational evangelical group in 1969, the Smiths moved to Boronia and became heavily involved in the group’s outreach work. This spurred Smith’s interest in bringing a Christian message to marginalised people “who would normally be beyond the reach of the church”, as he put it. By his own admission, Smith’s conviction drew inspiration from the so-called “Jesus Movement” then emanating from North America. In 1971, inspired by radicalised Christian groups aligned with that movement, Smith began publication of a street newsletter, simply titled *Truth*.

After attending the Sunbury rock festival in 1972, and witnessing scenes of substance abuse and debauchery, the Smiths were fired with enthusiasm to formalise a ministry to people outside the fringes of mainstream society. Their newsletter, recently re-badged as *Truth & Liberation* to sidestep litigation with a long-running Melbourne tabloid, gave its name to their new venture: the *Truth & Liberation Concern*, abbreviated as TLC to evoke “Tender Loving Care”. As Smith later explained it, “TLC is a Christian and social welfare movement involved in meeting the physical social and spiritual needs of a wide range of people with particular emphasis on youth and specially needy sub-cultures such as deserted wives and socially disadvantaged people”. An early off-shoot of Smith’s ministry was a Christian motorcycle club, dubbed *God’s Squad*. This attracted considerable publicity, raised his profile, and furthered his cause.

Initially, the *Truth & Liberation Concern* operated from the Smiths’ Boronia home, where the newsletter was published and regular meetings held. In 1972, a friend drew their attention to a potential new headquarters in the adjacent suburb of Bayswater North. Recalled by Smith as “an old grubby white weatherboard house with broken window panes”, the Canterbury Road property had been vacant and neglected after an ill-fated attempt to use it as Methodist drop-in centre. With funds donated by a local doctor, the Smiths bought the house and began to renovate it, painting it in bright orange and furnishing it with old theatre seats from a defunct cinema. Dubbed the “Jesus Light & Power House”, the remodelled venue served many and varied functions: as Smith recalled, “it was our administration centre, a place for meetings, a drop-in centre in the daytime and a hostel at night”. It also served as the *de facto* headquarters of the *God’s Squad* motorcycle club.

Such was the rapid increase in TLC membership that the group soon outgrew the converted house. Initially, plans for larger premises on the site were to be prepared by Colin Falconer, an architectural draftsman who was the father of a *God’s Squad* member. However, around the same time, Smith happened to preach at an Anglican church in Eltham whose congregants included the celebrated designer Alistair Knox, who later phoned Smith’s wife Glenna and offered his services. A leading figure in the trend towards self-built dwellings, Alistair Knox (1912-1986) began his career as a bank clerk, commencing (but not completing) architectural studies after returning from WW2. In 1948, he started experimenting with mudbrick as a solution to the post-war housing crisis and duly developed a distinctive organic style combining mudbrick with rough timber, recycled brick, bluestone and slate (often salvaged from demolition sites). After designing early houses for brave clients (mostly artists and academics in the Eltham area), Knox’s reputation rose sharply and, from the mid-1960s until his death, he remained highly sought after. An indefatigable champion of the environment, he wrote several books and many articles, frequently lectured, and was active in his community as a shire councillor and later Mayor of Eltham. Two years before his death, Knox received an honorary Doctorate of Architecture for his unique contribution to environmental design.

At the time that he met the Smiths, Knox had designed many houses but very few non-residential projects. Best known of these was a development of mudbrick buildings at Kangaroo Ground for the Wycliffe Bible Translators. As fate had it, the Smiths were close friends of the WBT director and already knew the site well. Glenna Smith, who had recently read of a mudbrick convent proposed by an order of nuns in NSW, became particularly enamoured by the material: as her husband put it, she “liked the warmth and organic feel of mudbrick buildings because they felt more homely”. As he further related, she “had a very strong vision that mudbrick was our answer – the way we could build our community centre at minimum cost”. In this way, Alistair Knox & Associates was engaged to design the building, with an unusual brief that not only required space for sermons but also counselling, education, recreation, youth training and hobbies/crafts. It was to be large enough to cater for the still-growing TLC membership, while retaining an intimate homely atmosphere. It was not only to be unconventional in a programmatic sense but also in an architectural one: as Smith recalled, “we decided on a colonial-style structure with wide verandahs, pole framed with mud brick infill and a galvanised iron roof”.



Knox's drawings, dated October 1976, proposed a suitably homestead-style building with an auditorium for over 300 people, a stage at one end (with backstage area), a "crying room" for mothers with babies (which was not ultimately included), a row of small meeting/counselling rooms, a canteen, a "billiard/activities room" and a T-shaped foyer with toilet facilities. The building extended from the rear of the existing timber house, which would be retained as administrative offices. In parallel with the building design, a landscaping scheme was prepared by Eltham-based garden designer Robert Boyle, a frequent Knox collaborator. His plan, dated April 1976, proposed gravelled pathways, brick paving, lawns, a separate motorcycle parking area (for *God's Squad* members) and garden beds with evergreen shrubs and small trees, ferns, ground cover and climbing plants (mostly native species, including eucalyptus, melaleuca, banksia, callistemon, casuarina, acacia and grevillea). Boyle's planting scheme was never implemented, evidently for cost reasons.

To keep costs to a minimum, building materials were sourced as cheaply as possible, if not for free. Trunks of Yellow Stringybark were provided by a TLC member who cleared land for a living, and a stack of Oregon planks donated by a motel owner from South Australia. Construction was conceived as a participatory event, achieved collectively by TLC members. This not only reduced costs further, but also helped foster a sense of community that echoed the group's remit. As Smith recalls, some TLC members assisted Knox in the design process while others visited the WTB complex in Kangaroo Ground to learn to make mud bricks. Others offered more specific skills. Smith recalls a member who, found to be adept at the use of an adze, shaped the log poles, while an elderly ex-alcoholic in the group, a former bushman "who could cut timber slabs by eye", set up a saw-bench to produce roof beams. Bespoke metalwork, including light fittings and door hardware, was fabricated "by the Fleckhammer brothers, two guys who were into ironmongery and blacksmithing". Another group member, an experienced site foreman, oversaw much of the work, including production of mudbricks. These were initially hand-moulded (and laid) by female members, until the group obtained a second-hand asphalt mixing machine that was adapted to extrude them automatically.

Construction continued for almost five years, with a regular building team that worked every night "even in the middle of winter, often 'till midnight and beyond". In early 1980, the TLC newsletter reported that "the building is taking shape ... we are already using one of the meeting rooms, which is a tremendous blessing as most people can get inside" (*TLC Praise & Prayer Letter* 03/03/1980:1). At that time, the group had just sourced more second-hand theatre seats from a defunct cinema in the city. The building appears to have been fully completed, or at least fully operational, by early 1981. Smith later stated that the project had cost around \$100,000, which he estimated to have been 20% of what it would have cost if built by a commercial building firm. On completion, the premises was reported as the largest single mud brick building in Australia, and perhaps even the southern hemisphere, although, as Smith ruefully added, that title was soon usurped by a large Baptist church that was inspired by the TLC Church. Still, the Bayswater North building was to remain, as Smith put it, "a monument to everyone who made a brick, chiselled a window or carried a theatre seat". While Smith ceased his own association with the TLC in late 1982 (later heading a community church in Carlton), the building still remains occupied by the group at the time of writing.

### Physical Description

The TLC Church at 265 Canterbury Road, Bayswater North, comprises two key elements: the former timber dwelling fronting the street (purchased in 1972), and the large new building to the rear (1976-80).

The former house, now accommodating the group's administrative offices, is a single-storey gable-roofed weatherboard dwelling with an asymmetrical double-fronted facade incorporating a projecting gabled bay with its original timber-framed double-hung sash windows. The building has otherwise been altered by skillion-roofed weatherboard additions to the north and east sides, new multi-paned window bays, and an expansive full-width skillion-roofed return verandah supported on rough log poles.

The new building, which extends from one corner of the former dwelling, is a large timber-framed mudbrick structure on an elongated rectangular plan. It has a broad hipped roof, clad in corrugated galvanised steel, that is asymmetrical and irregular, incorporating a long clerestory window. The roof projects along the east side to form a wide verandah, and to the north-east corner to form a skillion-roofed entry porch. The building's timber structure is fully exposed, with a grid of log pole columns, matching pole beams above the entry, and roughly shaped timber beams, purlins and fascias to the verandah. Between the log poles, wall areas are infilled with mudbrick (with a characteristic bagged and beige-painted finish), and alternating bays of timber-framed glazed doors with sidelights and highlights. The main entrance has a huge pair of ledged-and-braced doors in recycled timber, with large bespoke iron hinges and pull-bars. The doorway is flanked by sidelights, with a highlight above following the roof slope.



The building has pebbled concrete paving to the verandah (enlivened by inset patterns in red brick depicting Christian symbols such as a Latin cross and a fish), and there are brick paved and gravel pathways to the front entrance and environs. The landscaped setting includes lawn areas, mature trees and garden beds, edged in red brick, volcanic rock or recycled timber sleepers, containing low plantings. Neither the layout of the hard landscaping, nor the individual plantings themselves, correspond to Robert Boyle's 1976 proposal.

An interior inspection conducted in January 2023 confirmed that the principal areas of the church building, namely its auditorium, foyer and former billiard/activities area, retain original finishes and fittings such as bagged mudbrick walls with log posts and beams, brick paved floors, ceilings with exposed trusses and purlins, timber board panelling, shingles, and ledged-and-braced timber doors with bespoke metal hinges and latch-handles. The auditorium has two large open fireplaces with recycled timber mantles on curved iron brackets. The original theatre seats have been replaced by proprietary metal row seating (now oriented north-south), but the timber pulpit is original. The former billiards/activities area has timber tables and chairs believed to be of original or early date. An early timber sign hangs to the right of the main entry. These key internal spaces, and their original furniture, are all considered part of the heritage significance. The meeting/counselling rooms and children's area (south of the backstage), which have been altered but retain some original finishes, are considered of lesser significance. Utilitarian areas, namely the kitchen, toilet and music studio, now retain little or no original fabric and are considered of no heritage significance, as are the interiors of the adjacent administration block (ie, former dwelling).

### Comparative Analysis

As an example of the work of Alistair Knox, the TLC Church has several local comparators. According to the website maintained by Knox's son, the designer Knox completed nine other projects in what is now the City of Maroondah. All of these were single dwellings: the Van Leeuwen House at 9-11 Cecil Circuit, Croydon (1966), the Stafford House at 5-7 Brysons Road, Warranwood (1966), the Grindberg House at 118 Longview Road, Croydon (1967), the Wardrop House at 24 Vista Avenue, Ringwood East (1967), the Baillie House at 94 Plymouth Road, Ringwood (1968), the Ganney House at 17 Summit Crescent, Ringwood (1969), the Hall House at 41-43 Merrill Crescent, Warranwood (1972), the Spurway House at 20 Pine Crescent, Ringwood North (c1975) and the Townsend House at 27-29 Omeo Parade, Warranwood (1980). The houses vary in size and plan form, but are otherwise similar in their low rooflines and use of clinker brickwork and exposed timber beams. None of them, however, is of mud brick construction. They all seem to be merely representative examples of Knox's residential work, rather than especially outstanding ones. By contrast, the TLC Church stands out in terms of its grand scale, its atypical non-residential function, and its conspicuous use of the designer's trademark mud brick, rugged timberwork and recycled brick paving.

To date, only a few other mudbrick buildings have been identified in the City of Maroondah, all of which are single dwellings. Not surprisingly, most are located in Warranwood (ie, closer to the mudbrick heartland of Eltham and Warrandyte), and include houses at 200 Wonga Road, 36 Braden Brae Drive, 30-32 Kerry Drive, 10-12 Gibson Road, 37 Bemboka Road and 11 Dromsally Rise. Elsewhere, mudbrick houses can be found at 11 St Georges Crescent, Croydon, and 11 Cheong Street, Ringwood East. Except for the Wonga Road house (designed by John Pizzey), the architectural attributions are unconfirmed. As they are not listed on Knox website, it is doubtful that he designed them; there are more likely to have been the work of architects (such as Robert Marshall and the aforementioned John Pizzey) who were one-time Knox associates. These local manifestations of mudbrick construction vary in scale and degree of architectural sophistication, with some being considerably simpler than others. The standouts, most comparable to the TLC Church, would be the notably large dwellings in Braden Brae Drive and Gibson Road, both of which also have conspicuous use of rugged timber members and recycled brick paving. The former house, with its elongated plan, low gabled roofline and full-width timber-posted front verandah, is particularly evocative of the TLC Church.

While the TLC Church is unique in the City of Maroondah as non-residential Knox project, it is worth noting that he made few such forays during his career. Of these, the best known is the Wycliffe Bible Translators site at 60 Graham Road, Kangaroo Road, with which (as already noted) TLC director John Smith was familiar before engaging Knox to design his own building. Laid out in stages from 1969 to 1979, the site includes detached dwellings, administration/conference centre and other structures; upon completion, it was described as the world's largest complex of mudbrick buildings. A review of the Knox website shows that his few other ecclesiastical projects included a new hall (1959), manse (1960) and additions (1974) to the Eltham Presbyterian Church, additions to the Southern Evangelical Mission premises in Brighton (1967), a Presbyterian church in Macleod (1972) and two Lutheran churches at Sunbury (1978) and Knoxfield (1980).



Mudbrick churches (whether by Alistair Knox or others) are uncommon on a broader metropolitan or even statewide context. The handful of examples identified to date include St Peter's Roman Catholic Church at 1053 Kinglake Road, Hurstbridge (1972), the octagonal parish hall of St Margaret's Anglican Church at 79-83 Pitt Street, Eltham (1976-78), Diamond Creek Uniting Church at 32 Wensley Street, Diamond Creek (1984), Diamond Valley Baptist Church at 309 Diamond Creek Road, Plenty (1984; the one that usurped the TLC Church's title as Australia's largest mudbrick church), St Luke's Anglican Church in McBride Street, Cockatoo (c1985) and the Seymour Baptist Fellowship at 82 Avenel Road, Seymour (1996) and the former Church of Christ (now Discovery Church) at 89 Monbulk Street, Mount Evelyn (1990s).

There do not appear to be any other buildings within the City of Maroondah associated with the TLC. John and Glena Smith's own house, where the denomination initially held its meetings, still stands at 28 Hillside Avenue, Boronia, in what is now the City of Knox. Research has also identified a venue used by the group in the late 1970s, known as the Truth & Liberation Oak Tree Craft Cottage, located in Market Street, Lilydale, in what is now the Shire of Yarra Ranges (Age, 12/05/1978:36). The building has since been demolished.

In the context of post-WW2 places of worship in the study area, the TLC Church has no direct comparators in a historical sense, and few in an architectural sense. Its unusual homestead-like form, a notable departure from traditional ecclesiastical design, is comparable to the contemporaneous and nearby Anglican Church of New Guinea Martyrs (now Croydon South Anglican Church) at 199 Bayswater Road (1976). Noted by Muriel McGivern to have been "designed in the style of an Australian homestead" (*A History of Croydon Vol 3: 92*), it has a steep hipped roof and return verandah, although it has been altered in recent years. This building, and the TLC Church, anticipated the emergence of other domestically-inspired places of worship in the late twentieth century, typified by the new premises of the Heathmont Baptist Church at 78 Cuthbert Street (1992) and the Ringwood Church of Christ at 13 Bedford Street (1997).

### Statement of Significance

#### *What is significant?*

The TLC Church at 265 Canterbury Road, Bayswater North, is the headquarters/meeting-place for a unique Christian denomination/social welfare group fully known as the Truth & Liberation Concern, and consists of a small former residence (a single-storey double-fronted pre-war weatherboard dwelling) attached to a larger timber-framed mudbrick building with broad hipped roof extending to form a verandah along one side and an entry porch. Designed by Alistair Knox & Associates in 1976, the building was built over the course of five years (almost entirely by voluntary labour) to provide a large purpose-built multi-function premises for the group, which had formerly operated from the small timber house on the site.

The significant fabric is defined as the exterior of the entire church, comprising the Knox building and the attached former house (now offices). Specific external elements of significance include the low roofline, mudbrick walls, exposed timber structure, large front doors, verandahs and bays of timber-framed doors and glazed windows.

Internal alteration controls are recommended to preserve the original finishes, fittings and furniture of the principal interior spaces of the Knox building, defined as the auditorium, foyer and former billiard/activities area. Specific elements of significance in these spaces including mudbrick walls, exposed timber structure, shingled lining, brick paved floors, fireplaces, and the original timber pulpit. Lesser internal spaces, namely utilitarian service areas (kitchen and toilets), music studio and office fitouts, are not considered significant.

While the landscaping is sympathetic to the style of the building, it is of relatively recent origin and is not considered significant. Other recent additions at the south end of the property, namely the playground, community garden, crèche and youth centre, are also not considered significant.

#### *How is it significant?*

The TLC Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history;
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics;





- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period;
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

*Why is it significant?*

The TLC Church is significant for the following reasons:

The building is historically significant for associations with the Trust & Liberation Concern, an innovative Christian ministry initiated in 1972 by former schoolteacher turned counter-cultural preacher, the Reverend Dr John Smith, best known as founder of the *God's Squad* motorcycle club. Aligned with the so-called "Jesus Movement" that emanated from the USA in the late 1960s, Smith's ministry focused on bringing a Christian message to marginalised members of society. One of many such radical Christian groups to emerge in Australia from the early 1970s, the TLC was one of few to provide itself with purpose-built multi-functional premises geared to its far-reaching ministry. An unusual manifestation of post-WW2 religious development in the City of Maroondah, the TLC Church is unique on a broader metropolitan scale, not only as the state headquarters of this unique denomination, but also as the only church it ever built. (*Criterion A, Criterion B*)

The building is architecturally and aesthetically significant as a highly distinctive and unusual example of ecclesiastical architecture, or even considered more broadly as a public building. Its deliberately domestic character, which represents a significant departure from traditional church architecture, was intended by its proprietors to evoke a homely environment amenable to its unorthodox ministry remit, reflected in the provision of informal seating and open fireplaces in the auditorium. Its specific articulation as an oversized homestead, with low hipped roofline and elongated side verandah, demonstrates the influence of a renewed interest in colonial architecture from the early 1970s, while its mudbrick construction, rough timberwork and bespoke metalwork are all indicative of the parallel trend for organic architecture and self-building that also became popular during that period. (*Criterion E, Criterion H*)

The building is also significant as a notable achievement of participatory construction, where the majority of work was undertaken as a collective effort by members of the TLC group themselves, on a voluntary basis. This covered virtually all aspects of the project, with group members assisting with design, manual labour, preparation of timber, hoisting of structural members, production and laying of mudbricks, fabrication of bespoke metalwork and the sourcing and relocation of second-hand furniture. This ambitious and unusual approach demonstrates a high degree of creative and technical achievement at the time. Rarely undertaken on such a grand scale, this participatory approach was not only adopted due to the group's limited finances (reportedly reducing the overall project cost by at least 80%) but also to foster feelings of community, co-operation, self-reliance and self-esteem that the TLC group considered part of its broader programme of ministry and pastoral care. (*Criterion F*)

The building is architecturally significant as a large and unusual example of the work of Alistair Knox, an influential environmental designer who is often credited with re-introducing the mudbrick aesthetic into the post-WW2 architectural scene, as well as popularizing the self-building movement and the use of recycled or salvaged building materials that all became highly fashionable during the 1970s. While Knox is known to have designed nearly a dozen houses in what is now the City of Maroondah, this building stands out at the local level as his largest and most ambitious project, and his only non-residential one (and, on a broader scale, one of his very few forays into the field of ecclesiastical architecture. (*Criterion B, Criterion H*)

## References

- Barry Hill, "They're on the hot-line to Jesus", *Age*, 8 February 1975, p 11.
- Public Building File 17,603. Unit 2145, VPRS 7882/P1, Public Record Office Victoria.
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- John Archer, *The Home building Experience: John Archer talks to Owner/Builders* (1985)  
[includes chapter contributed by John Smith, pp 114-127]



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Originally identified by  
Built Heritage Pty Ltd.





<b>IDENTIFIER</b>	HOUSES	<b>Citation No</b>	HO153
<b>Other name/s</b>	Romyn Residence and Studio (former)	<b>Melway ref</b>	37 B11
<b>Address</b>	129 and 131-133 Dorset Road CROYDON	<b>Date/s</b>	1964 (original house) 1984 (conversion of studio)
<b>Designer/s</b>	Hank Romyn	<b>Builder/s</b>	Unknown



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Excellent (studio converted)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

Originally occupying a single triple-width site, the two dwellings at 129-133 Dorset Road, Croydon, were designed in 1964 by architect Hank Romyn for himself. The large house at 131-133 was the original family residence, while the smaller building at 129 was Romyn's detached studio or architectural office, which was later converted (to Romyn's own design) into a separate dwelling.

Born in Holland, Hank Martin Romyn (*ne* Romijn) migrated to Australia in 1951 to avoid compulsory military service at a time when his homeland was in conflict with the former Dutch East Indies. Although he had already completed architectural studies at the Academy of Fine Arts in the Hague, Romyn had difficulty finding architectural work in Australia. Initially, he took a number of other jobs that included fruit-picking in Mildura and working as a carpenter on construction projects that included prefabricated housing.





In 1952, Romyn began his Melbourne architectural career in the Building Department of the State Savings Bank of Victoria. Completing further studies at Melbourne Technical College and Melbourne University, he was registered as an architect in June 1954. Around that time, while still employed at the bank, he purchased land at the corner of Dorset Road and Moore Avenue in Croydon and built a house for himself. Still single, Romyn conceived his house as a modest three-bedroom timber dwelling, but laid out on an unusual Z-shaped plan. After it was finished, Romyn left the State Bank and gained a position with the leading office of Bates, Smart & McCutcheon, where he worked on large commercial projects including a 12-storey office building at 406 Lonsdale Street. While at BSM, Romyn married fellow Dutch émigré Antonia Zwetsloot and began to receive private commissions. Around 1959, he resigned to open his own office, taking up space in the building at 406 Lonsdale Street. His practice boomed, with projects including houses (many commissioned by members of Melbourne's Dutch community) as well as restaurants, car showrooms and other commercial buildings. An infant welfare centre and kindergarten in Mooroolbark, designed for the Shire of Lilydale in 1962, brought commissions for others in Nunawading, Donvale and Wantirna South.

By the early 1960s, Romyn's modest timber house was no longer adequate for his growing family of four daughters (soon to become five). One day, he noticed land for sale further along Dorset Road that had been the front garden of a large pre-war house built by the MacPherson family (of MacRobertson chocolate fame). With the house located to the rear, fronting Morgan Avenue, subsequent owners had now opted to subdivide the Dorset Road frontage, which included the original tree-lined driveway and tennis court. Romyn deemed it a perfect site for a new house, but realised that he could not afford all three blocks. He approached the owners with a bold offer: if they sold him three blocks for the price of two, he would ensure that his house would be sensitively designed, with no windows overlooking their own house, and much of the landscaping could be retained. The owners agreed to these terms, and the project was underway.

Romyn conceived his new house as a showpiece that would serve as an advertisement for his practice. To that end, he approached various manufacturers (such as Besser bricks and Stegbar windows) and suggested that, as his dwelling would effectively be a display house, they might supply materials at a discount. Many obliged and Romyn could thus afford to build a detached studio on the site for his architectural office. The huge two storey house provided six bedrooms (five of which were arranged along one side with individual balconies, creating a striking repetitious façade) and extensive living areas. It otherwise incorporated some American-style innovations hitherto unseen in Melbourne, such as ducted vacuum system, automatic insect sprays and a power unit built into the kitchen bench for blenders and other appliances.

The house was finished by August 1964, when Romyn opened it for public inspection for several weekends, ostensibly to raise funds for the Red Cross. That month, the house was profiled in the *Herald* newspaper and *Architecture & Arts* magazine. It would later in the *Australian House & Garden*, in that magazine's annual number and a spin-off publication, *The Australian Book of Furnishing and Decorating* (1967).

As originally built, the architect's detached studio was a flat-roofed structure in matching concrete brick, laid out on an elongated L-shaped plan that stepped down across three levels, providing two large studio spaces, a kitchenette and a storeroom. Along the south side (ie, facing Romyn's residence), the studio has full-height windows and a detached double carport linked by a covered walkway.

Romyn and his family occupied the property for several decades, during which time his architectural practice (known as Hank Romyn & Kings from 1979) operated from the detached studio. After retiring in the mid-1980s, Romyn subdivided the property and prepared drawings (dated June 1984) for his former studio to be converted into a stand-alone dwelling on a separate title. The principal studio space was refitted as an open-planned kitchen and dining area, while the lower space became a living room that abutted a small addition at the west end (ie, facing Dorset Road), with two bedrooms and a bathroom. This addition followed the stepping flat roofline of the original building, with ceramic tiling to the end wall and a curved glass block wall to one bedroom. The following year, Romyn drew up plans for the former storeroom (at the opposite end) to be converted into a large master bedroom with *en suite* bathroom. At some point, a small Japanese garden (with rocks, pond and stone lantern) was added along the south side.

In November 1985, the Romyns decided to sell their house, which was advertised as an "architect's own executive dream home" by "well renowned Melbourne architect Hank Romyn". However, it was passed in at auction and the couple remained in residence for another decade, when they decided to move closer to the city for family reasons. The property still exists as two separate titles: the original house at No 131-33, and the former studio at No 129.



### Physical Description

The former Romyn Residence at 131-133 Dorset Road, Croydon, is a large two-storey flat-roofed house on a modular rectangular plan. It is of Besser concrete block construction, with the blocks representing several different types but mostly narrow Roman-style bricks with either a smooth or textured face. The house presents a mostly blank façade to the street, relieved by a wide projecting chimney and one large window at ground level. The north (side) elevation is divided by fin-like piers into five regular bays. Save for the third bay along the ground level, which incorporates a recessed porch to the main entry, these bays contain full-height glazing to both levels. At the upper level, sliding doors open onto individual canted balconies with metal railings, each with a matching canopy above. The immediate surrounds include Roman-style concrete brick retaining walls and paved pathways that appear to be contemporaneous with the house.

Located on a separate title at No 129, the former architectural office is a single-storey split-level building on an elongated plan, with a stepping flat roof with wide panelled fascias, Roman-style concrete bricks (both textured and plain), and tall windows that include some large full-height sashes. The 1984 addition, at the west end, has ceramic tiled cladding to the end wall, and a curved feature wall of glass blocks. Photographs sourced from online real estate listings indicate that the original double carport and covered walkway have both been removed since September 2014, while the Japanese garden has been removed since August 2020.

### Comparative Analysis

Obviously, the most pertinent comparator to Hank Romyn's own house at 131-33 Dorset Road would be his previous residence, located further along the road at No 225, which he designed and built a decade earlier. Notwithstanding the common factor that both houses were designed by the same architect for his own use, the two buildings are markedly different. The earlier house, designed on a limited budget for the modest requirements of an unmarried man, is relatively conventional in its form and detailing, with weatherboard cladding and low pitched roof. Otherwise, its most striking feature is its unusual Z-shaped plan form. By contrast, Romyn's later house at 131-133 was an ambitious and lavishly-appointed undertaking, conceived as a professional showpiece with many innovations and enough space for his large family of five daughters.

Romyn's second residence in Dorset Road was certainly one of his largest, most prominent and most lauded residential projects in the Croydon area, where he undertook a considerable amount of work. His other local houses, while often of architectural interest, tend to be smaller and more modest. These not only include his former residence at 225 Dorset Road, but another that he designed on the opposite corner (No 227) around 1957, with a U-shaped courtyard plan, vertical timber cladding and an eye-catching butterfly roof. With its monumental scale and stark expression, Romyn's concrete-brick house at No 131-133 has few comparators in the municipality, although it has some elements in common with such later houses as architect Ian J Smith's own house at 4 Swain Court, Heathmont (1971) and another at 13 Panorama Avenue, Ringwood (1975).

### Statement of Significance

*What is significant?*

The properties designated as 129 and 131-133 Dorset Road, Croydon, comprised the former architectural office and former residence, respectively, of architect Hank Romyn, who designed both buildings in 1964 as part of his ambitious development of what had been a triple-width site. With flat roofs, Besser blockwork and full-height glazing, the two buildings are similar in form and expression, although the original house (No 131-133) is much grander two-storey edifice, distinguished by canted balconies with matching canopies.

The significant fabric is defined as the exterior of both buildings. Specific elements of significance include:

- The house: concrete blockwork, full-height windows and projecting balconies with matching canopies;
- The studio: elongated form with low stepping roofline, large windows and curved glass block wall

*How is it significant?*

The former Romyn Residence and Studio satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics



*Why is it significant?*

The former Romyn Residence and Studio are significant for the following reason:

The two buildings, with their flat roofs, broad eaves, unusual Roman-style blockwork and generous glazing, represent an idiosyncratic manifestation of modernist architecture that references Romyn's varied interests in European modernism (being Dutch himself, he admired Mondrian and Reijnders), Frank Lloyd Wright, and Japanese design. With a striking façade of repetitive bays, canted balconies and canopies, the main residence remains an eye-catching element in the streetscape. (Criterion E)

#### References

"Modern house in an old garden", *Herald*, 21 August 1964, p 24.

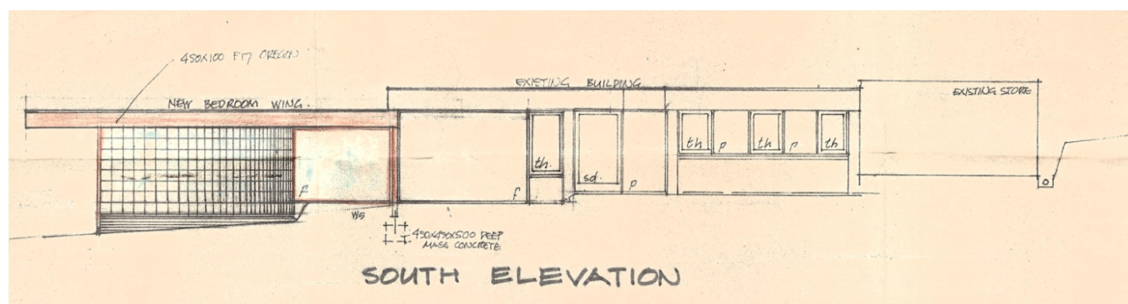
"House and office at Croydon, Victoria", *Architecture & Arts*, August 1964, pp 45-47.

Hank Romyn,, "Proposed conversion of studio into residence, 131 Dorset Rd, Croydon, for Mr & Mrs H M & A M Romyn", working drawings, dated June 1984. City of Ringwood Building Permit No 29,082.

Interview with Hank Romyn, 5 September 2016.

#### Originally identified by

Built Heritage Pty Ltd.



*Excerpt of drawings for Romyn's conversion of his detached studio in a separate dwelling, 1984 (note addition at left)*

*Source: City of Ringwood Building Permit No 29,082, held by City of Maroondah.*





<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO154
<b>Other name/s</b>	Alsop Residence (former); <i>Darley Dale</i>	<b>Melway ref</b>	37 B12
<b>Address</b>	161 Dorset Road CROYDON	<b>Date/s</b>	1939 2004 (second storey addition)
<b>Designer/s</b>	Miss Ruth Alsop	<b>Builder/s</b>	Unknown



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Good
<b>Heritage Category</b>	House	<b>Intactness</b>	Fair (second storey addition)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The house at 161 Dorset Road, Croydon, was designed in 1937 by Victoria's first qualified female architect, Miss Ruth Alsop, as a residence for herself and her two unmarried sisters, Florence and Edith.

Ruth Alsop (1879-1976) was the sixth of seven children of John and Anne Alsop. Born at Darley Dale in Derbyshire, John migrated to Australia with his parents in 1849; the family initially settled in Adelaide, but John moved to Melbourne in 1854 and started work with the then newly-founded State Savings Bank of Victoria. Remaining there for more than fifty years, he rose to become an actuary and trustee manager. In 1865, he married Anne Howard. The couple, who resided for many years in the Hawthorn area, went on to have four sons and three daughters: Henry, Osmond, Edith, Florence, Herbert, Ruth and Rodney.



Although a large family, the Alsops were clearly not without means and, by all accounts, enjoyed travelling and other cultural pursuits. In the late 1890s, Ruth and her brother Osmond spent several years touring Australia and New Zealand; then, in 1900, the entire family (save for the eldest three sons) embarked on a twelve-month tour of Europe. By that time, youngest son Rodney Howard Alsop (1882-1932) had already become interested in pursuing a career as an architect. On his return, the young man completed his articles and then entered into private practice in 1906, initially in partnership with Frederick Klingender. Around the same time, his sister Ruth reportedly surprised everyone by announcing that she, too, wished to become an architect – a profession that had hitherto not been seriously considered by any woman in Victoria.

Although dates remain sketchy, Ruth Alsop commenced her architectural career as an articulated pupil in her brother's firm, Klingender & Alsop, sometime between 1907 and 1909. On completion of her articles circa 1912, she officially became Victoria's first qualified female architect. She remained employed in her brother's firm for seven years in total. During 1912, after colleague Raymond Synott was elevated to partnership, she accompanied him to Sydney to assist in the establishment of a branch office there, known as Klingender, Alsop & Synott. In 1923, when new legislation made it compulsory for architects to become registered in Victoria, Ruth Alsop was one of the first females to do so (after Vera Lane, Muriel Stott, Gwen Jones and Lucy Wright). She would maintain her registration until the later 1920s.

Ruth Alsop's two elder sisters Edith (1871-1958) and Florence (1874-1958) also followed creative pursuits: the former was a talented painter and the latter a well-known cellist, writer and occasional journalist. None of the Alsop sisters married and, after the deaths of their mother in 1920 and father in 1925, they used their inheritance to fund an extended European tour. Returning in 1930, the three shared a flat in Hopetoun Road, Malvern, and pursued their creative endeavours. While Ruth and Edith both became members of the Arts & Crafts Society, the former did not resume full-time architectural work. However, after a chance commission to renovate a cousin's seaside cottage in 1937, Ruth decided to design and build a house for herself and her sisters. In October 1938, they acquired the title to a block of vacant land on Dorset Road, Croydon, which represented Lot 5 of a large subdivision laid out in 1929. As Florence later wrote in an unpublished memoir:

*We resolved to give up the flat in town and build a little house of our own... Throughout the summer, we paid surreptitious visits to the country where we bought a piece of land about fifteen miles from town. Week by week, we watched the cottage grow. It was specially designed by [Alsop], who, with her architectural training and domestic experience, made an ideal home for our several needs. It was at the time that peace was merging into war. Prices were comparatively moderate. We built just in time, for never since could we have achieved our end.*

The three sisters named the house *Darley Dale*, after their father's birthplace in Derbyshire (their brother Rodney had previously bestowed the name upon his own house in Toorak), and would remain living there together for almost twenty years. After the deaths of Edith and Florence, barely three months apart in 1958, Ruth sold the property and returned to the inner suburbs and took up residence in a block of pre-war flats in Mathoura Road, Toorak. Remaining there for several decades, she died in 1976 at the age of 97 years. Although she never designed another building, her nephew Garnet Alsop (1909-1994), and his two sons David and John, all followed in the family profession and became prominent Melbourne architects.

From 1959, the Croydon house was briefly occupied by a couple from South Australia, and then offered for sale again in September 1962, advertised as "spacious WB residence, seven rooms, all modern conveniences, tiled roof, wall-to-wall carpets, electric HW service, established garden, in superiors residential area near golf links". The next owners of the house were bank manager Robert Anderson and his wife Corrie, who lived there for over twenty years. In 2004, the house was enlarged with a second storey addition.

### Physical Description

The house at 161 Dorset Road, Croydon, is a simple weatherboard dwelling with a hipped roof clad in terracotta tiles and an asymmetrical street frontage with timber-framed double-hung sash windows. Formerly a single storey dwelling, it has been enlarged by a partial second storey addition (2004) that was designed in a matching style, closely echoing the forms, finishes and detailing of the original (and, according to the working drawings, re-using some of the original roof tiling and windows). The new roof combines hipped and pitched forms and incorporates half-timbered gables to three sides.

The tall front fence, of shaped timber pickets, is not original.



### Comparative Analysis

According to academic Dr Julie Willis, who provided the definitive account of Ruth Alsop's career in her 1995 thesis on pioneer female architects of Victoria, this house at Croydon represented the "only piece of architectural design that can be wholly attributed to Victoria's first female architect". Although Alsop is known to have previously undertaken renovations to the house of an unidentified cousin, described only as "a seaside cottage", this has not been conclusively located and, in any case, would not have been located within what is now the City of Maroondah.

Within a municipal context, the house has few direct comparators. While research has identified a number of other buildings designed (or co-designed) by female architects, they are all much later in date. These include several early post-war houses by the acclaimed husband-and-wife partnership of John & Phyllis Murphy, such as the Haviland House at 30-36 Vasey Concourse, Croydon (1953), the Murray House at 98 Dorset Road, Croydon (1954), the Bennetts House at 10 Russet Road, Ringwood (1955) and the Dexter House at 46-48 Dickasons Road, Heathmont (1956). However, it was not until the later 1960s that buildings solely attributable to a female architect would next appear in what is now the City of Maroondah. Dutch-born architect Mrs Jeanette van Wyk, who settled in Croydon, went on to design a house for her own family at 77 Montana Parade (c.1971) and several other local projects including the Johanna Hospital at 295 Maroondah Hospital (1974; demolished). More recent manifestations of the theme include Edmond & Corrigan's award-winning Ringwood Library at Civic Place (1995; demolished), which involved principal Maggie Edmond.

### Statement of Significance

#### *What is significant?*

*Darley Dale*, the former Alsop Residence at 161 Dorset Road, Croydon, is a bungalow-style two-storey weatherboard house with a terracotta tiled roof. Erected in 1939, it was designed by Miss Ruth Alsop, Victoria's first qualified female architect, for herself and her two unmarried sisters, Florence and Edith.

The significant fabric is defined as the exterior of the entire house, excluding the second storey addition. Specific elements of significance include the original weatherboard cladding, terracotta-tiled hipped roof (at the lower level), double-hung sash windows and the timber-posted corner porch.

#### *How is it significant?*

The former Alsop Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

#### *Why is it significant?*

The former Alsop Residence is significant for the following reasons:

The house is significant as the only independent architectural project that can be attributed to Ruth Alsop (1879-1976), acknowledged as the first woman to become qualified as an architect in Victoria. A member of large and creative family, Ruth was the elder sister of Rodney Alsop, a more well-known (if short-lived) Melbourne architect, in whose city practice she commenced her own career, joining him as an articled pupil as early as 1906. Although employed in her brother's office for some years, she never established her own practice. To date, only two examples of her independent work have been identified: the renovation of an unidentified cousin's "seaside cottage" in 1937, and this house in Dorset Road, Croydon, which Alsop designed for herself and her two single sisters. Although altered by a second storey addition, the house is still the only building known to have been designed by Victoria's first female architect. (*Criterion H*)

### References

Julie Willis. 'Women in Architecture in Victoria, 1905-1955: Their Education and Professional Life', Ph D Thesis, University of Melbourne, 1997.

ARBV membership file on Ruth Alsop. Unit 1, VPRS 8838/P1, PROV.

### Originally identified by

Built Heritage Pty Ltd.







<b>IDENTIFIER</b>	SHOP / OFFICE BUILDING	<b>Citation No</b>	HO168
<b>Other name/s</b>	Melba Hall; Melba Recreation Hall (former)	<b>Melway ref</b>	37 C8
<b>Address</b>	25-27 Exeter Road CROYDON NORTH	<b>Date/s</b>	1926-27
<b>Designer/s</b>	Unknown	<b>Builder/s</b>	Ford & Hardidge



Photograph by Built Heritage Pty Ltd, June 2020

<b>Heritage Group</b>	Community facilities	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Hall - public	<b>Intactness</b>	Good (façade altered c1930s)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The building at 25-27 Exeter Road, Croydon North, currently used as offices and formerly as a retail outlet, was originally a public hall known as Melba Hall, purpose-built in 1926-27 by a local community activist group known as the Croydon North Progress League.

Commercial development along this part of Exeter Road, adjacent to the prominent intersection of Dorset Road and the Maroondah Highway, commenced in the early 1920s after public servant John Joseph McEvoy (1865-1946) and his wife Rose relocated from Hawthorn to take up residence, circa 1920, in a timber dwelling on the north-east corner of Exeter Road and Maroondah Highway (then known as Lilydale Road), formerly occupied by blacksmith Henry Wayland. There, as local historian Muriel McGivern has noted, "Mrs McEvoy later set up a store and sold knick-knacks".





At the time, residents of fledgling suburbs often formed groups to agitate for local improvements. Two such groups had already emerged in this area by 1925: the Croydon North Progress Association and the Brushy Park Progress League. After a combined meeting in September 1925, the two groups opted to merge into a single entity, the Croydon North Progress League. Meetings were initially held in John and Rose McEvoy's home, but, by the end of the year, had transferred to the Croydon North State School, recently re-established on the west side of Brushy Creek. Amongst the united league's early achievements was the erection of two community noticeboards, and successful agitation for a local post office (*Lilydale Express* 16/10/1925:3). The latter, housed in McEvoy's Store (with Rose as inaugural postmistress) opened on 1 November 1925.

With a local shop, school and post office in operation by the end of 1925, the group turned its attention to provision of a purpose-built meeting place. This came to a fore during 1926, as membership of the Croydon North Progress League approached one hundred, reportedly making it one of the largest such groups in Melbourne. In September, after a formal deputation to the Shire of Lilydale, the hall scheme was debated at the group's monthly meeting. While McEvoy posited that a larger building (costing £1,000) would be better for future needs, a local councillor countered that a smaller hall, measuring 30 by 40 feet (costing £700), would be more affordable and easily upgraded by working bees (*Lilydale Express* 10/09/1926:5). At the end of the meeting, twenty league members were nominated to serve as guarantors for the project.

In early 1927, it was reported that "in order to provide for the erection of a public hall in Croydon North, an area of land has been acquired from Mr J J McEvoy" (*Argus* 31/01/1927:16). The land, at the other end of the expanding Exeter Road commercial strip, stood at the corner what was then called Brushy Creek Road (now Karingal Street). The land title was transferred to three members of the Croydon North Progress League: David Birch (Honorary Secretary), F J Stenning (Honorary Auditor) and Ernest Beckhurst (one of several joint vice-presidents). Plans were drawn up for a simple gable-roofed timber building with a rectangular plan measuring 60 feet (18 metres) by 27 feet (8.2 metres), containing a large hall (42 x 26 feet) with a stage at one end (eight feet wide) and a rear kitchen, with detached toilets to the rear boundary of the block.

Construction of the hall was nearing completion by July, when David Birch submitted copies of plans and specifications to the Department of Public Health to seek approval for the hall to be opened for public use. While no architect was mentioned, the builders were cited as Ford & Hardidge, a local firm based in Lusher Street. Birch's correspondence also noted that "arrangements have been made for Dame Nellie Melba to open the hall on Saturday next at 3pm". Already well-known as Australia's most famous opera singer, Melba (*nee* Helen Porter Mitchell, 1861-1931) had resided in Lilydale since 1916, but her local links went back even further. Her father, noted Melbourne builder David Mitchell (1829-1916) bought property in Lilydale in the late 1870s, which he developed as a limestone quarry, dairy and factories for ham, bacon, cheese and soap. After retiring as a builder, he opened butcher's shops at Lilydale and Croydon; at various times, several of his other children also resided in the area, at Ringwood, Croydon and Lilydale.

The new hall bearing Melba's name was officially opened by her on Saturday, 31 July 1927, when "Dame Nellie motored from *Coombe Cottage* [her home in Lilydale], a distance of about eight miles, arriving at 3pm" (*Age* 01/08/1927:11). The event was attended by "a large gathering of residents of the surrounding district", as well as the president of the Shire of Lilydale, several councillors, and three Parliamentarians (the local members of the House of Representatives, Legislative Assembly, and Legislative Council). Presented with a bouquet from Myra Hardidge, the builder's teenage daughter, Melba took to the stage, reportedly "arranged in a most artistic setting". After "tumultuous applause", she gave a speech in which she reiterated that "she had been associated with the district since her birth. It has always been dear to her father and was always dear to hear, for it was beautiful and full of possibilities". Ever the builder's daughter, she was moved to observe that "it delighted her to know that the comfortable little hall had been built entirely of Australian wood, and she was proud that such a fine building was to be called after herself".

Melba's association with the new hall did not end with the official opening; as later reported, she "continues to take a practical interest in the Melba Hall at Croydon" (*Argus* 29/11/1927). In November, she organised for students from the Conservatorium of Music in East Melbourne to perform at Melba Hall to raise funds for purchase of furniture; her involvement included arranging for a baby grand piano to be provided at the venue. The concert, which took place on Saturday, 3 December, was well-attended and widely reported by the Melbourne press. Along with brief reports in the *Herald* (05/12/1927:12) and *Table Talk* (08/12/1927:50), a lengthy review in the *Argus* provided especially detailed coverage of the event, noted to have taken place "in a country hall in Croydon North, more than two miles from the nearest railway stations and situated picturesquely in the midst of apple orchards and dairy farms" (*Argus* 05/12/1927:18).



After the opening, it was reported that Melba Hall would host “concerts, meetings and entertainments of various kinds”. During 1933, several fundraising events were held, including a dancing competition in aid of St Vincent’s Hospital. Towards the end of that year, a local couple who lived nearby took legal action against Rose McEvoy, alleging that attendees at a recent dance had engaged in behaviour “to the annoyance and injury of complainants” (Age 02/11/1933:11). The judge ruled in their favour, with McEvoy deemed responsible for ensuring higher standards of behaviour from patrons. It was evidently also during the 1930s that the hall’s façade was remodelled in a fashionable domestic bungalow style. Use of the hall seems to have petered out during the early years of WW2, with a memo from June 1942 stating that “the hall has not been in use for some months”. The following year, when the McEvoy family left Croydon North and moved back to Hawthorn, the former Melba Hall was acquired by Eric Izod, a travelling salesman from Camberwell.

Little is known of the use of the hall thereafter. When Exeter Road first appeared in the *Sands & McDougall Directory* in 1959, there were entries for the post office, general store and another shop, but nothing further west, to the corner of what was then called Old Brushy Creek Road (ie, Karingal Street). In the next edition, a new entry appeared for two flats between the second shop and the corner. This is confirmed by Muriel McGivern who, writing in 1967, noted that Melba Hall had recently been converted into two flats. This use seems to have continued until the end of the decade, when ownership of the property passed from Eric Izod to a company, Permette Pty Ltd. In recent decades, the building has accommodated commercial/retail use.

### Physical Description

The former Melba Hall is single-storey weatherboard building with a broad gabled roof, clad in corrugated steel sheeting with timber-lined eaves. Originally symmetrical with a central projecting porch, the street façade is now asymmetrical with an off-centre porch comprising a subsidiary gabled rooflet supported on a pair of tapering rendered pillars on squat clinker brick plinths. The slightly off-centre front doorway is flanked by two boxed windows with pairs of timber-framed double-hung sashes; the window to the left (west) side is set right at the edge of the façade so that it forms a corner window with a matching bay along the side (west) elevation. The west façade otherwise contains a group of three taller windows, and one smaller window that is now concealed. At the far (north) end is an external door.

A skillion-roofed wing extends across the full width of the rear (north) side of the building. This wing has a door to the rear and another boxed window, with multi-paned double-hung sashes, facing west.

### Comparative Analysis

#### Early public halls in the City of Maroondah

The first purpose-built public meeting spaces in the study area were the mechanics institutes at Ringwood (Melbourne Street) and Croydon (Mount Dandenong Road), which both opened in 1909. These buildings were similar in form: weatherboard halls with gabled rooflines, and detailing evocative of contemporary residential architecture (eg, fretwork verandah at Ringwood, and half-timbered gable ends at Croydon). This domestic character anticipated the bungalow-style Melba Hall, built nearly two decades later. Neither of these two mechanics institutes, however, still evokes this residential style. The Ringwood building was demolished in the late 1960s and its counterpart at Croydon was remodelled in 1937, its original façade concealed by a new cream brick front in the fashionable Moderne style. Re-badged as the Croydon Hall, the building still stands, and is included on the heritage overlay schedule [HO108].

During the inter-war period, two new public halls emerged in what is now the Croydon North area: Melba Hall on Exeter Road, and Dorset Hall on the Maroondah Highway. According to Muriel McGivern, the two halls were both erected during 1927, although their sequence of Public Building file numbers confirms that Dorset Hall (PB 6759) slightly predated Melba Hall (PB 6888). As McGivern further explained, “great rivalry existed between the bodies of sponsors, for each desired to endow their respective project with the name of the Croydon North Public Hall”. This came to a fore in April 1927, when the owners of the Exeter Road building requested that the local press make it clear that their building was the Croydon North Public Hall, whereupon the counterpart on Maroondah Highway was daubed with the slogan “Cheerio Hall”. Ironically, Dorset Hall proved to be the more enduring venue, as it operated as a public meeting-place into the post-WW2 era, and well after Melba Hall was converted into flats. Dorset Hall remained standing at 335 Maroondah Highway (latterly, a minor landmark beside the Bird & Bottle Restaurant at No 333) until it was destroyed by fire in 1976. Its role as a meeting place for Croydon North residents was duly resumed by a new building, the Brushy Park Hall, which opened in Hughes Park in 1977.



### Places associated with Nellie Melba

As Dame Nellie Melba herself said on the day she officially opened the hall bearing her name, her family had a long connection with what was then the Shire of Lillydale. Her father's local associations, dating back to the late 1870s, remain evidenced by the Cave Hill Limestone Quarry site (formerly known as the David Mitchell Estate Quarry as recently as until 2002), now addressed as 4 Melba Avenue, Lilydale. In the late 1920s, part of his former *Cave Hill Farm* was purchased by his youngest daughter, Mrs Dora Lempriere (1873-1958), who renovated a former manager's cottage and lived there for some time; after her death, the property was acquired by the Lilydale Adventist Academy (now Edinburgh College), which still operates from the site, at 33-61 Edinburgh Road. Melba's own former residence, *Coombe Cottage*, still stands at 673 Maroondah Highway, Coldstream. All of these sites, however, are located within the portion of the former Shire of Lillydale that is beyond the present-day boundaries of the City of Maroondah.

The part of the Shire of Lillydale that was severed in 1923 to form the Shire of Croydon (and thus comprise part of the City of Maroondah) contained several places with Mitchell family connections. David Mitchell's butcher shop in Croydon, erected in 1907 at what later became 118 Main Street, was a grand double-fronted building in reinforced concrete. Its link with Melba was deemed worthy of mention when the shop was offered for sale almost fifty years later (*Herald* 21/06/1954:3). As Muriel McGivern noted, the shop site was later redeveloped with new premises for another firm of butchers, Armour's Pty Ltd (McGivern:29).

Two of Melba's siblings are known to have resided in the study area. In 1916, her sister Isabella (1866-1950) and brother-in-law, estate agent Thomas Patterson, purchased property in Croydon: a sprawling nineteenth-century weatherboard homestead known as *Montana*, which occupied a hilltop site off Mount Dandenong Road. While it is unclear how long the property was owned by the Pattersons (who maintained permanent residence in Kew), Melba is known to have visited them at *Montana*, as she reportedly quipped "I have the house [ie, *Coombe Cottage*] but you have the view" (quoted in McGivern:191). Writing in 1967, McGivern noted that *Montana* was still standing at that time, having been recently bought by a local chemist intent on restoring it. The house, latterly addressed as 1-5 Currong Grove, Croydon, was demolished c2011 and its large site subdivided for several new houses, although some mature trees were retained. Melba's youngest brother, William Henry Ernest Mitchell (1875-1956), is known to have settled in Wonga Road, Ringwood, in the mid-1930s and later erected a new house for himself at what is now 147-151 Dorset Road, Croydon. An imposing brick house designed in the Tudor Revival mode, set in a garden designed by Edna Walling, the property is currently included on the heritage overlay schedule [HO19].

As such, Melba Hall is probably the last remaining building in the City of Maroondah that can claim a direct link with Dame Nellie Melba. While she is known to have visited her sister and brother-in-law's property off Mount Dandenong Road, it has since been demolished. By contrast, her brother's house in Dorset Road still stands, but, as it was erected some years after her death, she would never have visited him there.

### **Statement of Significance**

#### *What is significant?*

The former Melba Hall at 25-27 Exeter Road, Croydon North, is a domestically-scaled single-storey gable-roofed weatherboard building with an asymmetrical façade that incorporates half-timber gable ends and a projecting porch with tapered pillars on brick plinths. Erected in 1926-27 by a local progress association, the hall was intended as a public meeting place and was named after (and officially opened by) the eminent opera singer Dame Nellie Melba, who was then residing in nearby Lilydale.

The significant fabric is defined as the exterior of the entire building. Specific elements of significance include the gabled roofline, weatherboard cladding, double-hung windows (to the side elevation), and its asymmetrical street façade with bungalow-style detailing (boxed windows and gabled porch with clinker brick piers and tapered roughcast pillars).

#### *How is it significant?*

The former Melba Hall satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics



- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

*Why is it significant?*

The former Melba Hall is significant for the following reasons:

The building is historically significant as an early community-oriented building in the Croydon North area. Erected in 1926-27 by the then newly-formed Croydon North Progress Association, it provides evidence of the enthusiasm, ambitions and aspirations of a group of forward-thinking residents who banded together to improve conditions in an area that, hitherto sparsely-populated, began to undergo more intensive expansion from the early 1920s. Initiated and co-owned by the McEvoy family, who opened the first general store (and later the post office) along this stretch of Exeter Road, the hall served as an important focus for community events and gatherings until WW2, and remains as the oldest surviving building in a local retail strip that has since grown into an important commercial precinct. (*Criterion A*)

The building is aesthetically significant for its distinct domestically-inspired expression, with asymmetrical façade, half-timbered gable ends and projecting porch (with tapered pillars and clinker brick plinths) that reflects the prevailing tastes in bungalow-style residential architecture. Built right to the street boundary, at the far edge of this established retail strip, the building remains as a distinctive and eye-catching element in what is otherwise, now, an entirely post-WW2 commercial streetscape. (*Criterion E*)

The building is historically significant for its direct association with Dame Nellie Melba, Australia's most celebrated opera singer, who not only consented to this local public hall being named in her honour but also accepted the invitation to officially open it in July 1927. The naming of the hall acknowledged the enduring connection that Melba (and other members of the Mitchell family) maintained with what was then the Shire of Lillydale (part of which was severed in 1961 to form the Shire of Croydon). One of numerous sites in the former Shire of Lillydale to retain associations with Melba and her family, the former hall is the only one still standing in the City of Maroondah (which absorbed the former Shire/City of Croydon) with which she had a direct connection, having visited the venue at least twice before her death in 1931. (*Criterion H*)

#### References

Public Building File No 6888, Unit 812, VPRS 7882/P1, Public Record Office Victoria.

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"Melba opens Croydon Hall", *Argus*, 1 August 1927, p 18.

"New hall at Croydon", *Age*, 1 August 1927, p 11.

"Melba opens hall", *Australasian*, 6 August 1927, p 66.

Muriel McGivern, *A History of Croydon: A Second Volume* (1967), pp 69-70.

Croydon Historical Society, Inc, *Croydon: Then and Now* (2012), p 73.

#### Originally identified by

Built Heritage Pty Ltd.







<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO169
<b>Other name/s</b>	Myers Residence (former)	<b>Melway ref</b>	36 K8
<b>Address</b>	114-116 Exeter Road CROYDON NORTH	<b>Date/s</b>	1969-70
<b>Designer/s</b>	John Wolt	<b>Builder/s</b>	John Wolt



Photograph by Built Heritage Pty Ltd, June 2020

<b>Heritage Group</b>	Residential building (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Excellent
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The house at 114-116 Exeter Road, Croydon North, was erected in 1969-70 for sales manager Leon Myers and his wife Barbara, and was designed and built for them by John Wolt, a Dutch-born builder and timber joiner based in nearby Wonga Park.

The site of the Myers' house formed part of an elevated tract of land along the south side of Exeter Road, extending west from Fairview Avenue, which had been subdivided in 1962 to create three allotments. The westernmost block, designated as Lot 1, was originally owned by a Mrs Alice Farran. Over the next few years, ownership passed through various others before the title was acquired in December 1969 by Leon and Barbara Myers, who were then residing in Molesworth Street, Kew.



At the time the Myers family acquired Lot 1, drawings for a house on the site had already been prepared, amended and endorsed for a building permit. The drawings, dated 19 October 1968, do not bear the title block of an architectural firm but identify only a builder, John Wolt of Croydon. A date-stamp records that a building permit was issued by the City of Croydon on 25 November 1969. The building was completed by July 1970, when it was profiled in the *Herald* newspaper as a one of several recent entries in the "Finest in Family Living" competition, sponsored by the newspaper and the Housing Industry Association. The article confirmed that "this individually planned A-frame house was designed and built for its owners by John Wolt", and drew special attention to the "exposed beam construction with Stramit integrated roof and ceiling system with inbuilt thermal insulation" (*Herald*, 03/07/1970:24).

Of Dutch origin, John Wolt (1915-1981) was born in Groningen as Jan Hendrik Wolthuis, and migrated to Australia in August 1950. Within a year, he had taken up residence in Heidelberg Road, Clifton Hill, from which address he advertised his professional services as a "home builder" (*Age* 23/06/1951). The business duly expanded and, in May 1957, became a company, John Wolt & Staff Pty Ltd. This period saw Wolt credited as builder for a modernist cabaret/coffee shop in Blackburn, designed by compatriot architect Hank Romyn (*Cross Section*, 05/1958). By then, Wolt had married and was living with his wife Johanna in Yarra Road, Wonga Park. In parallel with his building firm, Wolt operated a joinery workshop at 302 Yarra Road, known as the Wonga Park Joinery Cottage. The building was identified in the *City of Manningham Heritage Study Review* (2006), deemed to be of "local interest, for it long use as a joinery run by John Wolt".

As a builder and joiner, Wolt is best known for the St Thomas' Church at Langwarrin (1964), an A-framed building designed by Wystan Widdows and David Caldwell. In Caldwell's self-published memoir of the project, Wolt figures as a major character. Caldwell recalls being pleased that Wolt had tendered for the job, as he had already undertaken prior (unspecified) work for the architects; furthermore, Caldwell noted that Wolt was "very keen on the design" of the proposed church (Caldwell: 12). Ultimately, Wolt not only won the contract to erect the building, but also (in his capacity as a timber joiner), a separate contract to fabricate all of the bespoke timber furniture that Caldwell designed for the church (Caldwell: 30). In his memoir, the architect acknowledged Wolt's contribution in glowing terms, stating "the high standard exhibited in the construction and finish of the building and furniture are owed in very much to the intense interest and enthusiastic co-operation of the builder, John Wolt, and his staff, enthusiasm which extended beyond the bounds of mere contractual responsibility" (Caldwell:47).

Wolt's involvement with the construction of the Church of St Thomas, and his acknowledged admiration for its design, clearly influenced the A-framed house that he designed and built at Croydon North just a few years later. As Caldwell has noted, Wolt's appreciation for the church was still evident in the 1970s, when he took his mother (then visiting from the Netherlands) to see the building. Wolt's professional activity during that decade include acting a builder for the first stage of the Rudolf Steiner School in Wonga Road, Waranwood (1972) and a house in Lister Avenue Kew (1975) designed by architect and fellow Croydon resident Graeme Law. The latter, a distinctive split-level concrete block house on an angled plan, was profiled in the *Age* as a "House of the Week" (*Age* 01/03/1976:14). According to Caldwell, the late 1970s saw Wolt join an Australian expedition to climb Mount Everest, in the role of official photographer. But, as Caldwell, adds "some months after his return from the expedition, John was diagnosed as having a rare form of bone cancer. He died soon after, a superb craftsman lost to the Australian scene" (Caldwell, p 42). At that time of his death in June 1981, Wolt and his wife still resided in Yarra Road, Wonga Park.

In the meantime, the Myers family continued to own and occupy their A-framed house in Exeter Road for thirty years. During their long tenure in residence, they added a detached shed (1971) and a swimming pool (1976) but otherwise made no major alterations to the house itself. Since the family sold the property in 1999, there have been only two subsequent owners.

### Physical Description

Occupying an elevated site at the crest of a hill, the house at 114-116 Exeter Road, Croydon North, is a two-storey A-framed dwelling, with the characteristic steep gabled roof that extends down to ground level and creates acute triangular elevations at either end. The prominent enveloping roof is clad with metal tray-decking and, at ground level, incorporates a projecting flat-roofed dormer-like bay window to each side.

At the two end walls, the roof has raked eaves (creating a distinctive prow-like form) and timber bargeboards connected by a horizontal tie. The north elevation, fronting Exeter Road, also has a projecting balcony to the upper level, with horizontal timber plank balustrade and slender supporting columns.





### Comparative Analysis

As author Chad Randl has noted, while A-framed structures are strongly associated with the 1960s and '70s, the notion of enclosing space between two angled planes is a primitive one with many historical antecedents around the world. As the popularity of A-framed construction experienced renewed popularity in the USA in the post-WW2 era, this inevitably spread to Australia. Here, a few progressive architects experimented with the A-frame form in the later 1950s and early '60s, typically in the design of churches and dwellings. Among the early A-framed houses in Victoria were the Ferguson House in Glen Waverley (Chancellor & Patrick, 1959), the Mitchell House in Balwyn (Tad Karasinski, 1963) and the Woodburn House at Ocean Grove (W J Woodburn, 1964). However, it was not until the later 1960s that the form would become more ubiquitous, not least of all due to the increasing number of standardised A-framed houses offered by project housing or kit home companies, frequently promoted as seasonal dwellings for alpine or coastal areas. Two examples, both dating from 1966, were the *Wilcroft A*, designed by architect Peter Hooks for Wilcroft Homes Pty Ltd, and the T124, introduced by the Age/RAIA Small Homes Service. By the early 1970s, A-framed dwellings had become a popular choice for holiday houses, most commonly owner-built to standard designs rather than individually conceived by an architect.

While A-framed houses had established a pervasive presence in Victoria's coastal and alpine areas by the late 1970s, they remained far less common in a suburban residential context. Examples have been recorded in areas now considered to be the outer edges of the Melbourne metropolitan area (eg Wattle Glen, Emerald and Mount Eliza) but they are seldom found in the more established suburbs. Only two other examples have been identified in what is now the City of Maroondah. One of these was a large A-framed studio in the expansive grounds of a house at 26-32 Quamby Road, Ringwood North (date unknown); however, this is no longer extant, as the entire site was cleared c2011 and subdivided for housing and a new cul-de-sac, Newton Court. A surviving example at 88 Felix Crescent, Ringwood North (1970) is a relatively small house with a truncated mansard-like roofline rather than a true A-frame. More evocative of the modest holiday dwellings in coastal areas, this house is smaller, simpler and much less architecturally distinguished than the former Myers House in Croydon North, with its elevated siting, acute profile and boldly raked eaves.

### Statement of Significance

#### *What is significant?*

The former Myers House at 114-116 Exeter Road, Croydon North, is a two-storey A-framed house, with the characteristic steeply gabled roof extending to ground level, creating triangular elevations at either end, with raked eaves and a projecting first floor balcony to the street frontage. Erected in 1960-70 for sales manager Leon Meyers and his wife Barbara, the house was designed and built by John Wolt, a highly-regarded Dutch-born builder and timber joiner who lived and worked for many years in nearby Wonga Park.

The significant fabric is defined as the exterior of the entire building. Specific elements of significance include its steep gabled roofline with broad raked eaves and horizontal tie beam, the dormer-like side windows, and the projecting timber-framed front balcony.

#### *How is it significant?*

The former Myers House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### *Why is it significant?*

The former Myers House is significant for the following reasons:

The house is architecturally significant for its distinctive and unusual expression, demonstrative of the iconic A-framed structural form that was widely popular in the 1960s and '70s. In Australia, the expression of a building with a steep sloping roof extending down to ground level, forming acute triangular elevations to either end, was mostly expressed in ecclesiastical architecture (especially in the early 1960s) and as modestly-scaled seasonal residences in coastal and alpine areas.



Intended as a permanent suburban residence rather than a mere weekender, this particular example in Croydon North is both larger and more confidently articulated than A-framed houses typically seen in seaside resorts, which were often built to standard designs of project house or kit home companies. With its dramatic angular silhouette, bold raking eaves and its prominent siting on a cliff-like block at the crest of a hill, overlooking two public reserves, the house remains as an unexpected and eye-catching element in the local landscape. (Criterion E)

The house is architecturally significant as a rare example of an A-framed house in a suburban context, intended as a full-time family residence rather than a holiday dwelling in a seasonal resort area. While houses of this type became ubiquitous in coastal and alpine regions, they were rarely built as permanent homes in the Melbourne metropolitan area. One of only three A-framed buildings known to exist in the City of Maroondah (one of which was a backyard studio, since demolished), it now stands out as the largest and most architectural sophisticated example when compared to a smaller and much simpler counterpart still extant in Ringwood North. (Criterion B)

### References

Certificate of Title, Volume 8377, Folio 096, created 18 October 1962.

John Wolt, "Residence for Mr and Mrs L C Myers at Lot 1 Exeter Road, Croydon", working drawings, undated (amended 19 October 1969. City of Croydon Building Permit 11.385, dated 25 November 1969. City of Maroondah.

Robert Clarke, "Past winners try again", *Herald*, 3 July 1970, p 24.

David Caldwell, *The Church of St Thomas, Langwarrin: A Potted Construction History* (Heathmont: David Caldwell Publications, 1999).

Chad Randl, *A Frame* (New York: Princeton Architectural Press, 2004)

### Originally identified by

Built Heritage Pty Ltd.



Photograph of the house as it appeared soon after completion  
Source: *Herald* 3 July 1970, p 24.



<b>IDENTIFIER</b>	House	<b>Citation No</b>	HO180
<b>Other name/s</b>	Secomb Residence	<b>Melway ref</b>	50 A12
<b>Address</b>	122 Heathmont Road HEATHMONT	<b>Date/s</b>	1945-46 (house) 1954, 1958, 1971, 1985 (additions)
<b>Designer/s</b>	Frank Secomb (all stages)	<b>Builder/s</b>	Frank Secomb (all stages) George Rawlings (stonemason)



Photograph by City of Maroondah, October 2020

<b>Heritage Group</b>	Residential building (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Good (sympathetic changes)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The house at 122 Heathmont Road, Heathmont, was built in 1945-46 as the residence of architect Frank Secomb (later, a partner in the major firm of Eggleston, McDonald & Secomb), who designed and erected it himself, and was also responsible for several subsequent phases of addition over five decades.

The house was built on what had previously been a large orchard property. A survey map of Ringwood, prepared by the Department of Defence in 1916, shows scant development between Canterbury Road and Dandenong Creek, with five scattered dwellings that included two on Dickasons Road, a canted dead-end road that was still the only side-street between Wantirna Road and the railway line. The land bounded by Dickasons Road and the railway, with narrow frontage to Canterbury Road, was owned by G W Muller, a postal employee, whose brother John farmed the property (known as *Airedale*) as an orchard.





In 1926-27, this wedge-shaped land between Dickasons Road and the railway line, comprising the Muller's property (Crown Allotments 14c) and adjacent Allotment 14a, was subdivided to create Heathmont Road and two new north-south thoroughfares, Bennett Avenue and Orchid Street, linking it to Dickasons Road. The subdivision, known as the *Charm View Estate*, comprised 83 residential allotments, plus a further ten narrow-fronted sites along Canterbury Road, clearly intended for commercial use. Laid out not long before the Depression, the new estate was slow to develop, and an aerial photograph from 1945 shows only a few houses had been built by that time, mostly along the east side of Dickasons Road. In April 1946, a double block on the south-east corner of Heathmont Road and Bennett Avenue, comprising Lots 54 and 55 of the subdivision, was acquired by architect Frank Secomb.

The son of a builder, Francis Newton Secomb (born 1918) grew up in Dandenong, where he attended local state and high schools before transferring to Caulfield Technical School. In 1934, he secured a scholarship from the Education Department that enabled him to commence architectural studies at Melbourne Technical College, with a second scholarship in 1937 allowing him to continue. While still a student, Secomb became involved in his father's building company, preparing basic plans for houses. One such commission, dating from 1936, was a house for Mrs Edith Angles on the *Charm View Estate* at Heathmont, on the north corner of Heathmont Road and Bennett Avenue. Secomb recalls visiting the site during construction, "learning to ride my big brother's Norton 500 motor bike up and down between the fruit trees in Mr Muller's abandoned orchard in a location now known as Bennett Avenue".

In 1940, Secomb enrolled at the University of Melbourne Architectural Atelier, where his classmates that year included such future luminaries as Robin Boyd, John Mockridge, Eric Lyon, Des Smith, Lloyd Orton and Don Lumsden. Atelier classes were held in the evening, which allowed students to work for architects during the day. Secomb took a position with A S & R A Eggleston, a well-known city firm that traced its origins back to the sole practice of Alec Stanley Eggleston (1883-1955), founded in 1907. Eggleston's office thrived, becoming well known for residential work and projects for the Methodist church. In 1934, his son, Robert Alec Eggleston (1911-2000) joined the office and, three years later became full partner in the firm known thence as A S & R A Eggleston. During 1941, the worsening wartime situation not only prompted the closure of the Eggleston office but also the cessation of atelier classes. As Secomb ruefully recalled, "I was in my last year when Pearl Harbour got bombed [on 7 December 1941], so that was the end of that". Responding to these circumstances, the Royal Victorian Institute of Architects initiated a special series of examinations so that students could qualify prior to enlisting for military service. Secomb took his examination and promptly joined the Australian Army in November 1941; nine months passed before he received notification that he had been elected as an associate of the RVIA (*Dandenong Journal* 02/09/1942:8). During the war, Secomb served with the New Guinea Force (1943-44), where he utilised his design skills for setting up fake bomb targets and camouflaging anti-aircraft guns, before joining the Engineer-in-Chief's Staff, Land Headquarters (1944-46), based in St Kilda Road.

In June 1945, while still on active service, Secomb became engaged to a fellow Dandenong resident, Betty Irene Williams (1922-2013). After the couple married in September, they debated whether to build a house on Loughnan's Hill in Ringwood North, or on the corner of Heathmont Road and Bennett Avenue, opposite the house that Frank's father and brother had built for Mrs Angles (to Frank's design) a decade earlier. They opted for the latter, attracted by its elevated position with "a clear view of the Dandenongs". Secomb began to develop a design for the house, conceived on an elongated canted plan to exploit the views. Funded by Secomb's deferred army pay, construction began the day after his military discharge on 4 January 1946. Much of the work was undertaken by Frank himself, with the assistance of his brother, his father, his father's business partner Alan Buchanan, and an elderly Cornish stonemason name George Rawlings, who lived in Boronia and had previously undertaken a great deal of work for Secomb's father's business.

At the time, wartime restrictions on building materials and labour (imposed in 1942 and not fully rescinded until the early 1950s) meant that many homebuilders were obliged to seek alternatives to conventional building techniques or materials. Secomb was able to source several tonnes of stone from a local quarry, which, over the course of several months, was shaped on site by Rawlings, using a machete hammer, and carefully laid in random courses with projecting ledges to create shadow effects across on the façade. The result, as Secomb noted, was "a very good example of the old stonemason's work". The gabled roof of the house was clad in corrugated cement sheeting, and the external walls in timber shingles. The latter choice was not just informed by the unavailability of more conventional materials, but because Secomb found them appealing. He recalled: "I'd had some experience with them, and I was rather attracted by them. I did go to a lot of trouble to sort them out".



Secomb further recalled, “Betty and I moved in when it was at very early lock-up stage. No electricity for the first few weeks, and it took most of my spare time for several years to complete the house and garden”. In its original form, the house comfortably accommodated the family, which duly increased with the birth of sons Roger (1948) and Barry (1950). However, it was the incipient arrival of their third child and first daughter Judith (1955) that hastened expansion of the family home. In November 1954, a building permit was issued for an extension at the south-east end, providing a new master bedroom. Because the land sloped away, the addition was partly elevated on a basic steel frame. As Frank noted, “I sunk holes, put in two five-inch diameter posts, hung a beam on the outside and built a very nice bedroom”.

The year 1954 also saw a significant change in Secomb’s professional life. While stationed in New Guinea during WW2, he had renewed acquaintance with former colleague Robert Eggleston and another younger architect, Roderick McDonald (1922-2014). When the office of A S & R A Eggleston re-opened in 1948, McDonald joined the practice, duly followed by Secomb. When the firm’s founder, Alec Eggleston, retired in 1954, the office was re-configured as a new partnership, styled (in alphabetical order) as Eggleston, McDonald & Secomb. After securing several high-profile early projects (notably the Beaurepaire Centre at the University of Melbourne), the firm rose to become one of Melbourne’s most respected commercially-oriented architectural practices, well known for large-scale institutional work that included major buildings at all three university campuses, as well as factories, hospitals and office buildings. In 1959, the firm opened a branch office in Canberra, and went on to undertake projects across Australia as well as New Zealand, Hong Kong and Indonesia.

As a senior partner within his firm, Secomb became a specialist in contract law and administration. Elected as a fellow of the RAIA in 1964 (“in recognition of notable contribution to the advancement of architecture”), he served as a RAIA councillor for eight years and also as the institute’s representative on the Council of the Standards Association of Australia for four years. Notwithstanding his rising professional status, Secomb chose to remain living in his original Heathmont house for well over fifty years, during which time, as he quipped, “it grew like Topsy”. Additions, for which Secomb not only acted as architect but also as builder, included a detached garage with matching shingled cladding (1958), tool shed (1971), carport (1976) and an *en suite* bathroom to the master bedroom (1977). In 1985, two years after retiring from Eggleston, McDonald & Secomb, he demolished the pergola to the terrace and replaced it with a projecting glass-walled sunroom.

The house remains in the ownership of the Secomb family.

### Physical Description

Occupying a large corner site, the Secomb Residence at 122 Heathmont Road, Heathmont, is a single-storey timber-framed house on an elongated angled plan. The low-pitched roof, originally of corrugated cement sheeting, had since been reclad with metal tray decking. External walls are mostly clad in timber shingles, with contrasting stonework to a wide slab-like chimney at the north end of the house, and a feature wall along the Bennett Avenue side. The stonework is roughly hewn and laid in random courses, with some of the courses slightly projecting to create shadow lines across the surface.

The Heathmont Road frontage, somewhat concealed from public view by dense perimeter planting, incorporates large windows with timber-framed double-hung sashes. At each end of this long canted façade are full-height multi-paned steel-framed window walls. At the south (master bedroom) end, french doors open onto a narrow balcony with simple metal railing. Where the land falls away, the sub-floor area has been infilled with additional multi-paned window walls, creating a conservatory-like space. At the north (living room) end, the original steel-framed french doors, and adjacent projecting sunroom (with full-height timber-framed windows, shingled cladding and projecting rafters) open onto a stone terrace, with wide steps and planter boxes.

The Bennett Avenue elevation is asymmetrical, with a shingled wall that incorporates a long and narrow window (contained fixed panes of reeded glazing), and a blank stone wall with a recessed porch containing the front door. At the right end, a second doorway opens onto a stone terrace and steps.

The property includes the original detached garage (clad in matching timber shingles), the adjacent tool shed (clad in vertical and horizontal sheets of corrugated galvanised steel) and carport (a simple timber-framed trabeated structure). There is also a freestanding barbecue of uncoursed stone construction, with a broad tapering flue, and a tennis court enclosed by a tall cyclone wire fence and brick retaining walls.



## Comparative Analysis

### Architect's own houses

Many architects have resided in the study area in the second half of the twentieth century, of which well over a dozen are known to have designed their own houses. Frank Secomb, who started work on his house in Heathmont in early 1946, must be considered as the first of these local architects to build for himself in the post-WW2 era. In this sense, his closest comparators are Kevin Pethebridge and Frank Bell, who each designed and built a house for himself in Croydon during 1950. Pethebridge's residence, at 82 Hull Road, was a skillion-roofed weatherboard dwelling of innovative modernist design, which attracted considerable press attention in its day. Still standing, it has been recommended for an individual heritage overlay as part of the present study. Bell's house at 24 Dorset Road, a gable-roofed red brick house of more conventional form, was apparently never published in any magazines or newspapers. It was demolished in 2013.

Later examples of architect's own houses include the former residences of W V (Bill) Mitchell at 7 Herbert Street, Ringwood (1954), which has been much altered, and David Caldwell at 13 The Outlook Heathmont (1958), a distinctive timber house on an diamond-shaped plan, which also attracted contemporary publicity. Gerald McKeown's own house at 13 Linden Road, Ringwood North (1959), a minimalist flat-roofed brick dwelling, was demolished in 2019. Ian Smith designed two houses for himself in Heathmont: a basic gabled one-bedroom dwelling at 34 Coven Street (c1959), followed a decade later by a larger and more architecturally sophisticated two-storey system-built house at 4 Swain Court (1970). Another architect who built two houses for himself was Hank Romyne, who initially settled in Croydon in a modest weatherboard house at 225 Dorset Road (1960), later relocating further along the street to a larger and grander two-storey concrete brick house, with detached architectural studio, at No 161-63 (1964). The second residences of Smith and Romyne have both been recommended for heritage overlays as part of the present study.

### The work of Frank Secomb

The first house that Frank Secomb designed in Heathmont was the one that his father and brother built in 1936 for Edith Angles. A relatively conventional double-fronted weatherboard house, it still stands at 118 Heathmont Road, albeit much altered (notably, by a major second storey addition). Secomb's own house at nearby No 122 was the first of several post-WW2 projects that he would undertake in his locality, where he resided for over fifty years. His own house is contemporaneous with a corner shop that he designed at 129 Canterbury Road for Cutting & Dawson's General Store, which was Heathmont's second retail outlet when it opened in March 1946. The shop (which still stands) accommodated early meetings of the Heathmont Advancement League, of which Secomb was a founding member and honorary architect, in which capacity he designed the public hall (later kindergarten) at 41 Viviani Crescent (1950-51). Secomb was also honorary architect for the local Methodist church, and designed its original hall at 81-89 Canterbury Road (1951-52). Still standing, the two halls have much in common. Conceived and built with limited funds and resources, they are simple weatherboard structures with few architectural pretensions. Both have been recommended for heritage protection in the current study, for associations with the growth of Heathmont's community infrastructure in the early post-WW2 period, and with local architect Secomb.

Secomb's involvement with the establishment of the local Methodist Church (of which he was a parishioner) saw him take responsibility for several other building works in an honorary capacity, including the Sunday School hall at the rear of the original church (1956), site master-planning and concept design for the new church (1960), subsequent involvement on the development of the new church (1966-67; documented by Roy Colomb), and a new youth hall (1979). For much of this period, Secomb was otherwise professionally active as a partner in the thriving post-WW2 architectural practice of Eggleston, McDonald & Secomb; the new youth hall was officially designed under that firm's auspices. The firm is also credited with the design of a similar hall at the rear of the nearby East Ringwood Methodist (later Uniting) Church complex at 28 Freeman Street, with which Secomb was presumably also involved.

By his own admission, Secomb became sought-after as an architect in the fledgling Heathmont community, and designed "quite a few" houses in the area. However, he can no longer recall exactly how many, nor the details of clients and addresses. One confirmed example was a house commissioned by Douglas Muller, a grandson of the orchardist who formerly owned the land on which Secomb built his own house. Completed circa 1948 and still standing at 202 Canterbury Road (on the southwest corner of Heathmont Road), Muller's house is a modest two-storey house in grey brick, with low gabled roof and simple detailing. It is far less architecturally distinguished than the architect's own home, just a little further down the road.



Secomb's early work, predating the establishment of Eggleston, McDonald & Secomb in 1954, is otherwise represented by a number of houses that he designed in Dandenong. Amongst those that he designed for his father's building firm was a group of modest weatherboard dwellings in McFarlane Crescent, Dandenong. One example, dating from 1941, still stands at No 16. Secomb went on to design a more prepossessing (but still relatively conventional) brick house at 60 Jones Road (1948-49) for his friends Maurice and Gwenda Jarvis. Neither of these houses, however, is as architecturally interesting as Secomb's own in Heathmont.

It is worth noting also that Eggleston, McDonald & Secomb, of which Secomb was partner from 1954 until his retirement in 1983, was a large commercially-oriented firm that completed a wide range of projects (eg, office buildings, factories, banks, schools and university buildings) but rarely did residential work. While the firm completed a few apartment developments, a ski lodge and an inner-suburban estate for the Ministry of Housing, it did not otherwise embrace the design of single family dwellings.

### Statement of Significance

#### *What is significant?*

The Secomb Residence at 122 Heathmont Road, Heathmont, is a single-storey gable-roofed house on an elongated angled plan, with an external cladding of timber shingles and a prominent chimney and feature walls in random coursed rough-hewn stonework. It was designed and built in 1945-46 as the private residence of noted architect Frank Secomb (a founding partner of the eminent post-WW2 firm of Eggleston, McDonald & Secomb), whose family remains in residence.

Significant fabric is defined as the exterior of the entire house (as realised to Secomb's design between 1945 and 1985, the matching shingled garage and the freestanding stone barbecue. Specific elements of significance include the canted plan, low roofline, shingled cladding, stone chimney and large windows. The tool shed, carport and tennis court are not considered to be significant.

#### *How is it significant?*

The Secomb Residence at 122 Heathmont Road, Heathmont, satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### *Why is it significant?*

The Secomb Residence is significant for the following reasons:

The house is aesthetically significant as an intact and notably early manifestation of post-WW2 modernist residential architecture. Designed by a member of the new generation of young progressive architects that included Robin Boyd, John Mockridge, Eric Lyon and Des Smith (all of whom had been Secomb's atelier classmates), the house ably expressed the emerging modernist sensibility in its elongated linear plan form (angled to exploit views to the north), low gabled roofline and generous windows opening to a sun terrace. Dating back as far as 1945-46, the house can be considered as one of the first truly confident expressions of post-WW2 modernist residential architecture in what is now the City of Maroondah. While the house has been extended and altered, these works have been executed by its original architect/owner in a sympathetic manner that can only to be considered to enhance, rather than detract, from its significance. (*Criterion E*)

The house is architecturally significant for its unusual form and distinctive materiality, which represent an uncommonly sophisticated approach to homebuilding in the austere period immediately after WW2. The use of materials such as timber shingles and stone, as an alternative to conventional weatherboard and brick, is indicative of a time when conventional building materials and techniques were in short supply due to wartime restrictions, and homebuilders were obliged to seek alternative and often creative solutions. Befitting a dwelling designed by a emerging young architect for his own use, Secomb not only adopted such an alternative palette but expressed it a confident and adroit fashion, with the dark-coloured shingled walls and paler rough-hewn stonework (with projecting courses to create shadow effects) imparting a distinctive organic character to an otherwise conventionally modernist building. (*Criterion F*)





The house is significant for its enduring association with architect and pioneer local resident Frank Secomb. Best known as a founding partner in the important post-WW2 architectural firm of Eggleston, Macdonald & Secomb, he lived in Heathmont for over fifty years. One of the first people to settle in the area after the war, Secomb was a founding member (and honorary architect) of both the Heathmont Advancement League and the local Methodist congregation. The suburb's first and only resident architect during its initial and most important boom of development in late 1940s and early 1950s, Secomb was responsible for the design of Heathmont's first post-WW2 shop, public hall and first purpose-built church, as well as several houses. During his long period in residence, he remained as honorary architect to the Methodist church well into the 1970s, and undertook various phases of addition to his own house into the 1980s. His own house, still occupied by the family, thus provides an important link with an architect who was both significant in the history of Heathmont, as well as in the broader story of post-WW2 architecture in Melbourne. (*Criterion H*)

### References

Certificates of Title, Volume 6940, Folio 874, created 17 April 1946.

*Eggleston, McDonald & Secomb*. No place or date [circa 1982].

Gerry Robinson (ed), *Heathmont Recollections* (2006)

[includes 1996 reminiscence from Frank Secomb; excerpt provided by courtesy Russ Haines]

Neil Clerehan, "Innovator was the driving force behind many of the great post-war buildings of Melbourne", *Sydney Morning Herald*, 27 November 2015 [obituary for Rod McDonald]

Michael Doran, "Avoid disasters!", *Mountain View Mail*, 30 October 2018, p 1.

[report of Frank Secomb's one hundredth birthday, including some biographical notes]

Interviews with Mr Frank Secomb, 2 September and 22 October 2020.

### Originally identified by

Built Heritage Pty Ltd.



*Composite panoramic photograph of the Heathmont Road frontage, taken by City of Maroondah, October 2020  
Note stone terrace, steel-framed window wall to living room (right), projecting sunroom with timber-framed glazed doors, and master bedroom wing (far left) with another steel-framed window wall, balcony and glazed infill below.*



<b>IDENTIFIER</b>	CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS	<b>Citation No</b>	HO170
<b>Other name/s</b>	LDS Croydon Ward Chapel	<b>Melway ref</b>	51 A3
<b>Address</b>	58-64 Hewish Road CROYDON	<b>Date/s</b>	1962-64 1978 (rear addition)
<b>Designer/s</b>	Maxwell A Maine (based on a standard LDS design)	<b>Builder/s</b>	Gilbert O Nieman



Photograph by Built Heritage Pty Ltd, June 2020

<b>Heritage Group</b>	Religion	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Church	<b>Intactness</b>	Good (rear additions)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The building at 58-64 Hewish Road, Croydon, was built in 1963 as a place of worship (also referred to also as a house of worship, meeting-house, temple or chapel) for the Church of Jesus Christ of Latter Day Saints (aka LDS, also known as the Mormons), a Christian religious denomination founded in the USA in 1830.

While a few "Mormonite" settlers (as they were then known) were recorded in Adelaide as early as 1840, the LDS did not make formalised inroads into Australia until 1851, when the first missionaries arrived and soon established branches in Sydney, Melbourne, Brisbane and Newcastle. These were not entirely successful, and when the missionaries returned to the USA in 1857, only the Melbourne branch remained. Another group of missionaries arrived here in 1869, but local membership did not start to burgeon until the 1890s, when LDS congregations were re-established in Sydney, Adelaide and Brisbane.





Australia's first purpose-built LDS chapel, opened at Brisbane in 1904, hastened the end of an era where the church's activities were characterised by open-air "street meetings" or, when limited funds allowed, in hired venues. The inter-war era saw further growth of church infrastructure, with chapels in Melbourne (1922), Adelaide (1923), Sydney (1924), Perth and Hobart (both 1925), and others in the later 1920s and '30s. While LDS missionaries were evacuated to the USA during WW2, they returned in 1946 and, four years later, the mission headquarters moved from Sydney to Melbourne. In 1955, the mother church in Salt Lake City, Utah, announced a multi-million dollar scheme to expand facilities in the Pacific region. Nineteen chapels were proposed for Australia, including three in Melbourne (at Fairfield, Moorabbin and Blackburn), six in NSW and two in WA (Age 07/01/1957:3). As these were designed by the LDS architects in Utah, and construction overseen by building staff sent to Australia, there were problems in dealing with local climate, materials and regulations. Nevertheless, the church continued to thrive and, over the next three years, membership of the LDS missions in Australia had doubled to over 10,000. This included a congregation in Croydon, which was formed in September 1959 and initially held meetings in local halls.

In 1960, LDS congregations in Australia was restructured according to the church's new "stake" system: a network of administrative groups (each overseen by a Stake President), divided into a series of wards (each overseen by a Bishop) and smaller branches (each overseen by a Branch President). As Mormon historian Marjorie Newton has reflected, the introduction of the stake system would have "the greatest effect on the growth and stability of the LDS church in Australia". Initiated in October 1960, the Melbourne Stake comprised three wards (for the existing chapels at Fairfield, Moorabbin and Blackburn) and six branches at Croydon, Ballarat, Bendigo, Dandenong, Frankston and Geelong, where new chapels would be built (*Deseret News* 12/11/1960:27). While these new buildings would be based on standard designs prepared by the LDS architects in Utah, it was resolved that a local architect be appointed to adapt them and oversee construction, thus avoiding the pitfalls that plagued the previous phase of chapel construction in Australia. Fortunately, one of the leaders of the Melbourne Stake, who served in the capacity as Second Counsellor (ie assistant) to the Stake President, happened to be a qualified architect: Maxwell Maine.

Maxwell Allan Maine (1923-2017) studied architecture at Melbourne Technical College (now RMIT) and the University of Melbourne, and, during WW2, served with the RAAF for five years. Apparently raised as an Anglican, Maine married at St John's Church, Malvern East, in 1949. By then, he was already working as a draftsman; in 1952, he entered the architectural office of Stephenson & Turner, where he would remain for eleven years. He and his wife had evidently joined the LDS by 1958, when their marriage was solemnised in the New Zealand Temple. Maine held various positions in the local church hierarchy, including clerk of the Bentleigh Branch, Second Counsellor to the respective Presidents of the Victorian District and the Elders' Quorum, and chairman of the Building Finance Committee. He was still working for Stephenson & Turner when, circa 1961, he was appointed as architect to the LDS church in Australia. The post, formally styled as Area Architect to the Church of Jesus Christ of Latter Day Saints, Australian Construction, seems to have initially been an honorary one, as Maine would remain with Stephenson & Turner until the end of 1963.

Maine's working drawings for the new Croydon Ward chapel, dated February 1962, proposed a single-storey gable-roofed building on a spreading T-shaped plan. The dominant north-south wing contained the chapel proper, meeting hall and facilities, and the smaller east-east wing contained classrooms and offices. While the drawings bear a title block with Maine's name and home address in Highett, the design itself was not entirely his: rather, it was an adaptation of a standard chapel design from the LDS architects in Utah. Reference to the church's catalogue of standard plans confirms that the Croydon building is based on a design formally known as the "Vernon (VE 61-608) Small Mission Standard Plan". Developed in 1961, this standard design was reportedly "used several times in Australia, a few times in the Hawaiian Islands, and at least three times in the southeastern United States" (Jackson:268). Several of its more distinctive features, namely the broad spreading roof, canted front bay, concrete block feature walls and slender tower on a Greek cross plan, all recurred other standard chapel designs of the 1960s and '70s, effectively defining a recognisable aesthetic style for the LDS church around the world.

The new Croydon Ward chapel was to be built on a double-width block on the south side of Hewish Road, comprising Lots 7 and 8 of a 53-lot subdivision that had been laid out in 1940. Formerly owned by Elsie Templeton, a widow from Ashburton, the two lots were acquired in March 1963 by the LDS mother church, formally cited on the Certificate of Title as "the Corporation of the Presiding Bishop of the Church of Jesus Christ of Latter Days Saints of Salt Lake City, Utah, USA". Two months later, the Department of Health approved plans and specifications for the new building, and construction could commence. On 11 May, a "ground breaking" ceremony was held, attended by eighty people including the LDS State President.



In the late 1950s, the LDS mother church developed an initiative known as “building missionaries”, whereby new chapels around the world were erected on a voluntary basis by American church members who were skilled tradesmen. In contemporary documentation, construction of the Croydon Ward chapel is credited to G O Nieman, of Mosman, NSW. This was Gilbert O Neiman (1914-2004), a building contractor from Santa Cruz, California. Work had been completed by June 1965, when the Department of Health granted approval for the building to be opened for public use. By then, the LDS Australian Construction office had relocated from Victoria to NSW. Maine, who resigned from his position with Stephenson & Turner in December 1963, subsequently settled in Sydney and would remain as Area Architect to the LDS church for many years. He still held the position in 1975, when he prepared plans for minor works to the Croydon Ward chapel. Three years later, when the building was extended at the rear, the plans were prepared not by Maine but, rather, by R F Neale & Associates, a Frankston-based architectural and engineering firm.

### Physical Description

The Croydon branch of the Church of Jesus Christ of Latter Day Saints at 58-64 Hewish Road, Croydon, is a single storey white-painted brick building with a low gabled roof clad in metal tray decking. Originally laid out on an asymmetrical T-shaped plan, presenting an elongated double-fronted façade to the street, the building has since been extended to the rear, with a projecting wing that now forms an F-shaped footprint.

The elevation to Hewish Road is double-fronted and asymmetrical, comprising a wide projecting bay to the left (east) side, and an elongated recessed wing to the right (west). The projecting bay is dominated by a broad gabled roofline, with a mostly blank façade comprising a central canted wall flanked by two feature walls of decorative blockwork. To the left side, the spreading roof envelopes a recessed entry porch with glazed doors, sidelights and highlights. At the corner of the porch is a low planter-box, beyond which a tall brick tower rises up through the roof. The tower is laid out on a rotated Greek cross plan, and terminates in a capped pier-like spire, surmounted by a flagpole. The street façade of the projecting wing, to the west, is simply expressed with continuous bays of windows above a brick spandrel.

### Comparative Analysis

As the only example of a place of worship erected by the Church of Jesus Christ of Latter Day Saints, this building is a unique presence in the City of Maroondah. Considered in a much broader context as a local manifestation of early/mid-1960s ecclesiastical architecture, its comparators include the Roman Catholic Church of Our Lady of Perpetual Succour in Bedford Road, Ringwood (Burrows & McKeown, 1961), the Ringwood Uniting (former Methodist) Church at 30-32 Station Street, Ringwood (F C Armstrong, 1962-63), the Good Shepherd Lutheran Church at 55-57 Wantirna Road, Ringwood (Hank Romyn, 1965) and the Croydon Uniting (former Presbyterian) Church at 6 Tallent Street, Croydon (Keith & John Reid, 1966). Architecturally and historically, these buildings have little in common with the LDS church, although the Ringwood Uniting Church and Good Shepherd Lutheran Church perhaps bear a superficial resemblance in their use of gabled rooflines, feature walls (respectively of Castlemaine slate and textured blockwork) and slender brick towers (with that of the Uniting Church utilising the same Greek cross plan, albeit in face brick rather than painted). In both cases, however, the overall effect is entirely different from building in Hewish Road, with its almost domestic character and low composition spreading across a double-width sloping site.

In a historical but not architectural sense, the LDS Church at Croydon can be compared to local places of worship that were erected in the post-WW2 era by a growing number of “newer” Christian denominations that were hitherto unrepresented in the study area. These include buildings associated with the First Church of Christ, Scientist, at 26 Station Street, Ringwood (c1957), the Seventh Day Adventists at 17-19 Surrey Road, Croydon (c1962) and at 28 Mullum Road, Ringwood North (1974), the Christian Life Centre at 222 Oban Road, Ringwood (1972; demolished), the Kingdom Hall of Jehovah’s Witnesses at 22 Berry Road, Bayswater North (c1973), and the Truth & Liberation Concern in 265 Canterbury Road, Bayswater North (1976).

Ultimately, the building in Hewish Road, built to a standard plan developed by LDS church, can only be compared to other examples of its own sub-type. Places of worship of this same standard design are known to have been erected in elsewhere in Victoria, in the first half of the 1960s. Two regional examples, at 1-3 Grammar Street, Ballarat (c1961), and 55 Kosciuszko Street, Traralgon (c1964), are exactly identical to that at Croydon, while four others appear to be a mirror-reversal of the same design: at 41-45 Garnet Avenue, Wangaratta (c1963), 20 Eagleview Crescent, Bell Park (c1965) and 33 High Street, Yarraville (c1964). An example at 490 Deakin Avenue, Mildura (c1965), is basically the same mirror-reversed design, but with concrete breeze block screen walls instead of the solid blockwork feature walls.



### Statement of Significance

#### *What is significant?*

The Church of Jesus Christ of Latter Day Saints (Croydon Ward), at 58-64 Hewish Road, Croydon, is a single-storeyed white-painted brick building with a broad gabled roofline and an elongated and asymmetrical double-fronted façade incorporating canted bay, flanking feature walls of decorative concrete block, and a recessed entry marked by a slender tower on a Greek cross plan. Erected in 1962-64 as part of a major phase of Australian expansion for the LDS church, it was erected to a standard design supplied by the mother church in Utah, adapted and supervised by Melbourne architect Maxwell Maine, a senior LDS member who had been appointed as the church's "Area Architect".

The significant fabric is defined as the exterior of the entire building, excluding rear additions. Specific elements of significance include the broad gabled roofline, concrete blockwork (including feature walls) and the recessed entry porch with integrated planter box and cruciform tower with stepped spire.

#### *How is it significant?*

The Church of Jesus Christ of Latter Day Saints (Croydon Ward) satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### *Why is it significant?*

The Church of Jesus Christ of Latter Day Saints (Croydon Ward) is significant for the following reasons:

The chapel is historically significant for associations with an intensive phase of post-WW2 expansion for the Church of Jesus Christ of Latter Day Saints, based in Salt Lake City, Utah. While the denomination had been represented in Australia since the mid-nineteenth century, local congregations did not formalize until the 1890s, followed by further growth in the 1920s and even more exponential expansion from the early 1950s. While three chapels were erected in Melbourne in the mid-1950s, this number was to quadruple during the 1960s, after the mother church initiated a major program of building construction. Designed in early 1962, the Croydon Ward building was one of the first of these new chapels in Victoria, and the first one in the Melbourne metropolitan area. It thus provides early evidence of the most significant phase of this church's post-WW2 expansion across Australia, when membership reportedly increased by 2,000%. (*Criterion A*)

The chapel is aesthetically significant for its highly distinctive and unusual architectural style. With a broad gabled roofline, simple fenestration and low, spreading composition across a large double-width allotment, the building exudes an almost domestic character that, at a local level, represents a notable departure from other manifestations of post-WW2 ecclesiastical architecture, both of traditional or more progressive style. These and other key elements of the design, such as the stark white-painted wall surfaces, canted bay with flanking feature walls of decorative concrete blockwork and the slender Greek-cross tower, all form part of a distinctly identifiable aesthetic that, recurring across so many of the standard chapel designs developed by the LDS church in the 1960s and '70s, became "house style" indelibly associated with the denomination's expanding global presence in the latter half of the twentieth century. (*Criterion E*)

### References

"Melbourne Stake organized from Southern Australia", *Deseret News* [USA], 12 November 1960, pp 3, 15 [includes biographical detail on architect Maxwell Maine]

"Mormon church plans big building programme", *Age*, 13 May 1961, p 8.

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Maxwell A Maine, "The Church of Jesus Christ of Latter Day Saints, Croydon Branch", working drawings, dated 26 February 1962 and 25 January 1963. Unit 122, VPRS 8044/P3, PROV.

Marjorie Newton, *Southern Cross Saints: The Mormons in Australia* (1991).



Richard W Jackson, *Places of Worship: 150 years of Latter-Day Saint Architecture* (2003).  
[especially Chapter 10: "The Building Missionary Program expands, 1960-64"]

**Originally identified by**

Richard Peterson with Peter Barrett, *Maroondah Heritage Study: Stage Two* (2003), Volume 1.







<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO155
<b>Other name/s</b>	Pethebridge Residence (former)	<b>Melway ref</b>	51 D3
<b>Address</b>	82 Hull Road CROYDON	<b>Date/s</b>	1947-48
<b>Designer/s</b>	Kevin Pethebridge	<b>Builder/s</b>	C C French



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Good
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

Erected in 1947-48, the house at 82 Hull Road, Croydon, was designed by architect Kevin Pethebridge as a house for himself and his family, incorporating a home office for his professional practice.

Born on 24 August 1921, Kevin Harry Pethebridge commenced his architectural career in 1940 when he enrolled at the University of Melbourne Architectural Atelier and completed two years there, both funded by the RVIA War Memorial Scholarship. Concurrent with these evening classes, he worked during the day for Norman C Smith, a minor architect with city office in Queen Street. Pethebridge remained with Smith for three years and then, in July 1943, enlisted with the Australian Army. There, he became one of a number of young men with architectural aspirations to become attached to the 3rd Field Survey Company, which was responsible for cartographic surveying in remote parts of Australia.



Pethebridge's colleagues in the 3rd Survey Field Company included several other young men who had begun architectural studies and would go on to enter the profession. Chief amongst them were Robin Boyd, Frank Bell, Neil Clerehan, Neil Jessup, Stewart Joy, John Tipping, Duncan Caporn, and Robert "Wally" Hodgson. Whilst serving together, Pethebridge became especially friendly with Boyd and Bell. In June 1945, all three collaborated on an entry in a design competition sponsored by the *Sun* newspaper and resolved that, upon returning to civilian life, they would enter into partnership. Towards the end of the year, they duly established private practice as *Associated Designers*. Early the following year, after they became registered, the name was amended *Associated Architects*. Despite wartime restrictions on labour and materials, the office secured a surprising number of commissions including several houses and a small factory. The partnership ended in mid-1947, when Boyd resigned to become inaugural director of the new Age/RVIA Small Homes Service.

After Boyd's departure, Pethebridge and Bell remained in practice as *Associated Architects*. It was during the immediate post-Boyd phase that Pethebridge designed a new house for himself to be built in Hull Road, Croydon. In 1946, he had married Miss Elizabeth Hilton, and the couple moved into a pre-war house in Kooyong. The birth of their first child, in January 1947, may have been the impetus to seek a larger family home. Pethebridge's drawings for the new house, dated September 1947 and credited to "Associated Architects: K H Pethebridge and F R Bell", depict a skillion-roofed timber dwelling on a stepped rectilinear plan, with bathroom and two bedrooms in the front wing and the kitchen, laundry, dining room and generous living area to the rear. Pethebridge would later revise this layout to include a dividing wall to the master bedroom, creating a small space for his architectural studio.

Erected by Charles French, a local builder who lived in Holloway Road, the house was completed by 1949. In August of that year, it received its first published plaudit when it was declared "Bouquet of the Month" in *Smudges*, broadsheet of the Victorian Architectural Students Society (founded by Robin Boyd, who initiated the amusing regular feature where recent buildings were named as either a Bouquet or a Blot of the Month). The write-up on Pethebridge's house, illustrated with photographs by Frank Bell, drew attention to the vast window wall, high ceilings, contrasting external cladding and lively colour scheme: it was summarised as "a small house, just eleven squares, but everywhere the conception is broad and generous, the development flows freely and naturally and the simple detail completes an organic whole". More publicity ensued. In The house was profiled in the *Age* newspaper in January 1950 (in Robin Boyd's weekly Small Homes column, praised as "an outstanding new house") and then appeared in the May issue of the *Australian Home Beautiful*, including a full colour photograph on the cover. In 1951, the house garnered even wider coverage when it featured in *Architecture*, the national journal of the RAIA. As late as 1954, photographs of the house were still occasionally being re-published in the pages of the *Australian Home Beautiful*.

In the early 1950s, practising from his home office in Croydon, Pethebridge designed numerous buildings in the area, including houses, commercial premises and church-related projects. However, his own residence therein proved short-lived. Around 1957, he and his wife returned to Melbourne's inner south to live in a Boom-style terrace in South Yarra; this coincided with the relocation of the Pethebridge & Bell office to a new city address at 409 St Kilda Road. The partnership ended a few years later, whereupon each resumed sole practice under his own name. While Frank Bell continued to reside in Croydon until the 1970s, his erstwhile partner Kevin Pethebridge remained staunchly an inner suburbanite, later moving to Toorak.

### Physical Description

Set well back from the street frontage, the former Pethebridge Residence at 82 Hull Road is a single-storey skillion-roofed timber dwelling, predominantly clad in weatherboards. Although the house is difficult to see from the street, recent aerial photographs confirm that it retains its original plan form, comprising two offset but interlocking rectangular wings, each with a separate skillions.

The north elevation of the bedroom wing, which remains visible from Hull Road, is distinguished by a continuous bay of tall rectangular windows, with timber-framed casement sashes, and a full-length weatherboard spandrel below. The street side of the rear wing, originally finished with contrasting vertical timber cladding and incorporating a full-height timber-framed window wall and tall pergola, remains obscured by dense foliage and its current condition cannot be readily ascertained from the street.



### Comparative Analysis

Designed in late 1947, Pethebridge's own house in Croydon can be considered one of the first projects to emanate from the office of Associated Architects following the departure of original staff member Robin Boyd earlier that year. Stylistically, the house has much in common with Boyd's own residential work of the period, especially in its use of contrasting types of timber cladding, bold skillion roofs, varied fenestration and incorporation of semi-outdoor spaces such as verandah and decks defined by screens and pergolas. A pertinent local comparator, therefore, would be the Jope House at 30 Bayswater Road, Croydon, designed by Boyd in 1948-49. This also has a stepped plan form, weatherboard cladding and varied fenestration, but has a low pitched roof rather than a skillion. As an early example of a post-war house adopting then then-rare skillion roof form, Pethebridge's own house can be compared to the Hume-Cook Residence at 3-5 Braemar Street, Croydon, designed by Roy McCulloch (1947-48). Even Robin Boyd himself was cognizant of the parallels between these two houses, as he cited both examples when he discussed the post-war re-emergence of the skillion roof in his 1952 book, *Australia's Home*.

While it is reasonable to assume that an architect's own house must surely represent one of the best examples of his or her work, a review of other dwellings by Pethebridge & Bell confirms that the former's house was truly exceptional within the partnership's broader oeuvre in the Croydon area. Even Frank Bell's own house, at 24 Dorset Road (1949-50; demolished) was a more conservative gable-roofed dwelling in red brick and weatherboard, although it similarly incorporated a north-facing window wall. Later houses that Pethebridge & Bell designed in the area do tend to be rather less distinguished than Pethebridge's own, typified by such conventional gable-roofed examples as the Levers Residence at 299 Dorset Road (c.1953) and the Patience Residence at 7 Dixon Avenue (1954). Another surviving example, at 4 Avalon Grove Ringwood (1964), is a somewhat more interesting two-storey house with window wall, but is of much later vintage, dating from Pethebridge's sole practice after he parted company with Frank Bell around 1959.

### Statement of Significance

#### *What is significant?*

The house at 82 Hull Road, Croydon, is a single-storey skillion-roofed timber house on a stepped rectilinear plan. It was designed in 1947 by architect Kevin Pethebridge as a house for himself and his family, incorporating a small room for his architectural studio. Until his family moved elsewhere in the mid-1950s, he not only resided but also practiced architecture from this address, designing a number of local buildings in partnership with architect and fellow Croydon resident Frank Bell.

The significant fabric is defined as the exterior of the entire house. Specific features of significance include the low gabled roofline, weatherboard cladding, brick chimney, continuous bay of timber-framed windows, and full-height window wall to the main entry.

#### *How is it significant?*

The former Pethebridge Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

#### *Why is it significant?*

The former Pethebridge Residence is significant for the following reasons:

The building is significant as an important early example of modernist residential architecture in Victoria. Designed as early as 1947, it demonstrates many of the characteristic forms, details and themes that would recur as local modernism matured into the early 1950s and became ubiquitous thereafter. These include the articulation of the house as separate volumes to express zoned planning within, the use of bold skillion roof, slab-like chimneys and varied fenestration (eg, window walls, strip windows, clerestories). These innovative aesthetic qualities were critically acknowledged at the time, with the house being lauded in publications that included *Smudges*, *the Age*, *the Australian Home Beautiful* and *Architecture* journal. (Criterion E)



The building is significant as one of the first skillion-roofed houses to be erected in Melbourne after the end of the Second World War. Although many flat-roofed houses had been built in Melbourne in the 1930s and '20s (and even earlier), the re-introduction of the skillion roof in post-war residential architecture was seen as a controversial issue, with a number of local councils (including the Shire of Lilydale) refusing to allow such houses to be built. Breaking new ground in post-war modernist residential architecture, and paving the way for innumerable skillion-roofed houses of the 1950s, this pioneering example demonstrates a high degree of creative achievement. (*Criterion F*)

The building is significant as the former home and architectural office of Kevin Pethebridge, a leading Melbourne architect and former associate of Robin Boyd. In partnership with fellow Croydon resident Frank Bell, Pethebridge ran an architectural practice known as Associated Architects that, for most of the 1950s, was Croydon's only resident architectural office. It was responsible for the design of many projects in the district's important phase of early post-war expansion, including not only houses but also commercial premises and church buildings. The architect's own home and studio in Hull Road retains a special association with Pethebridge, a person of importance in Maroondah's history. (*Criterion H*)

#### References

"Bouquet of the Month", *Smudges*, No 60 (August 1949), np.

Robin Boyd, "Colour", *Age*, 25 January 1950, p 4.

"Skill with Skillions", *Australian Home Beautiful*, May 1950, pp 40-41, 45, 53.

"Victorian Architect's House", *Architecture*, April/June 1951, pp 58-59.

#### Originally identified by

Heritage Alliance, *Survey of Post-War Built Heritage in Victoria: Stage One* (2008).





<b>IDENTIFIER</b>	CROYDON CENTRAL SCOUT HALL	<b>Citation No</b>	HO171
<b>Other name/s</b>	First Croydon Scout Hall (former)	<b>Melway ref</b>	50 J2
<b>Address</b>	33 Kent Avenue CROYDON	<b>Date/s</b>	1929 1939, 1953, 2001 (additions)
<b>Designer/s</b>	Arthur Pretty?	<b>Builder/s</b>	William McAdam



Photograph by Built Heritage Pty Ltd, June 2020

<b>Heritage Group</b>	Community facilities	<b>Condition</b>	Good
<b>Heritage Category</b>	Hall – Girl Guide/Scout	<b>Intactness</b>	Good (front/rear additions)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The building at 33 Kent Avenue, Croydon, was erected in 1929 as a hall for the First Croydon Scout troop, which had been formed fifteen years earlier. Originally located at the south end of Kent Avenue, near the corner of Wicklow Avenue, the building was relocated to its present site in 2001.

As local historian Muriel McGivern has noted, “the scouting instinct was aroused in the boys of Croydon during World War I, inspired by published stories of scouts helping the war effort by guarding coasts and bridges and carrying despatches” (McGivern:266). The 1st Croydon troop was established in 1915, after three local boys approached Frank Gibson, an orchardist from Wonga Park, to serve as their troop leader. These three foundation members were Frank Holdsworth, Frank Wardrop and Arthur Pretty (son of a local butcher and later to become a well-known and prolific architect in the Croydon area).



As McGivern notes, the fledgling troop first met at the mechanics' institute on Mount Dandenong Road, initially in the cloakroom and, when that became unavailable, in the verandah. When that, too, became unavailable, the troop met "beneath nature's canopy aided by a street light outside Hutchinson's Store" (ie, on the other corner of what is now Civic Drive), then in a shed behind a local shop, then in the schoolroom. In 1921, the troop gained use of the old Church of Christ, which they bought for £50 and planned to move to a site owned by Arthur Pretty's father, Horace. This proved too costly, so the church was sold back to the trustees and the scouts established what proved to be their long-term headquarters in the Parish Hall.

The troop's vision to acquire a building of its own was aided in 1925, when a block of land was donated by Flora Clapperton, who owned a vast property fronting Kent Avenue that she later subdivided as the *Wicklow Heights Estate*. In Later that year, it was reported that that "a movement is on foot to erect a Boy Scout hall in Kent Avenue" (*Argus* 02/06/1925:9). It was further noted that "the necessary steps to raise money have been taken". Evidently, and typically, fundraising took longer than anticipated, as it was not until February 1929 that plans and specifications for the new hall were submitted for approval to the Health Commission. The application was made by Henry Bisley Fleming, Main Street radio salesman and Honorary Secretary of the Croydon Scout Committee, while the guarantors for the building comprised foundation scoutmaster Frank Gibson, schoolteacher Frank Hebbard, and agent George Fleming. On Bisley's application form, the proposed building was described as a "single storey weatherboard hall", to comprise a large gable-roofed hall (30 by 35 feet) with skillion-roofed rear kitchen (30 by 10 feet). Set back 40 feet from Kent Avenue, the building was to have a corrugated galvanised steel roof, external cladding of Baltic pine weatherboards and fibro-cement sheeting, and a small flat-roofed front porch with brick piers and timber railings. While surviving documentation does not identify an architect, it is tempting to surmise that the hall may have been designed by founding troop member Arthur Pretty, who, by the late 1920s, was employed as an architect in the PWD. Although not commencing private practice until 1931, he is known to have undertaken a few bootleg commissions in his local area, including the new Croydon Golf Club premises (1927).

Construction was executed by local carpenter William McAdam, who informed the Commission in mid-May that "I expect to be finished the contract early next week". It was planned for the hall to be officially opened at the end of the month, to coincide with "Scout Week", held nationally in late May each year. The event took place on 25 May, with a Melbourne newspaper reporting that "a recently completed scout hall at Croydon was officially opened last Saturday afternoon by Mr Knox, MLA. Members of the 1st Croydon troop, together with district troops, paraded... led by the Box Hill bugle band" (*Age* 29/05/1929:12). The new hall proved an immediate success. During its first year, it became home to the new 1st Croydon Girl Guide troop while also being used by the scouts for regular meetings as well as special events that included a gymnastics display (*Age* 18/12/1929:14) and "a series of euchre parties" (*Age* 16/04/1930:17). When the next "Scout Week" took place in May 1930, the troop held a special event to mark the first anniversary of the hall's opening, and this continued annually into the early 1930s (*Age* 18/05/1932:10). By then, the hall was being used by thirty Cubs, forty Scouts and six Rovers, as well as the Girl Guides and Brownies.

At the troop's annual meeting in July 1930, it was noted that the final payment of £86 for the new hall had increased their debt, although it had been offset by income of £124 generated by hiring the venue to others (*Age* 16/07/1930:13). Use of the hall for non-scouting purposes burgeoned in the 1930s, when it was hired by such groups as the Croydon Horticultural Society (*Australasian* 24/09/1932:57; *Argus* 12/09/1934:16) and local branches of the Australian Women's National League (*Age* 21/02/1933:7; *Argus* 13/10/1936:3) and the Housewives' Association (*Argus* 07/03/1939:6). Residents also hired the hall for private functions, such as a "coming-of-age" party for Thelma Westcott of Croydon South (*Herald* 31/07/1937:28). This venue's use as a *de facto* public hall continued in the 1940s, with events as varied as a Christof Christ youth rally (*Argus* 10/06/1944:8) and the Liberal Party's hustings for the 1945 state elections (*Argus* 25/10/1945:15).

With use of the hall increasing, its kitchen was extended in 1939, followed by the addition of a larger rear wing in 1953, providing a committee room and separate rooms for Cubs, Scouts, Guides and Brownies. At the time that the Shire of Croydon was created in 1961, the hall accommodated three of the municipality's eight scout troops. These included the 1st Croydon and 4th Croydon, which merged that same year to form a single entity, styled as 1st/4th Croydon. Three years later, after the Victorian Boy Scout Association re-organised its divisions to align with council boundaries, these eight troops, hitherto part of the Lilydale Division, were re-grouped as Croydon Division. By then, the hall in Kent Avenue was shared by the 1st/4th, 2nd and 3rd Croydon troops, as well as the Girl Guides and Brownies, and was reported to be "seriously overcrowded". The problem was somewhat alleviated in 1970, when the 1st Croydon Guides and 3rd Croydon Scouts relocated to a new purpose-built hall in Birdwood Road.



In 1979, the hall was upgraded with a new skillion-roofed front wing, of concrete block construction, which provided toilet facilities. By this time, the property was addressed as 1 Kent Avenue, marking the start of a group of non-residential buildings that included several shops, a builder's yard, service station, police station and the entrance to the Croydon Market, the site of which would be redeveloped in the early 1980s as the new Croydon Shopping Centre. In 1999, it was announced that further expansion of the centre would take place, necessitating the demolition of buildings along the Kent Avenue frontage. The scout hall was removed and relocated to its present site at No 33, just north of the centre car park, re-opening in October 2001. As part of the project, a new wing was added to the front of the hall for the Croydon U3A (University of the Third Age), which had operated from the venue since the late 1990s.

At the time of relocation, the hall was still used by the 1st/4th Croydon troop. Since the early 2010s, it has served as the headquarters of an amalgamated entity, the Croydon Central Scout Group.

### Physical Description

The scout hall at 33 Kent Avenue, Croydon, is a single-storey timber-framed structure that was developed in several stages. Its original 1929 extent, comprising a gable-roofed main hall with a projecting skillion-roofed rear wing, has expanded with a large gable-roofed rear addition and a smaller skillion-roofed front addition.

The original hall has a corrugated galvanised steel roof and painted weatherboard walls with timber-framed windows to the side elevations. The street façade is mostly obscured by the skillion-roofed wing, although the original half-timbered gable end, with a boxed timber louvred vent on carved brackets, remains exposed. A narrow painted sign above the vent states: 1ST CROYDON SCOUT HALL. The front wing, added when the hall was relocated to its present site in 2001, is designed in a matching style, with weatherboard cladding, large rectangular windows with plain architraves (some with multi-paned sashes) and a central double doorway opening onto a timber deck with matching ramp and simple balustrade. A second ramp, with balustrade, extends along the south side of the building to a second entrance with a projecting awning.

### Comparative Analysis

Although scouting emerged in the study area in the early twentieth century, with the 1st Croydon (1915) and 1st Ringwood (1916) troops, only the former furnished itself with purpose-built premises prior to WW2. Following a familiar pattern (and one that 1st Croydon had experienced during its early years), local troops met in existing premises such as church halls, schools, park pavilions and even, in one case, a former factory, and this trend continued into the 1950s and '60s. Ultimately, expansion of scout/guide halls across the City of Maroondah has been almost entirely a post-WW2 phenomenon. The first two examples both appeared in Bedford Park, seven years apart: one for the 1st Ringwood Guides (1955) and another for the 1st Ringwood Scouts (1962). The latter, known as *Bill Wilkins Lodge*, is included on the heritage overlay schedule as HO7. A few more scout halls emerged in the later 1960s, namely two at Heathmont (for the 2nd and 5th Ringwood troops) and another at Hubbard Reserve, Ringwood North (7th Ringwood). However, it was not until the 1970s that they increased at a more intensive rate, with new halls at Lusher Street, Croydon (1st Croydon Guides/3rd Croydon Scouts), Ainslie Park Avenue, Croydon (2nd Croydon Guides/9th Croydon Scouts), Belmont Park, Croydon (7th Croydon) and Heathmont Road, Heathmont (2nd Heathmont).

The Croydon Scout Hall in Kent Avenue is not only the oldest purpose-built scout/guide hall in the City of Maroondah, but also the only one erected before WW2. It predates the earliest purpose-built Guide Hall by 25 years, and the next Scout Hall by 33 years. Research suggests that the building is rare on a broader scale, as few other pre-WW2 scout halls appear to survive in the eastern suburbs. Two counterparts, both dating from 1925, formerly stood at 55 Main Street, Box Hill, and 10 Britannia Street, Mitcham, but their sites have long since been swallowed up by large-scale retail developments. Rare survivors, of comparable bungalow character to Croydon's example, include the 1st Camberwell Scout Hall at 12 Palmerston Street, Camberwell and the 1st Moonee Ponds Scout Hall at 79 Clarinda Road, Moonee Ponds (both 1925).

### Statement of Significance

*What is significant?*

The Croydon Scout Hall at 33 Kent Avenue, Croydon, is a single-storey weatherboard building. Its original extent, as erected in 1929 for the 1st Croydon Scout troop, comprises a hall with a pitched roof of corrugated galvanised steel and half-timbered gable end and a skillion-roofed rear wing, with a later gable roofed rear addition (1953) and skillion-roofed front wing (2001), both sympathetically designed in a matching style.





The significant fabric is identified as the exterior of the 1929 building, excluding post-WW2 additions. Specific elements of significance include the gabled roofline, weatherboard cladding, original double-hung windows (to side elevations) and the half-timbered gable end with louvered vent.

*How is it significant?*

The Croydon Scout Hall satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;

*Why is it significant?*

The Croydon Scout Hall is significant for the following reasons:

The building is historically significant for associations with the early development of the scouting movement in what is now the City of Maroondah. It was erected by the First Croydon Scout troop, which was founded in 1915 as the first scout group in the study area (predating Ringwood's counterpart by a year) and occupied a succession of temporary premises before securing land and funds to proceed with erection of a purpose-built hall in 1929. It is significant not only as the first such hall to be erected in the City of Maroondah, but also as the only one to be built before WW2, predating the boom of local scout and guide halls that gradually burgeoned from the mid-1950s to the mid-1970s. Unique in the study area, it also appears to be a rare in a broader outer-eastern-suburban context as a surviving pre-WW2 scout hall. (*Criterion A, Criterion B*)

**References**

Muriel McGivern, *A History of Croydon: A Second Volume* (1967), pp 266-268.

Croydon Historical Society, Inc, *Croydon: Then and Now* (2012), p 76.

Barbara Allen, *Looking Back, Looking Forward: The History of Croydon U3A 1992-2012* (2012)

**Originally identified by**

Richard Peterson with Peter Barrett, *Maroondah Heritage Study: Stage Two* (2003), Volume 1.



*Photograph of the Scout Hall on its original site at No 1 Kent Avenue, prior to relocation and alteration in 2001  
Source: Croydon Historical Society, Inc, Croydon: Then and Now (2012).*

<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO157
<b>Other name/s</b>	Dioguardi Residence (former); <i>Villa Rotonda</i>	<b>Melway ref</b>	49 F6
<b>Address</b>	67 Loughnan Road RINGWOOD	<b>Date/s</b>	1959-61
<b>Designer/s</b>	Ringwood Home Planning & Drafting Service	<b>Builder/s</b>	Giuseppe Dioguardi



Photograph by Built Heritage Pty Ltd, November 2023

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Good (sympathetic additions)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The house at 67 Loughnan Road, Ringwood, was built in 1959-51 for Italian-born bricklayer Giuseppe “Joe” Dioguardi and his wife Lina. While the plans were drawn up by the Ringwood Home Planning & Drafting Service, it is likely that Dioguardi had a hand in the design; he was also the builder.

Born on 1 May 1931 in Cerda, on Sicily’s northern coast, Guisepppe Dioguardi was one of seven children of cobbler Gaetano Dioguardi and his wife Francesca. Guisepppe and some of his brothers migrated to Australia in the early 1950s and were followed in 1956 by their parents and paternal grandparents. The extended family settled in Park Orchards, where they occupied a capacious house on a large block at Camber Avenue. This may well have been erected by Guisepppe himself, who had already established himself as a bricklayer.



Guiseppe Dioguardi was still residing in the family home in Camber Avenue in 1958, when he married fellow Italian migrant Lina Simari. Intending to build a house for themselves, the couple acquired a steeply sloping block of land on the south side of Loughnan Road in nearby Ringwood. Plans for a new dwelling were prepared by the Ringwood Home Planning & Drafting Service, a business that had operated for some years from the then recently-completed Midway Arcade on Maroondah Highway. The drawings, dated October 1959, depict a compact flat-roofed brick dwelling spread across three levels to accommodate the slope of the site. In order to take advantage of the expansive southerly views, the house was designed on radial plan: a half-round stairwell bay, fronting Loughnan Road, served as the linchpin for the a series of wedge-shaped rooms that curved around the rear so that each one had a window to the view. Although the drawings bear the title block of the drafting service, and the initials of proprietor L H Reid as delineator, it is likely that this unusual design was resolved with input from Dioguardi himself.

The building permit application, dated November 1959, indicates that Dioguardi intended to build the house himself. Construction began in December, when trenches were dug, and continued during 1960. Work was nearing completion in early 1961, when erection of the second floor walls was underway. The interior fitout, (which included what was later described as “a considerable amount of marble”) evidently took some time. The house was finished, and already occupied by the family, when the building inspector made a penultimate visit in May 1964, after which he noted that the garage at the lowest level was being used as a music room. Ultimately, the family would remain living there for few short years before they offered the property for auction in November 1966. The house was deemed unusual enough to warrant a write-up in the property section of the *Age* newspaper, which referred to it *Villa Rotonda*, a name doubtless bestowed upon it by the Dioguardis. It was lauded as “one of Melbourne’s few fan-shaped houses”, and one “built by an Italian familiar with thus type of architecture in Europe”. Attention was otherwise drawn to the interior fitout, with marble staircase, mosaic floors and an indoor garden, as well as the “drive-through garage” (ie, double entry) at the lowest level, which, at the time of the sale, was still used by the family as a music room.

In 1967, Guiseppe and Lina Dioguardi moved back to Park Orchards, where they occupied one of several houses in Milne Road built for various family members. The couple later returned to Ringwood and took up residence in a conventional triple-fronted brick veneer house that he built in Rosebank Avenue. Giuseppe’s brothers continued to live in the Ringwood area (including Giacomo, who was a fruiterer on Maroondah Highway), while their sister and brother-in-law remained in the original family home in Camber Avenue, Park Orchards. Predeceased by his wife, Guiseppe lived in Rosebank Avenue until his own death in 2014.

The house was renovated c.2022, with external changes that included rendering of the original concrete brickwork, repainting of metal window frames (altering the colour scheme from white to black), infilling an external door to the street façade, and removal of the chequerboard tiles to the front terrace and steps.

### Physical Description

*Villa Rotonda*, at 67 Loughnan Road, Ringwood, is a three-storey flat-roofed house of concrete brick construction [given a plain rendered finish, c.2022], laid out on an unusual radial plan. The symmetrical street façade is dominated by a central semi-circular glazed stairwell that extends across the two uppermost levels, containing full-height metal-framed windows [originally painted white, but repainted black c.2022] with ribbed glass. The front entry, set at the lower level of the stairwell bay, has a pair of matching glazed doors that open onto a porch that follows the same curve, with steps leading down to ground level. Porch and steps [formerly enlivened by a chequerboard finish that was removed c.2022] have simple metal railings. Flanking the central stairwell bay, the front walls of the house project back at a slight angle and contain large windows with metal-framed sashes. The flat roof has narrow unlined eaves, echoed by a projecting concrete canopy along the first floor level. The room to the right side of the front entrance has a separate projecting concrete balcony with matching metal railing. The lowest level of the house contains what was originally intended as a drive-through garage, with an entry at each end accessed by steep driveways. In both cases, the original tilt-up metal garage doors have been replaced by glazed infill.

Although the rear frontage of the house is not visible from Loughnan Road, its distinctive curved facade (incorporating a cantilevered full-length concrete slab balcony at the middle level) can be seen from various public vantage points further south, including Williams Street.

*The alterations made to the street façade c.2022 are not considered to have diminished the significance of the place to the point that a heritage overlay is no longer appropriate*





### Comparative Analysis

With its highly unusual plan form, this house has few comparators at the local level. Its nearest counterpart would be a house on a circular plan at 8 Timbertop Road, Ringwood North. This not only occupies a similarly steep site on Loughnan's Hill but also was built by a European migrant bricklayer as his own home: German-born Carl Strehse, who erected it for himself in the late 1960s but, like Guiseppe Dioguardi, lived there for only a short period before building another (more conventional) house for himself elsewhere.

For his part, Dioguardi does not appear to have built another house even vaguely similar to the *Villa Rotonda*. Those that he is known to have built elsewhere (eg in Rosebank Avenue, Ringwood and Milne Road, Park Orchards) are more conventional hip-roofed brick dwellings. The exception would be an early house at 14 Mines Road, Ringwood (c1965) built for another member of the Dioguardi family. Although laid out on a rectilinear plan, the house is still highly unusual for its stark block-like massing, bichromatic brickwork, embellished parapet and symmetrical façade with projecting balconies and iron railings.

When offered for sale in 1966, *Villa Rotonda* was described as "one of Melbourne's few fan-shaped houses". Certainly, no other house on a fan-shaped or radial plan has been identified in the City of Maroondah, and further research confirms it to be rare on a metropolitan or even national scale. Amongst the few examples identified in Melbourne are the McCarthy Residence at Lilydale, an early example of Peter Corrigan's work from 1967, and a quirky holiday house at Point Lonsdale designed by Ian Napier in 1970. Examples outside Victoria include the celebrated and much-published Benjamin Residence in Canberra by Alex Jelinek (1959) and a harbourside duplex in Beauty Point, NSW, by Charles Balint (1958).

### Statement of Significance

*What is significant?*

The former Dioguardi Residence at 67 Loughnan Road, Ringwood, is a three-storey flat-roofed concrete brick house that was erected in 1959-61 for Italian-born bricklayer Guiseppe Dioguardi and his life Lina. Although the drawings were prepared by the Ringwood Home Planning & Drafting Service, the design, based on an unusual radial plan and incorporating a curved glass-walled stairwell bay, was likely to have been developed by Dioguardi himself, who also acted as builder.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the fan-like plan form, flat roof, canted symmetrical façade and central bowed stairwell with full-height windows and glazed doors with ribbed glass, and balustraded terrace with curving entry steps.

*How is it significant?*

The former Dioguardi Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

*Why is it significant?*

The former Dioguardi Residence is significant for the following reasons:

The house is significant as early evidence of Southern European migrant settlement in what is now the City of Maroondah. Although the study area has a strong association with Dutch and German migrants who settled there after WW2, Italians represented the next largest ethnic group to be represented therein. This house was built for (and by) a Sicilian who was active in the Ringwood area as a bricklayer and builder, and whose siblings included a brother who ran a fruit shop on Maroondah Highway, all typical of the broader post-war migrant experience. While many Italian families would have lived in the area, few would erect houses for themselves that were such overt representations of their European background, adopting what has since been collectively referred to (by Apperley *et al*) as the Immigrants' Nostalgic style (*Criterion A*).



The house is significant as an intact and highly evocative example of an aesthetic sub-style that has been loosely codified by the term “Immigrants’ Nostalgic”. Although evident in churches and other public buildings built by émigré communities, the style is most strongly associated with private residences that were “unabashedly ostentatious” in expression, typically incorporating “very loose references to the Mannerist and Baroque architecture of Southern Europe... [with] no concern for stylistic authenticity”. While the style was sometimes evoked through the simple application of arches, concrete balustrades and terrazzo, the former Dioguardi Residence is an uncommonly grandiose manifestation, with its unusual plan form, curved walls and symmetrical street façade with double-height glazed stairwell. The owner/designer/builder considered the house sufficiently evocative of an Italian country villa to bestow it with the name *Villa Rotonda*, referencing Palladio’s celebrated sixteenth-century residence near Vicenza. (Criterion E)

#### References

Ringwood Home Planning & Drafting Service, “Proposed brick residence at Loughnan Road, Ringwood, for Mr & Mrs Dioguardi”, drawings dated 9 October 1959. Held by City of Maroondah.

“Fan shaped house on the hill”, *Age*, 12 December 1966, p 13.

R Apperley, R Irving and P Reynolds, *A Pictorial Guide to Identifying Australian Architecture*, Sydney: Angus & Robertson, 1994 [1998], pp 270-271 [per ‘Immigrants’ Nostalgic’ style]

#### Originally identified by

Built Heritage Pty Ltd.



*The house as it appeared in April 2018, prior to alterations to the street façade shown in more recent photograph*



<b>IDENTIFIER</b>	SHOP	<b>Citation No</b>	HO158
<b>Other name/s</b>	Lawson & Carrington (former); Waltons (former);	<b>Melway ref</b>	50 J3
<b>Address</b>	141-145 Main Street CROYDON	<b>Date/s</b>	1953-54
<b>Designer/s</b>	Kurt Popper	<b>Builder/s</b>	Unknown



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Retail and wholesale	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Shop	<b>Intactness</b>	Excellent
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The building at 141-145 Main Street, Croydon, was erected in 1953-54 as commercial premises for Lewin & Carrington Ltd, credit retailers, to a modern design by Austrian émigré architect Kurt Popper.

The later 1940s saw a rise in consumerism as Australian families became more aspirational after the lean wartime years. This included a resurgence of what was then known as credit retailing, where customers could pay for items in instalments either as hire-purchase (ie, items taken home whilst payments were in progress) or lay-by (ie, taken home after payments were completed). Although these types of credit had been offered by many leading Melbourne stores prior to WW2, the emergence of dedicated credit retailers, offering goods for sale exclusively on that basis, was a relatively new phenomenon. One such retailer to emerge on the post-war shopping scene was the firm of Lawson & Carrington Ltd.



Established in December 1949, Lawson & Carrington Ltd was an amalgamation of six existing companies: Lawson Trading Company Pty Ltd, Carrington Traders Pty Ltd, Mutual Traders Pty Ltd, Advance Providers Pty Ltd, Dunn's Supply Agency Pty Ltd and Prossers Pty Ltd. All of these companies, some of which dated back to the 1930s, sold household goods on a credit retail basis. Within six months, the newly-merged entity already operated six outlets in the metropolitan area including branches at North Melbourne, Footscray and Mordialloc. At the first annual meeting in June 1950, it was reported that sales had risen rapidly and, despite expenses incurred by with initial expansion, the firm maintained a high profit ratio. Later that year, the firm reported its annual profit at over £10,000, providing shareholders with an enviable 8% dividend.

Business continued to boom; in late 1953, it was stated that sales over the last financial year had exceeded the previous year's figures due to record Christmas spending. As a result, the company was able to purchase the freehold to the property it occupied in Footscray, which was slated for refurbishment. Further expansion was planned. Not only was a branch proposed for Croydon's Main Street, but it was intended as something of a flagship: the annual report explicitly stated that "directors hoped to make the new Croydon store the forerunner of others to be opened in rapidly-expanding areas in the metropolitan district".

To design the Croydon showroom, Lawson & Carrington engaged architect Kurt Popper (1910-2005), an Austrian émigré who had worked in Melbourne since settling here in 1940. One of many European-trained architects to migrate to Australia during the late 1930s to the early 1950s, Popper had studied architecture at *Kunstgewerbschule* (University of Applied Arts) in Vienna and established private practice there in 1935. Concerned by the unstable political climate in Europe, Popper left Austria and, after a brief stint in Paris, migrated to Australia. Arriving in Adelaide in 1939, he worked for a local architect and then moved to Melbourne, where he gained employment with the Housing Commission of Victoria before establishing his own architectural practice around 1946. Although Popper had completed several commercial projects whilst practising in Europe (eg restaurant and cafe fitouts in Vienna and a nightclub interior in Paris), his early practice in Melbourne focused largely on houses. The Lawson & Carrington showroom at Croydon appears to have been one of Popper's first non-residential projects here. He went on complete others, including a shop fitout in the Royal Arcade (1956) and an entire block of shops and offices at Frankston (1959).

Befitting its role as new showrooms for a new company engaged in a relatively new business, the premises that Popper designed for Lewis & Carrington at Croydon was startlingly progressive in design. The street façade was almost entirely glazed, with bays of full-height display windows and a central splayed entry porch. In place of the traditional parapet was a boldly cantilevered canopy at a jaunty upward angle. When Popper's eye-catching design was discussed in the property column of the *Herald* newspaper in November 1953, it was stated that this canopy required special permission from the Shire of Lilydale because proposed amendments to local building regulations had not yet been gazetted. It was also remarked that, as the bold design not only improved streetscape presence but also reduced building costs, "this form of construction, so long banned, is likely to become popular in new shop building"

Ultimately, Lawson & Carrington occupied its stylish new building for only a few years. Despite initial success, the business became less profitable; in May 1958, it was announced that Lawson & Carrington Ltd had been taken over by Walton-Sears Ltd, a company recently formed as an alliance of Australian retailers Waltons Ltd and US-based Sears & Roebuck. Consequently, former Lewis & Carrington outlets, including the one in Croydon, were re-badged as Waltons stores. Waltons, in turn, collapsed after it was acquired by Alan Bond in 1981. The outlet in Main Street, Croydon, ceased trading in August 1982.

### Physical Description

The former Lawson & Carrington showroom at 141-145 Main Street, Croydon, is a single-storey skillion-roofed brick building with a triple-width frontage (60 feet; about 18 metres). The symmetrical street façade is almost entirely glazed, with a central recessed entry flanked by eight bays of full-height display windows. The main entry has a splayed ingoing with a gentle concrete ramp leading up to a pair of glazed doors with large highlight window. All of the flanking displays windows, including those to the splayed entry, slope slightly outward and rise all the way to ceiling height. A low spandrel of narrow Roman-style bricks (now painted dark grey) runs along the ground level, with matching piers at each end of the façade.

The building's skillion roof projects forward to create wide cantilevered canopy that runs the entire width of the street façade, with a distinctive upward slope. The underside of the canopy is panelled and incorporates a rectangular light box suspended by metal rods.





### Comparative Analysis

The former Lawson & Carrington showroom in Main Street is associated with the broader theme of local shopping strips being upgraded in the early post-war era to reflect changing retail patterns and consumer expectations, burgeoning affluence and the influence that new developments, such as television advertising and growing motor car ownership, had on the shopping experience.

Dating from 1953, the building is a notably early manifestation of this theme, both in terms of the immediate context of Main Street and the wider context of local shopping strips in what is now the City of Maroondah. Main Street was still wholly defined by a pre-war character as late as 1950, when George Pile opened his accountancy business there and reported that no new buildings had been erected since the War. The Lawson & Carrington showroom was not only one of the first new commercial premises to appear on Main Street after 1950, but the first to be conceived in the new spirit of progressive retailing. It paved the way for other Main Street commercial premises in a modernist vein, including a small shopping arcade for estate agent J F Mardling at No 166 (1958) and the respective branches of the National Bank at No (1958) and the State Savings Bank at No 161 (1961). Most comparators, however, have either been demolished or significantly altered. The former Lewis & Carrington showroom is not only important for its early date, but also for the fact that its eye-catching street presence remains remarkably intact.

Elsewhere in the City of Maroondah, the Lawson & Carrington showroom can be compared to a number of similarly progressive architect-designed retail premises that developed along the Maroondah Highway at Ringwood in the mid-1950s. Some of these, such as the so-called drive-in shopping centre at No 86 (1953) and the *Midway Arcade* at No 145-47 (1955) remain substantially intact while others, such as the Olympic Shopping Centre at No 107 (1955-56), have been demolished or extensively altered. While there are many retail premises of comparable vintage along the major local shopping strip at Canterbury Road, Heathmont, these, too, have been much altered over the years and none remains as potently evocative of the 1950s.

### Statement of Significance

*What is significant?*

The former Lawson & Carrington showroom at 141-145 Main Street, Croydon, was erected in 1953-54 as premises for a new and successful credit retailing chain. Designed by Austrian émigré architect Kurt Popper, the building included a virtually full-glazed street façade with boldly cantilevered and angled canopy.

The significant fabric is defined as the exterior of the entire showroom. Specific elements of significance include the angled canopy, large metal-framed shop windows and the central recessed entrance.

*How is it significant?*

The former Lawson & Carrington showroom satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

*Why is it significant?*

The former Lawson & Carrington showroom is significant for the following reasons:

The building is significant as an intact and evocative representation of modernist architecture as applied to medium-scaled retail premises. With a virtually full-glazed street façade of sloping windows and a boldly upswept cantilevered canopy, the building represented a major departure from pre-war shops that were still characterised by flat masonry or timber frontages with relatively small display windows and roofs concealed behind parapets. Designed as early as 1953, the Lawson & Carrington showroom building ushered in a new era of modernist commercial architecture, not merely in Main Street, Croydon, but across the broader study area. Notably intact, it remains an eye-catching element in the retail streetscape. (*Criterion E*)

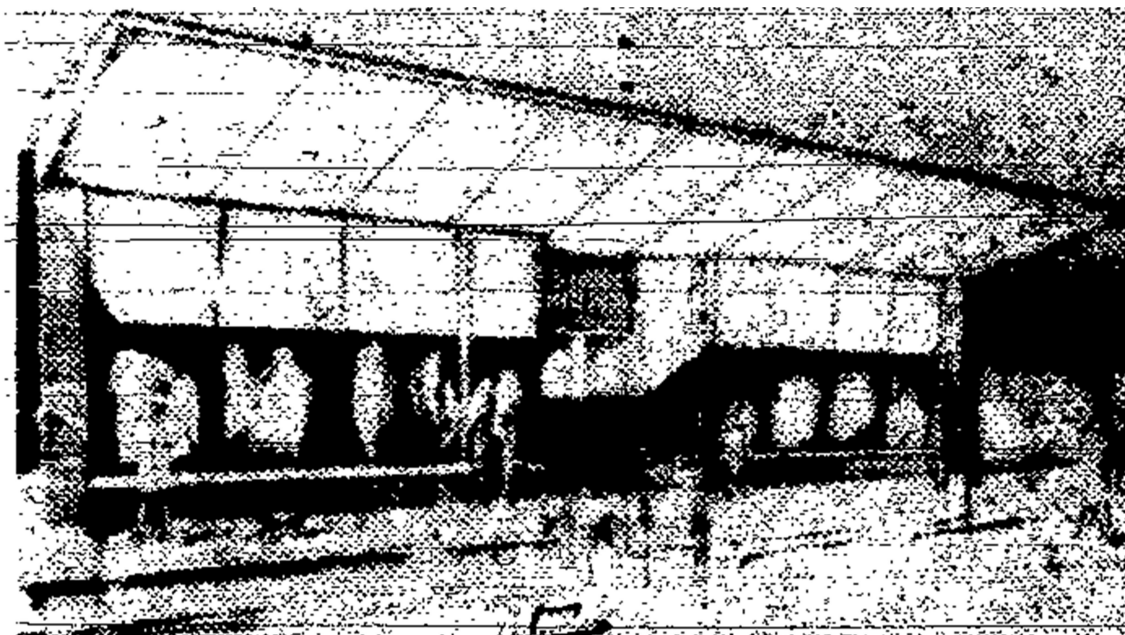
### References

"Shop building costs cut", *Herald*, 6 November 1953, p 12.

Harriet Edquist. *Kurt Popper: From Vienna to Melbourne, Architecture 1939-1975*.  
Melbourne: RMIT School of Architecture & Design, 2005.



Originally identified by  
Built Heritage Pty Ltd.



*Kurt Popper's original perspective drawing of the Lawson & Carrington showroom in Croydon  
(source: Herald, 6 November 1953, p 12)*



<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO160
<b>Other name/s</b>	Kotzman Residence (former)	<b>Melway ref</b>	50 C9
<b>Address</b>	17 Malcolm Court RINGWOOD EAST	<b>Date/s</b>	1952-53
<b>Designer/s</b>	Douglas Alexandra	<b>Builder/s</b>	Unknown



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Good
<b>Heritage Category</b>	House	<b>Intactness</b>	Fair (some major alterations)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The house at 17 Malcolm Court, Ringwood East, was built in 1952-53 for Slovakian-born engineer William Kotzman and his wife Anne, to a design by Melbourne architect and academic Douglas Alexandra.

Villem (William) Kotzman was born in Solivar, in present-day Slovakia, on 30 September 1920. Migrating to Australia in 1949, he landed in Sydney on 20 March but duly settled in Naracoorte on South Australia's Limestone Coast. Kotzman had moved to Melbourne by January 1952, when he became engaged to Miss Anne Carrington, daughter of a Balwyn physician. In October, the couple married at St Michael's Church in Dandenong. Intending to make their home in the developing Ringwood East area, they acquired land for a house on the south side of Alexandra Road.





Coincidentally, the architect that the Kotzmans engaged to design their new house shared his name with the street on which it would be built. Born in Shepparton to parents of Greek descent, Douglas Diomedes Alexandra (1922-2000) worked as a teenage draftsman before WW2 and, after a stint with the RAAF, commenced architectural studies at Melbourne University in 1946. Upon graduating in 1950, he was offered a full-time teaching position at the university with the right to private practice. Although he undertook relatively few commissions during this early phase, his work (largely in the residential sphere) attracted attention, with several houses published in magazines and newspapers. In 1962, he joined up with university colleague Ray Berg (1914-1985) to form the partnership of Berg & Alexandra, which went on to become well-known for the design of civic buildings that included some highly-regarded public libraries, art galleries and municipal offices in regional centres.

It is unknown how Kotzman came to engage Alexandra as his architect, although the former's engineering business might hint at a prior professional connection. At the time the house was commissioned, Alexandra had completed only a few houses, notably one for himself in Burwood and another for a private client in Cheltenham (both were published). Alexandra's sketch plans for the Kotzman House are dated March 1952, confirming that the project was initiated over six months before the couple married in October. The plans depict a flat-roofed timber house of stark box-like form, elevated on projecting stone walls to create enclosed space and a carport. Construction proceeded, and the house was noted as "recently completed" when published in the *Argus* newspaper in February 1954. Attention was drawn to the way in which the house "very completely fits in among the tall, stringybark gums growing on the site", and how these surrounding has informed the external colour scheme of olive green, terracotta, white and primrose. The house was also profiled in *Australian Homemaker* magazine and later appeared on the front cover of a monograph entitled *The New Australian Homes* (1954), which devoted several pages of discussion and images of the house.

Soon after his house was completed, William Kotzman became a naturalised Australian citizen; he and wife Anne would remain living there for some years. As the family increased with the birth of son David (1954) and daughter Mandy (1956), the modest two-bedroom dwelling soon became inadequate. In the early 1960s, the Kotzmans decided to leave Ringwood East and move closer to Melbourne. However, such was their high regard for their original house, and its designer, that they turned again to Alexandra to design their second house, which was built in Lydia Court, Balwyn. Kotzman went on to become a leading consulting engineer. His firm, rebadged in 1973 as Simpson, Kotzman & Partners Pty Ltd, still operates today.

The first Kotzman Residence in Ringwood East, originally designated as 68 Alexandra Road, obtained its present address when contiguous land was subdivided to create Malcolm Court in 1969. The house was retained on a large block on the west side of the new cul-de-sac, this, in turn, was split into two smaller blocks in 1981, with the original house designated as No 17 and a new dwelling built alongside at No 18.

### Physical Description

The house at 17 Malcolm Court is a double-storey skillion-roofed timber house on an elongated rectangular plan. The principal living areas are concentrated at the upper storey, which is expressed as a single large rectilinear volume that projects above the lower storey, which is visually de-emphasised by being lower in height and partially recessed, including an open undercroft that serves as a double carport, supported on timber posts. The broad skillion roof has wide eaves along the north side, with exposed rafters. Windows are substantial, and include full-height bays at the upper level (one of which opens onto a side balcony) and a narrower continuous bay at the ground level. All contain multi-paned timber framed sashes. External walls are clad with weatherboards. At the Malcolm Court end, the house is dominated by a vast chimney of uncoursed stonework, echoed in feature walls (on of which slightly protrudes) to the undercroft.

When compared to early photographs, it is immediately apparent that the house has been subject to a number of major alterations. These include replacement of the original vertical timber cladding with conventional weatherboards, the removal of the original timber-framed front deck and stairs (which formerly provided direct access to the upper level), the infilling of the recessed front porch, rear deck (although the projecting balcony portion still remains visible) and part of the undercroft, the replacement of original large windows with multi-paned sashes, and the installation of colonial-style light fittings to the undercroft *pilotis*. While some of these changes are significant and others perhaps not entirely in accordance with the minimalist modernist style of the house, they are not considered to have altered it to the point that its original form and expression can no longer be readily interpreted.



### Comparative Analysis

Douglas Alexandra is known to have designed another house in Alexandra Road in the early 1950s. Like the former Kotzman Residence, the property has since been subdivided and it now has frontage to a side street, addressed as 14 Grandview Avenue. This large single-storey timber house, for which original drawings are dated October 1953, has a more orthodox articulation with a long T-shaped plan and broad gabled roof. While it has a few broad elements in common with the earlier Kotzman Residence, such as weatherboard cladding, large windows, exposed rafters and wide chimneys (albeit integrated into the house and not boldly expressed on the front wall), the house remains as a more conventional and much less striking example of Alexandra's work of the era.

Doug Alexandra is otherwise represented in the City of Maroondah by a later house at 64 Richardson Road, Croydon (1967), dating from his period in partnership as Berg & Alexandra. While the house cannot be seen from the street, photographs from recent online real estate listings show that it has much in common with the Kotzman Residence. A comparably scaled two-storey house with principal rooms at the first floor level, it has a similarly bold skillion roof with wide eaves and exposed rafters, and bays of full-height windows at the upper level. Although the house remains as a fine consolidation of these modernist themes and motifs, it must also be considered a very late example. Designed fifteen years earlier, the Kotzman Residence was far more ground-breaking in its exploration of themes and motifs that would later become widespread in modernist residential architecture in Melbourne. In the City of Maroondah, this is demonstrated by many houses of the late 1950s and early '60s that are similarly expressed with upper storeys emphasised over recessed lower levels or undercrofts notably the Bennett Residence at 52 Loughnan Road, Ringwood North (Royce Bennett, 1957-58), the Wareham Residence at 2 Noora Court, Croydon (George Campbell, 1962) and the De Shrynmakers Residence at 4 Wendy Court, Heathmont (Shaw & Warmington, 1962).

### Statement of Significance

#### *What is significant?*

The former Kotzman Residence at 17 Malcolm Court, Ringwood East, was built in 1952-52 for Slovakian-born engineer William Kotzman and his wife Anne, to a design by Melbourne architect and academic Douglas Alexandra. One of the architect's first commissions, it is a substantial two-storey skillion-roofed timber house in a strict modernist idiom, with the upper level prominently expressed as a box-like volume above a recessed lower level with undercroft, and a massive stone chimney with projecting wing wall.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the skillion roofline, broad eaves with exposed beams, the articulation of the upper storey as a large mass elevated on exposed posts and beams, and the stone chimney with matching ground floor feature wall.

#### *How is it significant?*

The former Kotzman Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### *Why is it significant?*

The former Kotzman Residence is significant for the following reasons:

The house exhibits many of the characteristics that defined modernist residential architecture in the 1950s. Not only was the house conceived with the trademark articulation of an elevated box-like upper storey that projects over a recessed lower level, but it also integrated the bold skillion roof with broad eaves and exposed rafters, generous windows, *pilotis* (undercroft columns) and a massive slab-like stone chimney with a matching stone wing wall projecting from the undercroft. Despite a number of later alterations, such as recladding, replacement of window sashes and partial infill of open areas, the original minimalist articulation of the house can still be readily interpreted. (*Criterion E*)



The house demonstrates creative achievement in that its confident expression of modernist themes and motifs was notably early in the context of Melbourne architecture. While many of these themes, including the volumetric massing, undercroft, *pilotis*, projecting stone walls and large windows, had been popularised via the published work of Harry Seidler in Sydney, they were effectively introduced into Melbourne by this modest suburban example by Douglas Alexandra which was designed as early as 1952, only a few years after Seidler's celebrated house for his mother and other high-profile dwellings. (*Criterion F*)

#### References

Douglas Alexandra, 'New timber-framed residence at Alexandra Road, Ringwood, for Mr W Kotzman', working drawings dated 31 March 1952. Private collection, Melbourne.

"House among the gum trees", *Argus*, 8 February 1954, p 10.

"Other people's homes", *Australian Homemaker*, July 1956, pp 36-37.

Kenneth McDonald, *The New Australian Home* (Melbourne: Self published, 1954)

#### Originally identified by

Heritage Alliance, *Survey of Post War Built Heritage in Victoria: Stage One* (2008).



Photograph of the Kotzman Residence soon after completion, 1954  
(Source: Kenneth McDonald, *The New Australian Home*)





<b>IDENTIFIER</b>	NEON SIGNAGE (BEAUREPAIRES)	<b>Citation No</b>	HO161
<b>Other name/s</b>	Yarra Valley Tyre Company Pty Ltd (former)	<b>Melway ref</b>	49 F9
<b>Address</b>	50 Maroondah Highway RINGWOOD	<b>Date/s</b>	1964
<b>Designer/s</b>	Claude Neon Ltd	<b>Builder/s</b>	Claude Neon Ltd



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Retail and Wholesale	<b>Condition</b>	Fair (some damage/neglect)
<b>Heritage Category</b>	Advertising Sign	<b>Intactness</b>	Fair (neon tubing missing)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input checked="" type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

#### Place History

The tyre-shaped neon signage mounted on the roof of the commercial premises at 50 Maroondah Highway, Ringwood, dates back to the building's original occupancy by the Yarra Valley Tyre Company Pty Ltd, which erected the building in 1963 and added the rooftop sign early the following year.

Established in 1952, the Yarra Valley Tyre Company Pty Ltd originally occupied a building at the corner of Whitehorse and Nelson Roads, Box Hill, formerly occupied for many years by W H Vial's Criterion Bakery. The new tyre business was evidently a success, prompting the company to establish a second outlet further along the Maroondah Highway at Ringwood, which was then developing as a major epicentre for Melbourne's automotive trade and related businesses.



Drawings for the original Yarra Valley Tyre premises at 50 Maroondah Highway, dated June 1963, depict a modest single-storey brick building comprising a large drive-in workshop, store, and smaller showroom and office area. After construction had already commenced, the plans were amended to include an additional storage area as a partial second storey. Both sets of drawings bear only the name of builder E K Pretty, suggesting that no architect was involved. The amended drawings, for which a second building permit was issued in July 1963, do not yet indicate a roof-mounted neon sign as part of the scheme.

Documentation in the property's building file confirms the tyre-shaped sign to have been one of two pieces of advertising infrastructure incorporated into the finished building. Correspondence dated 27 September 1963 shows that separate application was made by the Goodyear Tyre & Rubber Company "for the erection of an illuminated sign at the corner of New Road and Maroondah Highway, Ringwood". This referred to a diamond-shaped pedestal sign to be erected near the New Street frontage. On 17 January 1964, a second application was made, this time by Claude Neon Ltd. The undated drawing accompanying the application shows the present tyre-shaped neon sign, to be mounted 24'6" (about 7.5 metres) above ground level. Both signs had been completed by April 1964, when a final inspection was made.

One of Melbourne's leading specialists in the field, Claude Neon Ltd traced its origins back to the pioneering illuminated signage company founded by French engineer Georges Claude, who had patented gas-filled tube lighting in the 1910s and introduced the technology to the USA when he sold neon signs to a Los Angeles car dealer in 1923. Claude began licensing his patent around the world, with interest from Australia as early as 1925. Three years later, the Australian and New Zealand rights were vested in a new entity, Claude Neon Lights of Australasia, with an offshoot commencing operation in Melbourne in 1931 under the name Claude Neon Lights (Victoria) Ltd. That company went on to design and build some of the city's most iconic signs including the PELACO sign at Richmond (which survives) and the Esso, Laconia and Allen's Sweets signs, all in South Melbourne (since dismantled). In the mid-1950s, the company began operating from a factory in Mount Alexander Road, Ascot Vale, where it remained until production ceased in 1990.

Meanwhile, Yarra Valley Tyre Pty Ltd remained in business at 50 Maroondah Highway (as well as its original Box Hill premises) into the 1970s. Later that decade, however, the company ceased trading and was voluntarily wound up in October 1978. Its former Ringwood outlet was taken over by Kevin Donnellan's Performance Tyres, a successful chain already with branches at North Melbourne, Frankston, Moorabbin, Dandenong, Glen Waverley, Preston and Kew, but was hitherto unrepresented in the outer eastern suburbs. During the late 1980s, the building became an outlet for Beaurepaires, which remains in business there.

### Physical Description

In the parlance of illuminated signage, the example at 50 Maroondah Highway can technically be classified as both a blade sign (ie, expressed vertically, projecting to the street) and a sky-sign (ie, roof mounted to be perceived with the sky as a backdrop). In this case, the sign proper projects outward from a vertical steel frame supported by angled struts, thus remaining visible in either direction along the Maroondah Highway. Two guy wires, fixed to a narrow metal plate at the outer edge of the sign, provide further support.

The sign itself is a roughly ovoid metal tray that, according to the original drawings, measured eleven feet high (3.3 metres) and 6'8" wide (2.0 metres). Its front and rear faces are identical, each providing a realistic depiction of a car tyre in a foreshortened perspective view. The metal surface is painted in a monochrome colour scheme, with the tread area and wheel hub in black and the grooves and sidewall in white. The neon tubing, which protruded through rows of small holes, originally outlined the wheel rim (as a series of curves) and the tread grooves (as a series of zigzags). Much of the original glass tubing has broken off, leaving only a few remnants on either side. The narrow edge of the neon sign, facing the street, incorporates a row of access hatches as well as the name badge of the manufacturer, CLAUDE NEON.

### Comparative Analysis

The neon signage at 50 Maroondah Highway is an example of the prominent roadside advertising that strongly characterised the suburb's major thoroughfare from the 1950s to the 1980s. It is a manifestation of a broader post-war commercial vernacular tradition where illuminated signage, billboards, bunting and other deliberately eye-catching elements proliferated along main roads to attract the attention of passing motorists. While admittedly fulfilling its intended function to the satisfaction of vendor and consumer alike, concern would be expressed about the effect on the visual environment.



Robin Boyd would famously decry the phenomenon in his 1960 book, *The Australian Ugliness*, lamenting the growing tendency to ape American culture that included “the mad scramble for the commercial strip, with its screaming signs, flashing lights, plastic stone and paper brick”. Although Boyd’s book cited only the specific case study of used car lots in Richmond (illustrating one example), he could well have been referring to Maroondah Highway, Ringwood. Ironically, he himself would have driven along there on his way to the offices of Penguin Books, which published the revised edition of *The Australian Ugliness* in 1963.

Thirty years later, the nexus between Boyd’s writings and Ringwood’s prime commercial strip was aptly noted by journalist John Stevens, who even adopted a Boyd-like turn of phrase in his own curt dismissal:

*In the thirty years since Robin Boyd wrote The Australian Ugliness, most suburbs have been shamed into looking a little less ugly, but not Ringwood. Ringwood goes unconcerned on its psychedelic way growing uglier by the hour. The awfulness of the main drag is monumental. To descend the Maroondah Highway hill to the town centre is to be drawn helplessly into a vortex of visual chaos. Buildings painted in indescribable pinks, blues and yellows shriek for attention against hysterical advertising signs and billboards. Garish plastic bunting of used-car lots shimmers with fake excitement and overhead wires, parking signs, poles and traffic lights come at you from all directions.*

With nearly another thirty years passing since Stevens made this observation, the Maroondah Highway has become de-cluttered, updated and gentrified so that little evidence now remains of the commercial vernacular that characterised the strip. Minor landmarks such as the illuminated circular logo of the former Iceland skating rink, and the bowling pin in front of the Hi-Way bowling alley, have long since disappeared. The car-yards that once defined the strip have mostly gone, although their tradition of bunting and billboards is still evident at Car City (415 Maroondah Highway), on the other side of central Ringwood. While the stretch of highway between Heatherdale Road and the Ringwood Bypass obviously includes much “active” signage of relatively recent origin, the neon sign at No 50 remains as rare evidence of the earlier era of post-war commercial vernacular. Its closest counterpart in the immediate vicinity would probably be the empty billboard frame that rises forlornly above a shopfront at No 60.

By definition, street advertising can be transient and ephemeral. A survey undertaken by Heritage Alliance in 2002 established that the survival of large-scale vintage neon signage, especially when associated with advertising, is rare in a metropolitan context. No major survivors of comparable vintage have been identified in the City of Maroondah. The former G J Coles store at 104-112 Main Street, Croydon, has a parapet with a tapering fin-like element that would have once included illuminated signage, but the signage itself has long gone. The only pertinent comparator yet identified is a pedestal neon sign at a scrap metal dealer at 242 Canterbury Road, Bayswater North. Mounted on poles at the property’s street frontage, it depicts an anthropomorphic soft drink can bearing the title ‘Cash-a-can man’ and the words METAL FOR SALE. The former, alluding to a popular aluminium can recycling campaign promoted by Alcoa in the late 1970s and early ‘80s, would infer that the sign dates from that era.

At the local level, the neon sign is rare even when considered more broadly as evidence of generic street advertising of the 1960s and ‘70s, including other types of illuminated signage and even simple painted signs. Few examples of this appear to survive elsewhere in the City of Maroondah. Those identified include a newsagent at 150 Canterbury Road, Heathmont, with a painted fascia that still advertises the long-defunct *Listener-in* TV magazine (published from 1955 to 1976) and a bakery in the Burnt Bridge Shopping Centre in Croydon, with a suspended light box sign that quaintly identifies the premises as an ‘Australian and Continental Hot Bread Kitchen’.

### Statement of Significance

*What is significant?*

The neon signage at 50 Maroondah Highway, Ringwood, was erected in 1964 on the roof of the building that was completed the previous year as new commercial premises for Yarra Valley Tyre Pty Ltd, formerly based at Box Hill. The sign, designed and fabricated by the leading firm of Claude Neon Ltd, depicts a perspective view of an overscaled car tyre (approximately 3.3 metres tall by 2 metres wide). It is no longer operable.

The significant fabric is defined as the entire sign and its associated supporting structure. Specific elements of significance include the tyre-shaped form of the sign, the painted colour scheme and the layout of the neon tubing (although not the actual tubing). The building itself is not considered to be significant.



#### *How is it significant?*

The neon sign satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion B: Possession of uncommon, rare or endangered aspects of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### *Why is it significant?*

The neon sign is significant for the following reasons:

The sign is associated with the major boom of commercial activity that occurred along this key stretch of the Maroondah Highway in the post-war era, when a proliferation of retail businesses (many involved in aspects of the automotive trade) and recreational facilities (including an ice skating rink and tenpin bowling alley) competed to attract the attention of passing motorists through the use of eye-catching elements such as illuminated and painted signage, bunting and billboards. (*Criterion A*)

The sign represents a unique survivor in the City of Maroondah of vintage neon signage dating from the key period, spanning the 1930s to the 1970s, when the popularity of such signage was at its peak. Substantial examples of neon signage from that period are rare survivors on a broader metropolitan scale, especially when prominently located on major thoroughfares, and when associated with businesses or products long since defunct. While some later examples of neon signage are recorded in the City of Maroondah, as well as a few contemporaneous painted or other illuminated signs from the 1960s and 70s, this one possesses rarity as the only example of a neon sign to survive (albeit in a damaged and currently inoperable state) from the mid-century heyday of illuminated signage. (*Criterion B*)

The sign exhibits particular aesthetic characteristics as a landmark along this major commercial streetscape. More than three metres tall and two metres wide, the distinctive tyre-shaped sign still occupies its original prominent position on the rooftop of a large double-storey building on a conspicuous corner site. Designed with the sole intention of attracting the attention of passing motorists, the sign continues to do so after more than fifty years. Although currently inoperable, it remains an eye-catching and evocative example of the distinctive vernacular style of 1960s commercial art. (*Criterion E*)

#### **References**

Robin Boyd, *The Australian Ugliness* (Ringwood: Penguin 1963), pp 82-83.

John Stevens, "It's bypass blues for Ringwood", *Age*, 19 September 1992, p 2.

Heritage Alliance, *Historic Electric Signage in Victoria: A Study of Historical Illuminated Signs* (2002).

#### **Originally identified by**

Heritage Alliance, *Survey of Post-War Built Heritage in Victoria: Stage One* (2007).





<b>IDENTIFIER</b>	MOUNTVIEW CORNER HOUSE	<b>Citation No</b>	HO159
<b>Other name/s</b>	Burns Residence & Clinic (former); <i>Burnbrae</i>	<b>Melway ref</b>	50 J4
<b>Address</b>	4 Mount View Street (171 Main Street) CROYDON	<b>Date/s</b>	1940-41
<b>Designer/s</b>	Dr W J & Mrs R E Burns	<b>Builder/s</b>	Eric Radden



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Excellent (appears unaltered)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

*Burnbrae*, at 4 Mount View Street, Croydon, was built in 1940 as a house and clinic for Dr William Burns, Croydon's first resident physician, who lived and worked from there for over three decades.

Born in 1902, William James Burns studied medicine at the University of Melbourne and completed the final examinations for his MBBS in March 1925. The following month, he became one of twenty new graduates to be appointed as resident medical staff at the Melbourne Hospital, which was then still located on Lonsdale Street. His long and significant association with the outer eastern suburbs began in 1926 when, while still completing his residency at the Melbourne Hospital, he travelled out to Croydon to serve as *locum tenens* for Dr Keith Hallam, who had commenced his medical practice in Coolstores Road in 1923 and later relocated to a purpose-built residence/consulting rooms at 61 Wicklow Avenue.



According to Muriel McGivern, Dr Burns enjoyed working in Croydon and when Dr Hallam's wife died in October 1926, he expressed interest in purchasing the Wicklow Avenue practice from him. Preferring to keep it in the family, Hallam sold it instead to a Dr Cameron, a relative by marriage. Undeterred, Dr Burns purchased an existing house on the west side of Mount View Street, adjacent to what was then the Methodist Church, and commenced his own practice there in 1929. This evidently coincided with his marriage, in June of that year, to Ruth Evelyn Williams (1900-1984). As one of few resident doctors in the area at that time, Dr Burns' practice thrived and, towards the end of the 1930s, he eyed an expanse of vacant land on the opposite side of the street as the ideal location for a new purpose-built residence and clinic. This large and prominent site, with frontages also to Croydon Road and Main Street, comprised four adjacent allotments (Lots 24-27) that still remained unsold from a pre-war subdivision.

According to Dr Burns' son Jim, his father admired the curved frontages of several eye-catching Moderne buildings that had recently been built in the immediate vicinity, namely the newly-remodelled Croydon Hall on Mount Dandenong Road (1937) and Tate's Motor Garage on the Main Street corner (1938). Both had been designed by local architect Arthur Pretty (1903-1977). The son of a Main Street butcher, Pretty began his architectural career in the 1920s as a draftsman with various city firms, followed by a stint in the Public Works Department. Attending night classes at the Melbourne University Architectural Atelier, he completed his diploma in 1930 and then established his own practice in Croydon the following year. Working from an office on Main Street, Pretty remained professionally active in the area for the rest of the decade. Although Jim Burns states that his parents would surely have known of Pretty during that period, the architect left the district in 1939, just before Dr Burns and his wife came to build their new house.

Ultimately, no architect was directly involved in the design of Dr Burns' residence. Jim Burns states that, keenly aware of the type of house they wanted, his parents effectively designed it themselves, integrating the sweeping Moderne-style curves that Dr Burns admired in Pretty's work. They were assisted by their friend Eric Radden (1911-1988), a builder who lived in Alto Avenue and had worked on several local construction projects the Methodist Church next door to Dr Burns' former house in Mount View Street. The builder's father, William Horace Radden (1868-1943), who lived with him in Alto Avenue, worked as a government architect. This has prompted Jim Burns to speculate on whether the elder Radden may have been consulted on the design of Dr Burns's house. Eric Radden himself was evidently not without some talent as a designer, with Muriel McGivern noting that he was involved in the design of the new sports pavilion in Croydon Park as late as 1959.

Jim Burns confirms that his parents' house was completed in 1941, just in the nick of time before labourers and tradesmen began to be swept up in wartime service and reserved occupations. The new house, which was amusingly christened *Burnbrae*, served as Dr Burns' family home and clinic for many years. Directory listings confirm that he could still be consulted there in the early 1970s. At the time of his death in March 1977, the property (described as "the matrimonial house and surgery of the deceased") was valued at \$250,000. His widow Ruth remained living there until her own death in 1984, when ownership of the property was vested amongst the Burns' three children: sons Ivon and Jim (who respectively became a doctor and a pharmacist) and daughter Yvonne. Since then, the property has maintained its use for health-related purposes. By the 1990s, it was occupied by the Ringwood & Croydon District Health Council and more recently as *Mountview Corner House*, a drug addiction treatment centre.

### Physical Description

Occupying a substantial triple-width block with three street frontages, *Burnbrae* is a large hip-roofed brick building in the Streamlined Moderne style, comprising a two-storey residence with a single-storey medical surgery at the rear. These two components are consistently expressed in orange brick with a contrasting brown brick plinth, and have broad hipped roofs clad in glazed terracotta tiles with slatted eaves. Windows vary in size but are similarly detailed with plain brick sills and timber-framed double-hung sashes.

The principal elevation of the main house, facing Croydon Road, is double-fronted and asymmetrical. The slightly projecting bay to the left side culminates in a sweeping curved corner that incorporates a matching curved window at the upper level and a recessed porch below, with the name of the house (in cursive metal lettering) emblazoned between. The front porch opens onto a tiled patio defined by dwarf walls (both curving and straight) in brown brick with cream brick capping, with a low flight of matching tiled steps leading down to the front path.





The former medical surgery has independent access from Mount View Street, via a separate tiled patio with a hip-roofed porch. There are two entry doors, one of which is set into a splayed wall. At its northern end, the medical surgery wing incorporates a double garage.

The building is enhanced by its carefully-considered siting on a large block with three street frontages, allowing for a generous setback with expansive lawn area in front of the house and remnant hard and soft landscaping that includes mature deciduous trees, low plantings and gravelled pathways. The simple fence along the property line, with metal pipes supporting Cyclone wire, contributes to its streetscape presence, as does the brick gate piers with mild steel gates.

### Comparative Analysis

The Streamlined Moderne style is well represented in the City of Maroondah, and particularly that part of Croydon in the immediate vicinity of *Burnbrae* where examples (most of which, incidentally, were designed by Arthur Pretty) include the Croydon Hall at 212 Mount Dandenong Road (1937), the considerably altered Tate's Motor Garage at 192 Main Street (1938), the former Gibson's Café at 207 Mount Dandenong Road (c1940) and the Grey & Burns pharmacy at 161 Main Street (1953). While some small-scaled dwellings in the Moderne style are recorded, including the remarkably late example at 6 Hill Street, Ringwood (1961), more substantial ones are conspicuously less common in the City of Maroondah.

The duplex at 76-76a Warrandyte Road, Ringwood, erected circa 1952 for the Barro family, was conceived as a semi-detached pair of dwellings but is articulated as a one substantial residence. Set well back from the street on its large site, the house has many elements in common with *Burnbrae*, including the prominent hipped roof with dark-coloured tiles and the combining of single- and double-storey sections. A late manifestation of the Moderne style, its decorative embellishments (namely, the incised ornament to the rendered balcony, and the metal railing above it) place it in the livelier Jazz Moderne tradition, as distinct from the Streamlined Moderne evoked by the sweeping curves at *Burnbrae*. A similarly-scaled but more simply expressed house at 60 Oliver Street, Ringwood (c1950) combines the dark-coloured hipped roof with rendered walls and steel-framed windows, but with more overt Moderne touches limited to a lively metal balustrade across the front balcony and a sundeck above the flat-roofed garage.

*Burnbrae* is perhaps more comparable to a compact three-storey house on a double block at 17-19 Reserve Road, Ringwood (c1950), which is similarly expressed in cream and clinker brick with a hipped roof of dark-coloured tiles, and an asymmetrical façade with slightly curving corner and recessed entry porch. It also includes a concrete-slab sundeck, waterfall chimney and the trademark Moderne porthole windows. However, the overall effect seems a little less confidently expressed than at *Burnbrae*, despite the fact that the latter was designed without professional input from an architect.

### Statement of Significance

*What is significant?*

*Burnbrae*, at 4 Mount View Street, Croydon, is a double-storey hip-roofed brick house in a loosely Streamlined Moderne style, occupying a large block with three street frontages. Erected in 1940-41 as a combined residence and medical clinic for local physician Dr W J Burns and his family, the house was designed by the Burns themselves (taking inspiration from several nearby buildings designed in a similar style by local architect Arthur Pretty) and was erected by local builder Eric Radden.

The significant fabric is defined as the exterior of the entire house as well as its landscaped setting, dwarf walls, piers and fences. Specific elements of significance include the face brickwork, slatted eaves, curved corners (and curved window), continuous window bays with timber-framed sashes, and cursive metal sign.

*How is it significant?*

*Burnbrae* satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics.
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.



*Why is it significant?*

*Burnbrae* is significant for the following reasons:

The house is significant for associations with the emergence and early development of formalised medical facilities in Croydon in the inter-war period. The owner of the house, Dr W J Burns, was one of the first resident doctors in the district when he began locum services there in 1926, later commencing his own practice from an existing house on the opposite side of Mount View Street before building the present building in 1940-41. While predated by an earlier purpose-built house and medical clinic at 61 Wicklow Avenue (c1924), *Burnbrae* has notably maintained its core use as a medical facility for over seven decades, housing Dr Burns' practice into the 1970s and, more recently, other community health services (*Criterion A*).

The house is notable example of a large detached house in the Streamlined Moderne style that was perennially popular from the mid-1930s into the 1950s. Designed by the owners themselves without the input of an architect, it is a surprisingly confident expression of the idiom, exhibiting its trademark contrast of pale and dark face brickwork, block-like massing and curved corner incorporating the minor technical achievement of a curved glass window. Taking direct inspiration from several non-residential buildings in the immediate vicinity designed in the Streamlined Moderne style by local architect Arthur Pretty, *Burnbrae* stands out as a substantial, prominent, well-sited and notably intact example of the style's application to a private dwelling. (*Criterion E*)

The house retains important associations with its original and long-time owner Dr W J Burns, who was not only one of the first resident doctors in Croydon but also its longest serving. His professional presence in the area spanned a remarkable five decades, from the time that he first practiced there as a locum in 1926 before setting up his own clinic in 1929, then erecting a purpose-built counterpart in 1940-41 where he continued to practice until the mid-1970s. The important connotations between the Burns family and local health care otherwise remain perpetuated through the pharmacy business that Dr Burns' son James has operated in Main Street, in a similarly progressive Moderne-inspired building, since 1953. (*Criterion H*)

#### References

Interview with Mr Jim Burns, 12 July 2018.

Muriel McGivern, *A History of Croydon: A Second Volume*, pp 207, 245.

#### Originally identified by

Richard Peterson with Peter Barrett. *Maroondah Heritage Study: Stage 2* (2003)



<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO162
<b>Other name/s</b>	Fitzpatrick Residence (former)	<b>Melway ref</b>	37 C11
<b>Address</b>	3 Parsons Street CROYDON	<b>Date/s</b>	1959-60
<b>Designer/s</b>	Chancellor & Patrick	<b>Builder/s</b>	H E Zegelis & Company



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Excellent
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls	<input type="checkbox"/> Interior Alteration Controls	<input type="checkbox"/> Tree Controls

### Place History

The house at 3 Parsons Street, Croydon, was erected in 1959-60 for local veterinary surgeon Malcolm Fitzpatrick and his wife Jill, to a design by the leading architectural firm of Chancellor & Patrick.

The only son of an accountant, Malcolm Lionel Fitzpatrick was born in Malvern in 1926 and attended Scotch College. It was during his schooldays that he befriended future architect David Chancellor, who was the same age but attended Wesley College. The two men renewed their acquaintance when both served with the Royal Australian Navy in the closing overs of WW2. Fitzpatrick enlisted in February 1945, and Chancellor followed by a month later. The two men served respectively with the Flinders Naval Depot and HMAS Lonsdale, and both were discharged towards the end of 1946 with the rank of Able Seaman.





Resuming civilian life, Malcolm Fitzpatrick commenced veterinary studies at the University of Sydney and, whilst there, became engaged to Miss Jill Newman in October 1951. After taking his Bachelor of Veterinary Science in 1952, he returned to Melbourne. In March, he established private practice in Croydon as a veterinary surgeon, operating from a clinic adjacent to the Croydon Sale Yards (*Healesville Guardian*, 23/2/1952:2). By July, he had expanded his professional presence into Healesville, where he made himself available for consultation every Thursday afternoon from a local pharmacy. Directory listings indicate that, in the early 1950s, there were fewer than twenty veterinary surgeons in practice in the entire metropolitan area, with Fitzpatrick evidently the only one with a permanent practice east of Box Hill.

It was also during 1952 that Fitzpatrick approached his old friend David Chancellor to design a combined house/veterinary clinic for a site in Barina Crescent, Croydon. At the time, Chancellor had recently left his job with Yuncken, Freeman Brothers, Griffiths & Simpson to open up his own office, working from the house he had just designed for himself in Frankston. One of the young architect's earliest commissions, the first Fitzpatrick Residence turned its back on the street so as to exploit rear views across to the Dandenongs. Where the slope of the land fell away, Malcolm's veterinary clinic (comprising surgery, consulting room and waiting room) was consolidated as a basement level with separate access. While the project had reached the working drawing stage by early 1953, construction did not proceed. Instead, Malcolm and Jill remained living in an existing dwelling in Alto Avenue, while his professional practice (by then known as the Croydon Veterinary Clinic) operated from a shopfront at 69 Main Street.

It was not until 1959 that Malcolm returned to David Chancellor with a follow-up commission for a new house, to be built on a different in Parsons Street, Croydon. In the intervening years, the architect's practice had been reconfigured as the partnership of Chancellor & Patrick, following the admission of his former Yuncken Freeman colleague Rex Patrick (1927-2017) as a partner in 1954. By the time that he received the second commission from the Fitzpatricks, Chancellor had moved from Frankston to Box Hill, relocating the firm's head office to South Yarra while retaining the original Frankston office as a branch.

The proposed site in Parsons Street, a steeply sloping triangular block, proved no impediment to the architect, who came up with an ingenious scheme for a split-level house on an elongated and narrow linear plan. This provided four bedrooms and two bathrooms at one end and, at the other end, a large open-planned living with laundry, kitchen and study along one side and a massive cantilevered balcony to the other, with views across the Dandenongs. This time around, a veterinary clinic was not to be incorporated into the design. Instead, allowance was made for future rumpus room at the lower level (which was ultimately realised). The striking design of the Fitzpatricks' house attracted a certain amount of press attention. During 1960, articles appeared in the property column of the *Herald* newspaper and the Melbourne-based architectural journal *Foundations*, both illustrated by Chancellor's distinctive plan and eye-catching perspective drawing. Construction, completed during that year, was undertaken by the firm of H E Zegelis & Company, which went on to build other houses for Chancellor & Patrick.

Malcolm and Jill Fitzpatrick, who had three children, remained living in Parsons Street for more than two decades. Malcolm maintained his friendship with David Chancellor and, in 1962, he commissioned the office of Chancellor & Patrick to design some additions to his veterinary clinic in Main Street. Towards the end of that decade, the clinic relocated to a former residence at 167 Mount Dandenong Road. In the later 1970s, Malcolm was joined in partnership by Dr John Cooper, who ran the practice until his own retirement in 2005. Still known as the Croydon Veterinary Clinic, it continues to operate from the same address.

### Physical Description

Occupying a steeply-sloping triangular site, the former Fitzpatrick Residence at 3 Parsons Street, Croydon, is a predominantly single-storey house on an elongated and narrow plan, with a broad gabled roof over that main house and a lower flat roof over the projecting service wing. The house is distinctly articulated with a series of massive masonry components contrasted against weatherboard cladding and glazed infill. These masonry elements, which include the walls of the service wing, the massive pier-like elements to the rear deck, and the unusual prow-like end wall with matching diamond-shaped chimney with notched corners, are of split-faced grey Besser concrete block. The walls of the bedroom wing, the deck balustrade and the two projecting bays either side of the end wall, are clad with square-edged shiplap weatherboarding (now painted grey). The bedroom wing otherwise has a narrow horizontal strip window along the street side and a continuous row of taller windows to the rear, with matching corner windows to the projecting end bays.



The main gabled roof, clad in concrete tiles, projects beyond the northern end of the house to define a double carport with the massive beams left exposed. The roof otherwise has wide timber fascias and broad eaves, which extend at an angle at each end of the house, echoing the distinctive prow-like form of the chimney wall. The flat-roof to the smaller service wing has exposed beams and metal tray decking.

### Comparative Analysis

The prolific partnership of Chancellor & Patrick became even more so after Chancellor relocated its head office from Frankston to South Yarra in 1958. Of the many houses designed across the metropolitan area during the firm's peak period from the late 1950s to the mid-1960s, six have been identified in what is now the City of Maroondah. One of the firm's first forays into the study area, the Briant Residence at 7 Reserve Road, Ringwood (1957), is somewhat conventional in scale, plan and massing, but otherwise anticipates the Fitzpatrick Residence with its low gabled roof, continuous windows with alternating spandrels of concrete blockwork and weatherboarding, and a chimney that, while rectangular, has notched corners. The Guest Residence, at 35 Royal Avenue, Heathmont (1958) also combines weatherboard with masonry, although the masonry has been rendered. With its orthodox T-shaped plan and hip roof, the house is only a representative example of the firm's work rather than an exceptional one. The Cathie Residence at 14 Culverlands Road, Heathmont (1958) is more comparable to the Fitzpatrick Residence in scale and articulation. A large elevated house on an elongated plan, it has a similar low gabled roof with broad eaves and exposed beams, and the characteristic window bays with weatherboard spandrels. However, it is simpler in detailing and finishes, with face brickwork rather than textured concrete block, and lacks the quirky prow-like end wall.

Of the two other Chancellor & Patrick houses in the City of Maroondah dating from the early 1960s, the Hoyling Residence at 245 Bayswater Road, Bayswater North (1964) is also merely a representative example, with its low gabled roof, broad eaves and pier-like elements expressed in face brickwork. The setting of the house, however, has been severely compromised by the subdivision of the site and the construction of multiple dwelling units that virtually engulf the original house both sides. Finally, the house at 1 Aringa Court, Ringwood (1964), which Chancellor & Patrick designed for noted cartoonist Bill "Weg" Green, is an exceptional example of their work, acknowledged by its inclusion on the heritage overlay schedule (HO136). With its clinker brickwork, stepped plan, window boxes, timber posts and nests of intersecting gabled roofs with exposed rafters, its more explicit Wrightian expression contrasts with the earlier but no less striking Fitzpatrick Residence in Croydon. Together, both houses significantly demonstrate the development and maturing of the firm's house style from the late 1950s to the mid-1960s.

### Statement of Significance

#### *What is significant?*

The former Fitzpatrick Residence at 3 Parsons Street, Croydon, is a gable-roofed house of split-faced concrete brick and weatherboard construction, laid out on an elongated rectangular plan with a canted end bay incorporating a diamond-shaped chimney. Erected in 1959-60 for local veterinary surgeon Malcolm Fitzpatrick and his wife Jill, the house was designed by noted architects Chancellor & Patrick.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the elongated and narrow plan, low gabled roofline, exposed beams, textured blockwork, weatherboard spandrels and balustrades, timber-framed sash windows and diamond-shaped chimney.

#### *How is it significant?*

The former Fitzpatrick Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### *Why is it significant?*

The former Fitzpatrick Residence is significant for the following reasons:



The house is significant as an unusual and highly distinctive expression of modern residential architecture. Dating from the late 1950s, it was designed at a time when David Chancellor's initial fascination with the stark modernism of Richard Neutra was tempered by his growing interest in the more organic stylings of Frank Lloyd Wright. The Fitzpatrick Residence demonstrates the deft melding of both influences in the architect's mind: while the prominently exposed roof beams and rafters pay homage to Neutra's structural expressionism, the prow-like end wall and diamond-shaped chimney is more suggestive of the playful geometry of Wright. With its unusual plan form and detailing, and striking contrast of split-faced grey-masonry against dark-coloured weatherboard cladding and large expanses of glazing, the house remains an idiosyncratic re-interpretation of modernist architecture. (Criterion E)

The house demonstrates a high degree of creative achievement in the way that architect Chancellor deftly responded to the limitations of a challenging site, triangular in shape with a steep slope down from the street. Opting for an unusually long and narrow plan, the house effectively turned its back on the street, with continuous window bays and a prominent sundeck taking advantage of panoramic views to the rear, and the fall of the land allowing for the addition of a rumpus room underneath the house. (Criterion F)

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"Planned for a triangular lot", *Herald*, 15 July 1960, p 26.

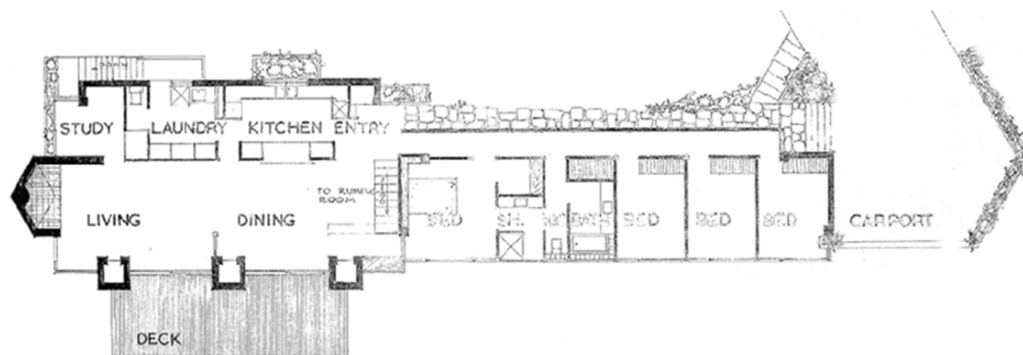
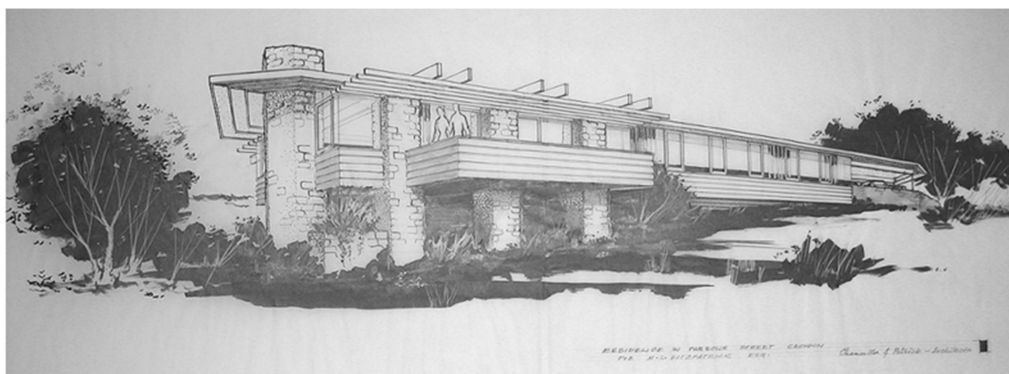
"House in Parsons Street, Croydon, Victoria", *Foundations*, No 8 (1960), p 29.

Winsome Callister, "Anchoring Identify: The Architecture of Chancellor & Patrick, 1950-1970", PhD thesis, Department of Visual Arts, Monash University, 2007.

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#### Originally identified by

Built Heritage Pty Ltd.



Perspective drawing and sketch plan of the Fitzpatrick Residence in Parsons Street, Croydon  
(Source: W Callister, "Anchoring Identify: The Architecture of Chancellor & Patrick, 1950-1970")





<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO173
<b>Other name/s</b>	FLER House (Type H17); Finch Residence (former)	<b>Melway ref</b>	64 A2
<b>Address</b>	8 Possum Lane HEATHMONT	<b>Date/s</b>	1962
<b>Designer/s</b>	Grounds, Romberg & Boyd (Robin Boyd)	<b>Builder/s</b>	Fler Staff & Company Pty Ltd



Photograph by Built Heritage Pty Ltd, June 2020

<b>Heritage Group</b>	Residential building (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Excellent (rear addition)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The house at 8 Possum Lane, Heathmont, was erected in 1962 for schoolteacher Arthur Finch and his wife Lorraine, to a standard design purchased from well-known furniture manufacturers Fler Company & Staff Pty Ltd, which had entered the project housing market four years earlier.

Dating back to 1946, the Fler Company was founded by German-born Fritz Lowen (1919-2005) and Austrian-born Ernest Rodeck (1919-2013), who, both declared as enemy aliens, were transported to Australia aboard the *Dunera* and met whilst detained at the Tatura internment camp. After WW2, Lowen started up business in Melbourne as a woodcarver, and invited Lowen to join him. Initially focusing on small household items, they duly expanded into furniture. The Fler Company (a name coined from their four initials) proved a success and, in 1955, relocated to a purpose-built factory in Rooks, Road, Vermont.



By that time, Fler furniture was already a household name, and the company's directors were keen to expand into other areas. It was Rodeck's idea to enter the new field of project housing, which was still a novel and innovative concept at the time. Australia's first project house, the *Peninsula*, was introduced in 1955 by Contemporary Homes Pty Ltd, and prompted many other companies to offer standardised dwellings. While Fler's new factory was designed by Peter Spier, and Lowen himself had recently engaged John & Phyllis Murphy to design his own house at Warrandyte, the commission for the Fler House was entrusted to Robin Boyd. This decision was doubtless informed by Boyd's prior experience in standardised housing, which included designing the aforementioned *Peninsula* house as well as his significant six-year tenure as foundation director of the popular and successful *Age*/RAIA Small Homes Service.

For the Fler project house, Boyd proposed a deceptively simple gable-roofed timber dwelling on a modular plan that was available as two options. The basic version, known as the H12, provided two bedrooms in a shed-like structure with a flat façade, while the larger H17 added a projecting central bay (providing space for an enlarged living area or third bedroom) flanked by integrated carports. In this way, clients could build the larger house in a single stage, or opt for the smaller one and extend it later. The modular planning and standardised construction system meant that the components of the house could be fabricated in Fler's Vermont factory, and easily transported to the client's land for quick and easy assembly. Early publicity for the Fler house not only emphasised its flexibility and efficiency, but also such innovations as extensive built-in cupboards, a "scientifically laid out kitchen" (with double sink and space for a dishwasher), a large utility room with "extra-large" hot water service, a bathroom split into separate areas for bath, WC and shower, and, not least of all, its "attractive and individual outside appearance".

During 1958, the Fler Company built a display version of the Fler House at 150 Canterbury Road, Blackburn South, which was officially opened by the Premier, Henry Bolte, on 8 September. The venture attracted considerable press attention, with the *Age* newspaper noting that "it promises to break new ground in small-house design and it is latest example of the growing number of 'brand name' houses. It is also the first to bear a name already well known to home builders". In the *Herald*, there was praise for the flexibility of the design (able to be enlarged "with a minimum of interference and cost") and its compact but efficient plan ("although small, the house has an air of spaciousness"). As the prototype was built with the enlarged living area and flanking carports, it clearly showed how adaptable the house could be, with such features as movable bookshelves as room dividers, and a service hatch to the kitchen. Attention was also drawn to innovations such as the "storage wall" between the two bedrooms, a wood store and drying cupboard concealed in the rear of the fireplace, and space for "the now popular indoor plants". Photographs of the display house later appeared in magazines, including *Architecture & Arts* and *Australian Home Beautiful*.

As a business venture, the Fler House proved a modest success. The firm's Housing Division, managed by staff member Ernest Rothschild, reportedly sold around 100 dwellings over a period of three or four years. While Robin Boyd himself had prepared the documentation and supervised construction of the display house, subsequent examples sold to private clients were usually documented in Fler's in-house drafting office and supervised by others, including the firm of Borland & Trewenack. By the early 1960s, with the demand for modern furniture rising at a rapid rate, the Fler Company decided that its housing sideline represented an "unnecessary distraction". This, coupled with the fact there was increasing competition from a steady stream of rival project housing companies, prompted the closure of Fler's Housing Division in 1963.

Sales of the Fler House were still in full swing in September 1960, when Arthur and Lorraine Finch acquired a land in Heathmont, constituting Lot 31 of a 31-lot subdivision laid out two years earlier, creating Muller Court, Kenbry Road and part of Possum Lane. It is unconfirmed how the Finches, who previously resided in a Victorian-era villa in Hawthorn, became aware of the Fler House as an option for their new home in Heathmont, although the proximity of the firm's factory in Vermont, not to mention the much-publicised display house in Blackburn South, are likely to have been factors.

Drawings for the Finches' new house, with the title block of Fler Company & Staff Pty Ltd of Rooks Road, Vermont, are dated 13 March 1962 and bear the initials of an unidentified delineator in the firm's drafting office. While the Finches opted for the larger H17 model (with projecting front wing and flanking carports), the standard design was modified to suit the topography. As the site sloped down from the street, extra sub-floor walling was incorporated where the land fell away to the rear (providing space for a workshop at the lower level). While the front part of the house would be clad in vertical timber boarding (the standard finish for a Fler House), the sides and rear, including sub-floor walling, were to be brick veneer construction.



According to council records, the City of Ringwood issued a building permit on 22 March 1962, with the builders cited as the Fler Company & Staff, and the cost of the house as £4,956. The property remained in the ownership of the Finch family for five decades, during which time few significant changes were made. In 1973, a small rear wing was added, providing a new master bedroom (with en suite bathroom) and a storeroom below, accessed by an internal stair. In 1980, a large radio mast was erected in the backyard by the Finches' son Brendan, who was an amateur radio enthusiast. The house came up for sale, for the first time, in 2013.

### Physical Description

Occupying a site that slopes downward from the street, the house at 8 Possum Lane, Heathmont, is a mostly single-storey timber-framed dwelling with a partial lower storey to the rear, where the ground falls away. As seen from the street, the house displays all of the characteristics of a Fler House (Type H17). It has a low gabled roof clad in corrugated iron and a symmetrical façade with a projecting central bay flanked by a pair of integrated carports, supported on timber posts. The projecting bay contains a central pier of concrete blockwork, with a narrow full-height window to either side. The west side of the bay has a multi-paned full-width window wall, while the east side has vertical timber cladding, with the front door at the far end. The walls at the far end of the carports also have vertical timber cladding, while the side and rear walls of the house (not visible from the street) are of brick veneer.

A flat-roofed detached carport stands to the north-east side of the house.

### Comparative Analysis

Although Ernest Rodeck himself recalled that around one hundred Fler Houses were built during his firm's four-year foray into project housing, ongoing research by Tony Lee (founder of the Robin Boyd Foundation) has identified less than one third of that total. While a few Fler Houses have been noted in regional Victoria and the Mornington Peninsula, most were to be found in the outer eastern suburbs that saw rapid residential growth in the 1950s and '60s, such as Blackburn, Mitcham, Nunawading, Vermont, Doncaster, Donvale, Mount Waverley and Glen Waverley. Most examples documented by Lee were built prior to 1960, and the bulk of them (about 80%) represent the larger H17 design (with projecting front wing and carports) rather than the simpler H12 (with flat façade). Some examples have already been confirmed demolished, while those that remain standing exhibit varying degrees of physical intactness.

Of the thirty Fler Houses identified to date by Tony Lee, only one has been conclusively located within what is now the City of Maroondah: the subject building at 8 Possum Lane, Heathmont. Research by Built Heritage Pty Ltd has located a newspaper advertisement for a "Fler Home" in Ringwood that was offered for sale in 1966; although no address was cited, it was said to occupy a one acre block, located  $\frac{3}{4}$  mile from Ringwood station. While these clues are not quite sufficient to pinpoint the house, they suggest that it was probably located north of Loughnans Road, where there are larger-than-average blocks just over  $\frac{3}{4}$  mile (1.2 km) from the station. However, research and fieldwork (both virtual and actual) has so far failed to locate any surviving Fler Houses (of either type) in this particular part of the study area. It is assumed, therefore, that the example mentioned in the 1966 advertisement has been demolished or altered beyond recognition.

### Statement of Significance

*What is significant?*

The former Finch House at 8 Possum Lane, Heathmont, is a predominantly single-storey timber-framed house on a T-shaped plan with a broad gabled roof and a symmetrical façade comprising a projecting central bay flanked by a pair of integrated carports. Erected in 1962 for Arthur and Lorraine Finch, it was built to a standard design offered by the Fler Company, the well-known furniture manufacturer making a brief foray into the field of project housing.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the broad gabled roofline and symmetrical street façade with central face brick pier, flanking full-height windows and integrated twin carports. The flat-roofed detached carport is not significant.

*How is it significant?*

The former Finch House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:





- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

*Why is it significant?*

The former Finch House is significant for the following reasons:

The house is architecturally significant as a representative and uncommonly intact example of an innovative architect-designed project house marketed by the Fler Company. Well established as designers and makers of modern furniture, the company expanded its remit by embracing the burgeoning project housing market in the late 1950s, and engaged Robin Boyd to design a standardised dwelling with a modular plan and simple structural system that allowed for ease of construction, flexibility of use, and capacity for future expansion. A modest success, around one hundred Fler Houses are believed to have been erected across Victoria before the venture was discontinued in 1963. This particular example is rare as the only known Fler House in the City of Maroondah, and, with a virtually unaltered street frontage (consequent to being owned by the same family for over fifty years), as one of the more intact surviving examples yet identified in a broader metropolitan context. (*Criterion B*)

The house is also architecturally significant as an example of the work of celebrated architect Robin Boyd. While Boyd is well represented in the City of Maroondah by a number of individually commissioned houses spanning the entire length of his professional career (from the late 1940s until the early 1970s), this house is of note as a representative and intact example of a standardised dwelling associated with one of the more commercially successful of Boyd's several forays into the field of project housing. (*Criterion H*)

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Certificate of Title, Volume 8202, Folio 243, created 9 October 1958.

"The Fler House", 4pp publicity brochure, circa September 1958 (courtesy Tony Lee).

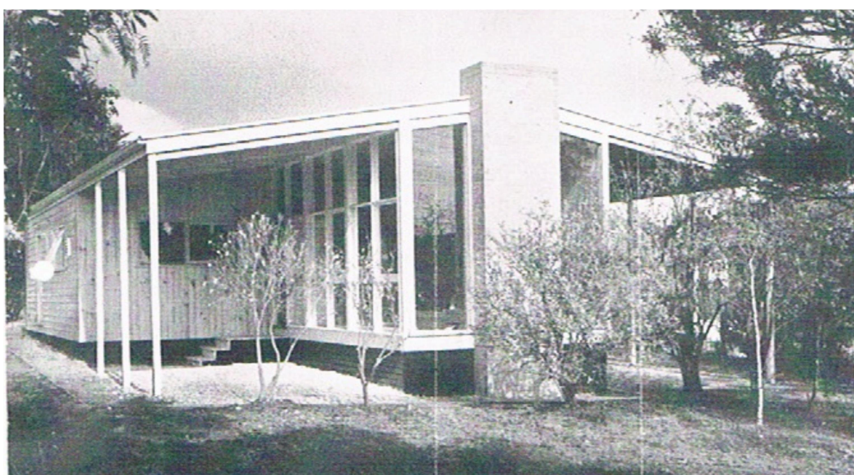
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Tony Lee, notes of interview with the late Ernest Rodeck, 11 December 2008 (courtesy Tony Lee).

#### Originally identified by

Built Heritage Pty Ltd.



*Photograph of prototypical Fler House, Type H.17 (not the example in Possum Lane)  
Source: The Fler House, publicity brochure, circa September 1958 (courtesy Tony Lee).*



<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO163
<b>Other name/s</b>	Lovig Residence (former)	<b>Melway ref</b>	36 H11
<b>Address</b>	90 Richardson Road CROYDON NORTH	<b>Date/s</b>	1966-68
<b>Designer/s</b>	Charles Duncan	<b>Builder/s</b>	Unknown



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Excellent
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The house at 90 Richardson Road, Croydon North, was erected in 1967-68 for Robert Lovig and his wife Barbara, to a design prepared architect Charles Duncan in 1966.

Born in Carlton in 1921, Robert Harold Lovig enlisted with the Army at the age of 21 years and, during WW2, served with the 12th Field Ambulance Division of the AAMC until he was discharged in late 1945. Resuming civilian life, he married Barbara Dalton in July 1948. The couple initially made their home in Camberwell, but had relocated to Glen Iris by the early 1960s. By then, Lovig, who had previously found civilian employment as a driver, was working as a manager. By the late 1960s, when the family moved to Croydon and took up residence at 44 Bayswater Road, his occupation was listed as a contractor.





Proposing a new residence for on a hilly site at Lot 36, Richardson Road, the Lovigs engaged architect Charles Duncan. Born in 1933, Duncan attended Melbourne Grammar School and then enrolled in the architecture course at RMIT, receiving his Fellowship Diploma of Architecture in 1959. During and just after his studies, he gained well-rounded professional experience in some of the most prominent offices of the day, including Peter Jorgensen, Chancellor & Patrick, Eggleston McDonald & Secomb, McGlashan & Everist and Hassell & McConnell. In June 1962, he commenced his own private practice in South Yarra. When one of his first commissions, the Williams Residence in Glenard Drive, Heidelberg (1963), attracted a flurry of publicity and went on to receive the Victorian Architecture Medal for 1965, Duncan thereafter focused almost exclusively on residential work, much of which would attract comparable attention.

As shown in an undated sketch plan, the house that Charles Duncan designed for the Lovigs had a simple rectangular plan generated by rows of massive brick piers along two sides. On the north side, overlooking the views down the hill, these bays were infilled with large windows and sliding doors that opened onto a huge deck with a weatherboard balustrade. A third row of brick piers, on the street side, defined a double carport that also served as a *porte-cochere* to the central front entrance; these two parts of the house were linked by a huge enveloping skillion roof. Inside, the house was dominated by a vast open-planned living area that separated the master bedroom suite and the east end from the kitchen, laundry, study and second bedroom (for the Lovig's only child, son Robert Norman) at the west end. Few revisions were made to this bold design when Duncan developed the idea into full working drawings in November 1966. A building permit was issued by the City of Croydon in June 1967, and construction duly proceeded. The house appears to have been completed during 1968.

As it turned out, the Lovig family lived together in their new house for less than a decade. Following Barbara Lovig's early death in November 1976, and the marriage of son Robert a few years later, Robert Lovig senior continued living there alone into the 1980s. He later moved in with his son, who practiced as a doctor in the Balnarring area. Robert Lovig senior died in November 2005.

### Physical Description

Located on a steep bush block that slopes down from the street frontage, the house at 90 Richardson Road, Croydon, is a skillion-roofed brick house on an elongated rectangular plan. It has a distinctively overscaled trabeated expression, with rows of huge brick piers and massive exposed timber beams that support the low roof, clad in metal tray decking. One row of four piers defines the drive-through quadruple carport (which also acts as a *porte-cochere* to the front entrance), while two more rows of eight piers define the extent of the house. On the street side, the bays defined by the brick piers are infilled with timber cladding (some with full-width windows), while those on the north side (not visible from the street) contain full-height windows and glazed sliding doors. The east and west (end) elevations are infilled with timber cladding.

### Comparative Analysis

An undergraduate thesis on the work of Charles Duncan identified more than fifty projects that the architect completed between 1962 and 1983. Of these projects (of which all but one were private houses), only two were located in what is now the City of Maroondah. The Lovig Residence, dated as 1967-68, was the earlier of the two. The other, dated from 1973, was a house in Croydon South for builder Paul Stjepanovic. Still standing at 34 Andrew Crescent, the house is quite different to the earlier Lovig Residence. Located on a large and sloping corner block, the Stjepanovic Residence is a sprawling split-level solid brick dwelling with an irregular roofline of low intersecting gables and a matching log-framed pergola that follows the slope. Although unusual in appearance and detailing, the house lacks the striking minimalist monumentality of the Lovig Residence, with its overscaled trabeation and contrasting expressions of mass and void.

Considered more broadly across the municipality as a manifestation of the organic style of residential architecture popular of the 1960s, the Lovig Residence can be compared to the *Sunbower In-Line* project house that Don Fulton designed at 20 Rawson Court, Heathmont (1967), which has a similar expression of massive brick piers. Otherwise, the Lovig Residence can really only be compared with other examples of Charles Duncan's residential work from the same era, typified by the Tozer Residence in Beaconsfield (1963-64), the Welsh Residence in Heidelberg (1966-67) and the Glaspole Residence in Vermont (1967-68; demolished), all of which exploit the architect's trademark motifs of rugged brickwork, massive piers and exposed roof beams.





### Statement of Significance

#### *What is significant?*

The former Lovig Residence at 90 Richardson Road, Croydon North, is a large skillion-roofed brick house on a sloping site, expressed as a series of massive brick piers and exposed beams supporting an enveloping roof clad in metal decking. The bays, defined by the brick piers, are infilled with solid wall or half-height windows along the south side and full-height windows and glazed sliding doors on the north side. Designed by architect Charles Duncan, the house was built for Robert and Barbara Lovig in 1966-68.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the modular planning defined by rows of large brick piers, the flat roofline, exposed beams and face brickwork, and the prominent drive-through carport/*porte-cochere*.

#### *How is it significant?*

The former Lovig Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### *Why is it significant?*

The former Lovig Residence is significant for the following reasons:

The house is significant as an outstanding example of residential architecture in the distinctive organic style associated with Frank Lloyd Wright. Although introduced to Australia in the pre-war era by Walter Burley Griffin, the style became increasingly popular amongst local architects in the years before and just after Wright's death in 1959, and remained so into the 1960s and beyond. Acknowledged by Philip Goad as "one of the most gifted of the 1960s Wrightians in Melbourne", Charles Duncan developed his own distinct stylistic vocabulary based on the use of rough brickwork and timber with layered rooflines, planar walls and the use of massive piers to frame full-height windows, all of which were adroitly consolidated in the design of the Lovig Residence at Croydon (*Criterion E*).

The house demonstrates a high degree of creative achievement on several levels. Firstly, it is notable for the way in which Duncan, following the guiding precepts of organic architecture, attempt to integrate the house into the landscape by slightly steeping the plan down the slope and using an expansive skillion roof to link discrete parts of the building: both are recurring themes amongst houses that he designed on hillside sites. Secondly, while Duncan's work is characterised the use of brick piers and timber beams, this manifestation, where piers of especially huge proportion effectively define the entire plan, linked by comparably massive timber beams, evokes a humbling sense of overscaled trabeation that is exceptional even when considered amongst the architect's other celebrated houses of the period. (*Criterion F*)

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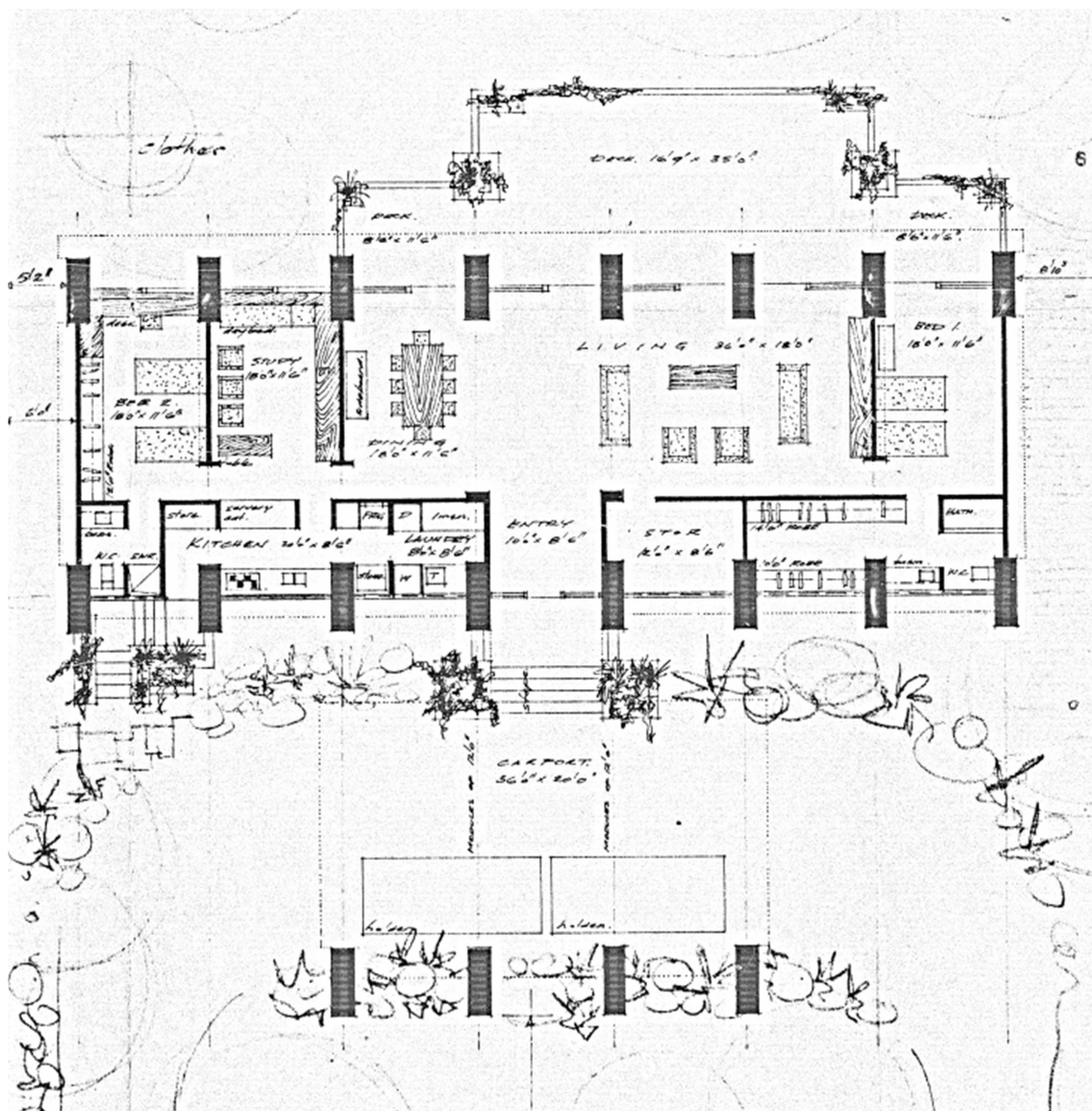
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### Originally identified by

Built Heritage Pty Ltd.



Detail of Charles Duncan's original (undated) sketch plans for the Lovig Residence  
(Source: City of Maroondah)

<b>IDENTIFIER</b>	RINGWOOD UNITING CHURCH	<b>Citation No</b>	HO184
<b>Other name/s</b>	Ringwood Methodist Church (former)	<b>Melway ref</b>	49 H9
<b>Address</b>	30-32 Station Street RINGWOOD	<b>Date/s</b>	1962-63 (new church) 1954-58 (halls and kindergarten)
<b>Designer/s</b>	F C Armstrong (new church and kindergarten)	<b>Builder/s</b>	Evan A Wigley (new church)



Photograph by Built Heritage Pty Ltd, April 2022

<b>Heritage Group</b>	Religion	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Church	<b>Intactness</b>	Good (addition to west side)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The building at 30-32 Station Street, Ringwood, was built in 1962-63 as a place of worship for the local Methodist congregation. The following background information is quoted from the 2003 heritage study

*The Ringwood Uniting Church was built for the Methodist Church in 1963 and replaced an earlier church on the site. Methodism in Ringwood had its beginnings in a small converted cottage in Whitehorse Road, near Sherbrooke Avenue, when Andrew Kennedy and George Fuller opened a Sunday School in 1872. A church was built in Whitehorse Road between Mount Dandenong Road and Ringwood Lake, and later a church was moved from Blackburn and erected closer to Ringwood station. The present site was purchased in 1916 and a church was constructed in 1918, from the funds raised by local children who sold bricks for the church at sixpence each.*





Contemporary sources record that the original church, officially opened in June 1918, was a brick building on a Greek cruciform plan with accommodation for 400 people, and was designed by architect Percy Oakley in “the Gothic order of architecture” (*Box Hill Reporter* 28/06/1918:5). Its interior had plain brick walls, a panelled timber ceiling, windows of leaded Muranese glass (ie pressed with a floral-patterned texture), and pews and a pulpit in Australian timber. There were also two memorial stained glass windows, donated by parishioner Mrs A R Edgar, “one in memory of the sixteen soldiers from the church who have enlisted, and the other for her own children”.

As the post-war residential boom of spread across Ringwood, church facilities duly required upgrading. A master plan gradually unfolded from the early 1950s, starting with the erection of a new parsonage on Greenwood Avenue (1951-53), followed by a Sunday School hall on Station Street (1954), a second residence on Greenwood Avenue for the caretaker (1956), a Fellowship Block adjacent to the Sunday School Hall (1957), and a Kindergarten (1958) at the rear of the church, fronting Greenwood Avenue. The kindergarten is confirmed to have been designed by architect F C Armstrong, who is likely to have had a hand in the earlier buildings as well. Armstrong was subsequently responsible for minor alterations to the Fellowship Block (1960) and the original church (1962) before being commissioned to design the new church.

Frederick Clarence “Clarrie” Armstrong, OAM, (1914-2008) studied at Melbourne University Architectural Atelier in the late 1930s and, at the time that he became registered as an architect in 1945, was working in the Collins Street office of Leighton Irwin & Company, a firm that specialised in hospital work. In 1950, Armstrong joined the newly-formed Hospitals & Charities Commission as a planning officer, a key position later re-branded as Senior Architect and then as Chief Architect. A staunch Methodist, he undertook a great deal of work for the Methodist Church in Victoria, including numerous suburban churches and church halls, ongoing work at the Methodist Ladies’ College and Methodist Babies’ Home, and (as co-designer with Bates, Smart & McCutcheon), the multi-storey Methodist Church Centre in Little Collins Street. Armstrong retired from the Hospitals & Charities Commission in 1977. A long-time local resident who lived in a house of his own design in Mitcham, Armstrong died in Ringwood Private Hospital in November 2008, aged 93 years.

Armstrong’s working drawings for the new Ringwood Methodist Church, dated December 1962, proposed a large brick building with an elongated wedge-shaped nave that abutted the existing Fellowship Block and Kindergarten. Along the Greenwood Avenue side, an elongated wing provided porches, foyer, choir area and vestries; to the rear of the nave was a second vestry with an organ chamber above. Construction, undertaken by builder, local resident and parishioner Evan Wigley (1907-1973), duly commenced. The foundation stone was laid on 18 May 1963; two foundation stones salvaged from the earlier church on the site were incorporated into the new building, along with the two memorial stained glass windows.

Following completion of the new church, architect F C Armstrong, remained actively involved in its physical development into the early 1970s, with his last recorded contribution being minor alterations to the toilet block at the rear of the site. Armstrong retired from architectural practice in 1977 (at which point, he was still a member of the church’s property board, as well as lay preacher) so when further renovations were mooted in the early 1980s (by which time, it had become a Uniting Church), these were entrusted to another architect, Keith Butler, a specialist in church renovations who had previously worked in the offices of James Earle and Alexander Harris (both well-regarded designers of Methodist churches in the 1950s and ‘60s). Butler’s drawings, dated April 1983, proposed a large glass-fronted foyer to the west side of the church, linking the building with the adjacent Fellowship Block and Sunday School Hall. As the new foyer also incorporated toilet facilities, the old toilet block to the rear was demolished as part of the renovations. Designated as “Scots Foyer”, the new works were rededicated in April 1984 by Charles Lavender, an elder of the congregation who was also then the Moderator of the Synod of Victoria.

Since the 1980s, few significant alterations have been made to the church and its associated buildings. In the 2010s, the kindergarten was extended with an addition along its Greenwood Avenue,

### Physical Description

A visually commanding structure on an elevated site opposite the railway station, the Ringwood Uniting Church is a large brick building dominated by a nave on a wedge-shaped plan with a tapering gabled roof clad in metal tray decking, with an elongated flat-roofed wing along the Greenwood Avenue (east) frontage, and a projecting vestry and organ chamber to the rear (south) side. The nave presents a symmetrical and canted facade to Station Street, with prow-like eaves and a prominent central full-height window bay that contains a pre-cast concrete Latin cross with leadlight panels forming a sunburst pattern around it.



The flat-roofed wing along Greenwood Avenue has an entrance porch at the corner, enlivened by stacked Castlemaine slate cladding (which incorporates the three foundation stones), with multi-paned horizontal strip windows and glazed entry doors. The porch opens to a terrace, with a ramp leading down to street level; this a wall of volcanic rock and a white-painted metal balustrade of zigzag form. The Greenwood Avenue elevation is otherwise understated, with a row of small rectangular windows, some containing leadlight glazing with various Christian symbols such as the dove and a human hand. At the far (south) end of this elevation, the projecting rear vestry is visible, clad externally with pebbled concrete panels.

Dominating the corner of the church building is the tower, which is a tall and slender brick structure on a Greek cross plan, surmounted by a metal Celtic cross.

The former Sunday School Hall, to the west of the church, is a simple red brick structure with broad gabled roof and a vertical slit window to the Station Street frontage (a Latin cross motif, evident in early photographs, has since been removed). The open space between the church and the Sunday School Hall, which previously included the northern frontage of the Fellowship Block, is now dominated by the glass-walled and flat-roofed Scots Foyer that was added in 1983-84. The Fellowship Block, engulfed on three sides by later additions, can no longer be readily interpreted as part of the complex. The Kindergarten on Greenwood Avenue is a skillion-roofed brick building with a full-height window wall to the street frontage that is now substantially obscured by a front addition made in the 2010s

### Comparative Analysis

Currently, there are two post-WW2 churches on the City of Maroondah's heritage overlay schedule: the Anglican Church of St John the Divine at 5-98 Toorak Road, Croydon (Keith Reid, 1956) [HO125] and the Holy Trinity Anglican Church at 47-49 Patterson Street, Ringwood East (Van Trompf, 1964) [HO118]. The former is comparable in its cream brickwork, gabled roofline and particularly its large front window with a Latin cross. However, it is otherwise more conventional in form and finishes: its rectilinear nave, simple roofline and decorative header bricks contrast with the wedge-shaped nave, tapering prow-like gable and more overtly Featurist finishes (ie slate cladding and pebbled panels) at Ringwood. Although Holy Trinity Anglican Church in Ringwood East is more or less contemporaneous with Ringwood Methodist Church, it is a far more idiosyncratic design, with its asymmetrical planning, full-height windows and curved and battered walls with rough textured finishes. The 2003 heritage study identified several other post-WW2 churches as potential heritage places. Some of these places have been re-assessed as part of the present study; others had previously been eliminated from further consideration. The latter include the former Croydon Central Uniting Church at 185 Mount Dandenong Road (Alexander Harris, 1968) and St Paul's Anglican Church at 40 Warrandyte Road, Ringwood (Gerd & Renate Block, 1970), both of which have been considerably altered and consequently no longer considered appropriate candidates for listing.

As a local manifestation of early/mid-1960s ecclesiastical architecture, the Ringwood Methodist Church can also be compared with the Roman Catholic Church of Our Lady of Perpetual Succour in Bedford Road, Ringwood (Burrows & McKeown, 1961), the Church of Jesus Christ of Latter Day Saints at 58-64 Hewish Road, Croydon (Maxwell Maine, 1962-64), the Good Shepherd Lutheran Church at 55-57 Wantirna Road, Ringwood (Hank Romy, 1965) and the Croydon Uniting (former Presbyterian) Church at 6 Tallent Street, Croydon (Keith & John Reid, 1966) and the Heathmont Uniting (former Methodist) Church at 89 Canterbury Road, Heathmont (Frank Secomb with Roy Colomb, 1966-67). Another local example of similar date, the Roman Catholic Church of St Edmund in Hewish Road, Croydon (Kevin Pethebridge, 1963) was demolished in the early 2000s and can thus no longer be considered a relevant comparator.

As examples of post-WW2 ecclesiastical modernism, these local churches have elements in common with the Ringwood Methodist Church. Most are of conventional form, with rectilinear naves and low gabled roofs. The ones in Bedford Road and Tallent Street are atypical for their flat roofs and box-like expression, while the Uniting Church on Canterbury Road is even more unusual for its centralized plan and low pyramidal roof, anticipating new trends in church architecture into the 1970s. These churches are mostly of face brick construction; there are a few in textured concrete brick, while the LDS church is painted white. Unlike the Ringwood Methodist Church, enlivened by slate cladding, pebbled panels and rock walls, most comparators have much starker exteriors with little or no decorative embellishment. The churches display variety in the articulation of towers, from the steel-framed structures at Bedford Road and Canterbury Road, to the steep A-framed element at Tallent Street and the two-tone T-shaped brick tower at Wantirna Road. By contrast, the LDS church in Hewish Road has a tower that is virtually identical to that of the Ringwood Methodist Church: a tall brick structure on a Greek cross plan, surmounted by a Latin cross.



### Statement of Significance

#### *What is significant?*

The Ringwood Uniting Church at 30-32 Station Street, Ringwood is a large, intact and visually commanding Modernist church erected in 1962-63 for the Methodist Church, designed by architect F C Armstrong. The church is sited above a rock retaining wall opposite the Ringwood railway station. Its façade is dominated by a large salmon brick prow-shaped gable bisected by a tall leadlight window and a massive, full height concrete cross. The leadlight has a sunburst forming an abstract sunburst cross. Counterpointing the large mass of the nave there is a low flat-roofed entrance and chapel section partly faced in Castlemaine stone, with a cross-shaped brick column five storeys high, surmounted by a bronze Celtic cross.

The significant fabric is defined as the exterior of the 1963 church. Specific elements of significance include the face brickwork and pebbled concrete panels, symmetrical nave facade with Latin cross and leadlight windows, flat-roofed corner foyer with Castlemaine slate cladding, cruciform tower with Celtic cross, and the elements salvaged from the original 1918 church (ie foundation stone and stained glass windows).

The Sunday School Hall, Fellowship Block, Kindergarten, 1980s foyer addition and two adjacent residences on Greenwood Avenue are not considered to be significant.

#### *How is it significant?*

The Ringwood Uniting Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

#### *Why is it significant?*

The church is historically significant for its association with Ringwood's Methodist (later Uniting) church congregation. Erected in 1962-63 to replace an earlier church on the site built in 1918, the new church was the culmination of decade-long masterplan to upgrade facilities on the site in response to the growing congregation consequent to the post-war population boom in the Ringwood area. The new church significantly incorporated fabric from the earlier church, namely the foundation stones and memorial stained glass windows, which remain to provide tangible evidence of the congregation's pre-war origins. (*Criterion A*)

The church is architecturally significant as an intact and striking example of post-WW2 ecclesiastical modernism, with its unusual wedge-shaped nave, tapering prow-like roofline and canted façade to Station Street incorporating a large leadlight window with sunburst cross motif. Elements such as the Castlemaine slate cladding, pebbled panels and zigzag metal railings demonstrative the pervasive influence of the trend towards decorative embellishment in the early 1960s, often seen in houses of that period but less commonly in churches. Occupying an elevated site, the church remains as a prominent landmark overlooking Ringwood's railway station precinct. (*Criterion E*)

The church is socially significant as an urban landmark, traditional community focus, meeting place and repository of memories and spiritual sentiment. (*Criterion G*)

### References

Public Building File No 417. VPRS 7882/P1, PROV. [church buildings, 1918 and 1962-63]

Public Building File No 10,061. VPRS 7882/P1, PROV. [kindergarten]

Alf Clark, *Recollections of Ringwood Methodism* (1977).

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[obituary for architect F C Armstrong, prepared by his daughter]



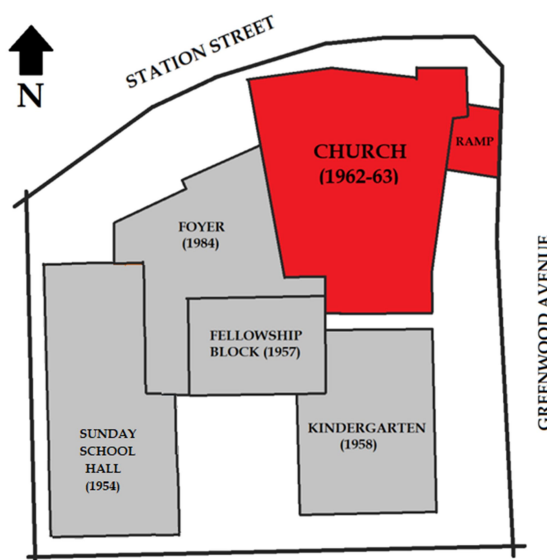
**Originally identified by**

Richard Peterson with Peter Barrett, *Maroondah Heritage Study: Stage Two* (2003), Volume 1.

*Note: This citation adapted and expanded from draft citation prepared by Willys Keeble, August 2016*



*A selection of vintage images of the church (top left), Fellowship Block and Sunday School Hall (top right, viewed across site of new church, and bottom left) and kindergarten (bottom right) from the presentation album formerly in the possession of Mrs Vera Wigley, widow of builder Evan Wigley (Source: Ringwood & District Historical Society, via [www.victoriancollections.net.au](http://www.victoriancollections.net.au))*



*Indicative site plan, showing positions of the component buildings; the new church indicated in red and the remaining buildings, designated as non-contributory elements, in grey*



<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO174
<b>Other name/s</b>	Smith Residence (former)	<b>Melway ref</b>	50 C12
<b>Address</b>	4 Swain Court HEATHMONT	<b>Date/s</b>	1969-70 1972, 1977 (additions)
<b>Designer/s</b>	Ian J Smith (1969-70, 72, 77) Gordon Ford (landscape)	<b>Builder/s</b>	J R McCulloch (1969-70, 72, 77)



Photograph by Built Heritage Pty Ltd, June 2020

<b>Heritage Group</b>	Residential building (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Good (rear additions)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

### Place History

The house at 4 Swain Court, Heathmont, was erected in 1969-70 for architect Ian J Smith, who designed it as his own family residence.

Born in the mid-1930s, Ian James Smith studied at the University of Melbourne, graduating with a Bachelor of Architecture in April 1958. He gained experience working for A K Lines, MacFarlane & Marshall (c1958-59), Ken Crozier (c1959-62) and then James Earle & Associates (c1962-65). In Earle's office, Smith worked on churches, houses and small commercial projects; in 1963, he also won second prize in a house competition sponsored by the Tasmanian Timber Merchants Association – the first of many such competitions in which Smith would achieve noted success. In 1965, after acting as partner-in-charge for a medical clinic in Nunawading, Smith left Earle's office to open his own private practice.





In September 1958, six months after graduation, Smith married Margaret Edith Brown, and the couple set up home in Surrey Hills (Age 08/09/1958:6). Hoping to build their own house, but with limited finances, the Smiths looked to the outer suburbs where land was more affordable. They bought a block in Coven Avenue, Heathmont, where Smith designed a small gable-roofed timber house with one bedroom, but scope for future growth. The couple resided there for a decade, which saw Smith establish and foster his own practice as an architect, spurred when a friend engaged him to design a house in Byways Drive, Ringwood East. This brought further commissions, including two more houses in that same street and three more in nearby Coolooli Court. His professional profile increased as he won prizes in several housing competitions sponsored by the RAlA Housing Service and the Gas & Fuel Corporation.

While the Smiths' house in Coven Avenue was gradually enlarged to accommodate their growing family of three children, by the decade's end, it was apparent that a larger house was needed. In 1969, they purchased land in a new subdivision known as the *The Culverlands*, created from a five-acre property on the west side of Armstrong Road, owned since 1951 by Leonard and Lina Swain. After Lina's death in 1967, her husband carved the property into sixteen allotments, most with frontage to a new double-ended cul-de-sac (named Swain Court) off the end of Culverlands Road. The Swain family's original dwelling on the site was retained on Lot 2 (10 Swain Court) and the remaining blocks offered for sale, advertised as "wooded home sites in quiet seclusion", with "lovely mountain views and bush outlooks, made roads, kerbs and channels". In May 1969, the Smiths acquired the title to Lot 5, on the north side of the west end of Swain Court. Drawings for a new house on the site are dated November, and a building permit was issued on 5 December.

Although in private practice for some years, Smith still had limited finances for the new house, and adopted a design approach for efficiency in planning, structure and materials. Specifically, as was later reported, he "seized the opportunity to put his ideas on system building into effect". To minimize the footprint on a site with a wide frontage but relatively narrow depth (and to retain existing trees), Smith proposed a compact rectilinear plan on a four-foot (1.2 metre) module, extruded into two storeys. The modular plan allowed him to adopt a standardised trabeated structural system, with 10-inch Oregon beams bolted to 5-inch Oregon posts, creating portal frames that eliminated the need for loadbearing internal walls. Instead, interior spaces would be defined by light partitions that could conceivably be removed or relocated as future needs dictated. To further save space, Smith opted for a spiral stair rather than a traditional fitted staircase. An adaptation of proprietary item, the spiral stair was delivered in several components that were ingeniously assembled on site, forming what Smith described as "more like a sculptural element than a staircase".

The architect's choice of materials was otherwise informed by the fact that, at the time, he was "totally besotted with the timber look". The internal partitions were of proprietary particle-board panels, veneered on both sides (as a special order from the manufacturer, which ordinary supplied the panels with veneer to only one side). Perimeter walls to the north and south were clad, inside and out, with vertical boards of western red cedar, finished with timber bleach. Windows to the north and south sides followed the widths set by the modular system, with plate glass affixed directly to the structural posts, but varied in height, including full-height sashes and sliding glass doors to the rear, facing the sunny north. The end walls, to the east and west, were of solid brick construction and virtually windowless, providing what Smith considered to be a contrasting mass element, as well as the necessary bracing for the structural system. Construction was carried out by Jim McCulloch, who had worked on other projects for Smith and, over a period of two decades, remained a regular collaborator. Smith points out that McCulloch, a joiner by trade, produced carpentry of a very high standard. Also involved on the project was noted landscape designer Gordon Ford, who advised on the hard landscaping. According to Smith, Ford's input included bluestone edging for the gravel driveway, bluestone slabs defining a front path, and large rocks beside the entry.

On completion, Smith's innovative "system built" house was profiled as a "House of the Week" in the *Age* (November 1971), and in a five-page feature article in the *Australian Home Beautiful* (July 1972). Having spent a decade in their first house in Coven Avenue, the Smiths spent the next decade in Swain Court. During that time, he made two additions to the rear: a split-level living room extension, with matching vertical timber cladding (1972), and a larger brick veneer wing (1977). In both cases, he utilised his original builder, Jim McCulloch. During the 1970s, Smith remained professionally active in his locality. After acting as honorary architect for a kindergarten in nearby Pleasant Drive (1970), he was engaged by the City of Croydon to design several others across the municipality. He also continued to enter competitions, winning first prize for his "Metabolic House" (1973). The family left the district in 1979 when, keen to be closer to the city, they sold the property in Swain Court and moved to Camberwell, where they bought an existing house. The new owners of their former Heathmont home added a garage, to the rear of the carport, in 1980.



### Physical Description

The house at 4 Swain Court, Heathmont, is a double-storey flat-roofed timber-framed house on a rectangular plan defined by a four-foot (1.2 metre) module. The module is expressed externally by the exposed structure of timber posts and beams, defining five bays along the north and south elevations. These bays are infilled with vertical boards of western red cedar (originally finished with Cabots timber bleach, since overpainted) and windows that follow the modular width of each bay but vary in height (narrow strip windows and larger picture windows to the street side, and full-height windows and glass sliding doors to the rear). The end walls of the house, to the east and west, are of solid brick construction, returning at the corners to form narrow piers at each end of the long facades. A flat-roofed double carport projects from the west side.

When seen from the street, the house has a dense landscaped setting that appears to retain some of the hard landscaping elements identified by Smith as the work of Gordon Ford (eg bluestone and scattered rocks). A timber letter box of elongated rectilinear form, and a metal lamppost with two box-like luminaires, both appear to be contemporaneous with the house.

### Comparative Analysis

A resident of Heathmont for two decades, Ian Smith undertook a number of architectural projects in his local area that provide a useful comparative framework. While the previous house that he designed for himself at 34 Coven Avenue, Heathmont (1959) might be an obvious comparator, the building itself (by the architect's own admission) was a far more modest and rudimentary design, with linear plan, low gabled roof and timber cladding. As seen from the street, it can only be considered a representative example of post-WW2 domestic architecture rather than an especially notable one. Smith has noted that many of his houses of the 1960s have elements in common with his own, such as modular planning, flat roofs with projecting beams, and alternating bays of windows and solid wall. This is certainly evident in three houses that Smith designed in Byways Drive, Ringwood East, at Nos 8 (1966), 10 (1967) and 2 (1970), and another nearby at 3 Coolooli Court (1973). But, by the same token, Smith has reported that the "system built" approach to his own house, where modular planning was echoed in a standardised structural system, represented a unique experiment in his body of work – a bold and innovative idea that, he concedes, is unlikely to have appealed to a private client, but was appropriate for an architect's own residence.

By contrast, the buildings that Smith designed in the mid-to-late 1970s represent a significant departure from his earlier work. The textbook modernist expression of modular planning, flat roofs and alternating solid/void bays was supplanted by a more relaxed organic style that was becoming increasingly popular at the time, characterised by irregular split-level planning and angular rooflines with intersecting skillions and clerestory windows. This is evident in houses that Smith designed at 45 Dicksons Street, Heathmont (c1974) and 7 Coolooli Court, Ringwood East (c1976), as well as in the numerous kindergartens that he did for the City of Croydon, typified by those at 4 Lee-Ann Crescent and 22 Frederick Street (both 1974).

### Statement of Significance

*What is significant?*

The former Smith House at 4 Swain Court, Heathmont, is a double-storey flat-roofed brick and timber-framed house with a modular rectangular plan reflected in the expressed structure of the façade, defining bays that are by windows and vertical timber cladding. Erected in 1969-70, it was designed by prize-winning architect Ian J Smith as his own residence.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the block-like expression, flat roof with broad eaves and exposed beams, blank brick walls (to side elevations) and modular street façade with varied fenestration and spandrels of vertical timber panelling.

*How is it significant?*

The former Smith House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

*Why is it significant?*

The former Smith House is significant for the following reasons:



Aesthetically, the house is significant as an unusual example of residential architecture of the late 1960s. While its box-like expression, flat roof and simple repetitive façade are all representative of the prevailing modernist idiom of the post-WW2 era, the house otherwise stands out for its strict modular plan (based on a four-foot grid) that is echoed in the structural expression, elevational treatment and fenestration (*Criterion E*).

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Ringwood Historical Society, Inc, *The 48 Courts of Heathmont* (2007), unpaginated.

Interview with Ian J Smith, 19 May 2020.

#### Originally identified by

Built Heritage Pty Ltd.



Photograph of the house in the early 1970s; note volcanic rocks and bluestone pathway contributed by Gordon Ford  
Source: *Australian House & Garden*, July 1972, p 8.



<b>IDENTIFIER</b>	HEATHMONT PRE-SCHOOL & KINDERGARTEN	<b>Citation No</b>	HO165
<b>Other name/s</b>	Heathmont Community Centre (former)	<b>Melway ref</b>	64 A1
<b>Address</b>	39-41 Viviani Crescent HEATHMONT	<b>Date/s</b>	1950-52 2013 (rear addition)
<b>Designer/s</b>	Frank Secomb (Honorary Architect) George Browning (murals)	<b>Builder/s</b>	Community members



Photograph by Built Heritage Pty Ltd, April 2018

<b>Heritage Group</b>	Community facilities	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Hall (public)	<b>Intactness</b>	Good (sympathetic additions)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place		
	<input type="checkbox"/> External Paint Controls <input checked="" type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Place History

The building at 39-41 Viviani Crescent, Heathmont was erected as a pre-school and community hall for the Heathmont Advancement League. Designed in 1950-51 by architect and local resident Frank Secomb (in an honorary capacity), it was erected by community labour and officially opened in 1952.

The theme of progress associations, where groups of citizens banded together to agitate for improvement to local infrastructure and facilities, was often characterised by waves and troughs of enthusiasm. Heathmont was no exception. One such group, the Heathmont Progress League, was briefly active in the mid-1920s. The Heathmont Progress Association, which emerged about a decade later, proved more lasting and successful in its community agitations, only to have its efforts gazumped by the onset of WW2.



The immediate post-war era saw Heathmont enter a phase of unprecedented residential settlement as more farmland was subdivided for housing. Amongst the new residents were solicitor John Harper (1911-1992) and wife Joan (1919-2005), who acquired six acres in Heathmont in 1940 but did not build a house there until the end of the decade. The couple, who would have five children, became tireless champions for improvements in local facilities, especially schools and kindergartens. When the Heathmont Advancement League was formed in 1948, John Harper was foundation president. One of its first initiatives was provision of a venue for use as a “pre-school and utility hall”. A two-for-one grant was promptly secured from the State Government, enabling the purchase of a site on what was then known as Viviana [sic] Crescent.

A suitable Honorary Architect was found in Frank Secomb, who had only recently moved to Heathmont. Born in Droivun, Francis Newton Secomb (1918-) had studied at Melbourne Technical College and the Melbourne University Architectural Atelier, completing his education in 1941. By the time that he became registered as an architect in early 1950, he was employed with the father-and-son partnership of A S & R A Eggleston. This sprang from the pre-war practice of Alec Stanley Eggleston (1883-1955), who amended the name after son Robert Alec Eggleston (1911-2000) became junior partner in 1937. By the early 1950s, Eggleston *pere* was winding down his involvement; a year before his death, the practice was reconfigured by his son and two other long-serving staff members to become Eggleston, McDonald & Secomb. Frank Secomb not only remained with the firm for the rest of his career, but also continued to live in Heathmont.

Secomb's preliminary drawings for the building at Heathmont, dated 30 September 1950, depicts a simple gabled timber hall on a long rectangular plan, providing a small lobby (flanked by storerooms) and the hall proper, with a lean-to wing for the kitchen, locker room and toilets. The site plan showed allowance was made for future expansion: a similarly-scaled wing to extend along the rear boundary. When full working drawings were prepared in April 1951, several improvements were made. The front entry was offset to provide a larger staff room, and the hall included a stone fireplace (with tapered chimney outside) and five bays of full-height multi-paned windows overlooking what would become the playground.

By June 1951, a building permit had been issued and permission granted by the Department of Health. Construction began, carried out by what Gerry Robinson described as “enthusiastic local volunteer labour”. Twelve months later, in June 1952, Secomb reported that, although construction was virtually finished, occupation of the building would not commence until painting, fencing and landscaping had been undertaken via several working bees over the next few months. The task of painting included murals at either end of the hall, depicting tropical and polar scenes. These were done by artist and local resident George Browning (1918-2000), who studied painting at Melbourne Technical College and the National Gallery School in the late 1930s and went on to serve as an official war artist during WW2. At the time that he did his murals at Heathmont, Browning was employed as a staff artist at the National Museum, where he prepared illustrations for postcards and publications, and backdrops for the museum's celebrated dioramas.

Officially opened by Lady Angliss in 1952, the venue was an immediate success. It not only accommodated the pre-school but also church services for several newly-formed congregations, and a range of public events from dances and fashion parades to card nights and protest meetings. However, this multi-purpose use was threatened in the late 1950s when nearby residents lodged complaints about noise, nuisance and discarded rubbish that accompanied evening events. The matter came to a fore when one resident issued a Supreme Court writ to the Heathmont Advancement League, stating that the venue had been funded as a pre-school and that no other uses should be permitted. It consequently ceased to operate as a public hall and has since remained solely a pre-school. While the rear wing that Frank Secomb proposed in 1950 was never built to his design, the property has otherwise been altered and updated over the years, including a detached storage shed (1965), sewerage connection (1968) and replacement of the original fibro-cement sheet roof with metal sheeting (1985). A large but sympathetically-designed flat-roofed rear wing was added in 2013.

### Physical Description

The original portion of the Heathmont Pre-School & Kindergarten is a simple weatherboard hall on a long rectangular plan. It has a broad gabled roof clad in metal sheeting, with unlined eaves and a tapering stone chimney along the southwest (side) wall. The street façade is asymmetrical, with an off-centre doorway to the right side, accessed by a small timber-framed porch and steps. There is a small rectangular window to the street side, and another just around the corner on the northwest elevation. That side of the building, facing the playground, otherwise has five large bays of full-height multi-paned timber framed windows.



The 2013 rear addition, which is only partially visible from the street, is flat-roofed structure on a steeped plan. Clearly designed to echo the simple forms and finishes of the original building, it has pale-coloured corrugated metal cladding, large windows and green-painted timber boards to the subfloor area.

Although an internal inspection of the building was not undertaken for this assessment, recent photographs and other information sourced online confirms that the main hall space retains some of its original fittings, finishes and features, most notably the stone fireplace and at least one of the murals that were painted by George Browning in the early 1950s.

### Comparative Analysis

The early post-war era saw a number of progress associations crop up in parts of the study area that, like Heathmont, were starting to see a renewed boom of residential settlement. The Heathmont Advancement League, founded in 1948, was almost certainly the first of them. Other to follow included the Bayswater North Progress Association (1954), the South Croydon Progress Association (1959) and the South East Croydon Progress Association (1965). While the provision of community meeting places would have been high on the agenda for these local groups, few of them were able to secure premises as swiftly as was done in Heathmont, where a venue was designed, erected and already in use within just a few years of the group's formation. By contrast, almost ten years passed before the Croydon South Progress Association had a public hall erected in Cheong Park. Opened in 1968, this was a more substantial brick building than the modest timber hall at Heathmont, but was similarly been designed by a leading local architect (in this case, Croydon resident Kevin Pethebridge) acting in an honorary capacity. Other public halls emerged even later: a second hall in Croydon South, at Belmont Park (1976), followed by the Brush Creek Hall in Croydon North (1977), erected after the area's original pre-war meeting place, Dorset Hall, was destroyed by fire.

### Statement of Significance

*What is significant?*

The Heathmont Pre-School and Kindergarten, at 39-41 Viviani Crescent, Heathmont, is a simple gabled weatherboard hall with five bays of full-height windows along one side and a tapering stone chimney on the other. It was erected by the Heathmont Advancement League in the early 1950s as a combined pre-school and public hall, with input from architect Frank Secomb and artist George Browning, both local residents.

The significant fabric is defined as the exterior of the entire building, excluding the rear addition. Specific elements of significance include the gabled roofline, weatherboard cladding and large multi-paned windows to the north side. Internal alteration controls are recommended to protect significant elements of the interior, notably the stone fireplace and the George Browning murals.

*How is it significant?*

The Heathmont Pre-School and Kindergarten satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

*Why is it significant?*

The Heathmont Pre-School and Kindergarten is significant for the following reasons:

The building provides evidence of the significant agitations and efforts of local progress associations during the early post-war era, when such organisations emerged in those parts of the City of Maroondah that were undergoing unprecedented residential settlement but lagging behind in the provision of community facilities. While many of these organisations existed from the 1940s to the 1970s, with varying degrees of success, the Heathmont Advancement League was not only the first such group to emerge after WW2, but also one of the most vocal and successful. Through the cumulative efforts of its members, including expert input from a local architect and artist acting in an honorary capacity, and others assisting with construction or working bees, the group achieved the remarkable feat of completing a public venue within only a few years of its establishment – not only the first purpose-built community hall to be erected in the study area after WW2, but also the only one for more than a decade thence. (*Criterion A*)



The building retains important associations with a group of enthusiastic and far-sighted local residents who collectively championed for the project and brought it to fruition. These include specific individuals such as John Harper (1911-1992), foundation president of the Heathmont Advancement League, for whom the pre-school building represented the first of many satisfactory outcomes for his community over many years of local agitation, activism and fundraising (with wife Joan), culminating in their donation of four acres of their land in Allens Road for a nature reserve in 1987. The building also has significant associations with local residents who contributed professional skills in an honorary capacity. Designed by architect Frank Secomb (1918-), it represents one of his earliest known projects, predating the establishment of the eminent city architectural firm (Eggleston, McDonald & Secomb) of which he was a key member for decades. The murals by George Browning (1911-1988) represent an unusual application of the talents of a professional artist who is best known for his war-related and museum dioramas. (*Criterion H*)

#### References

Public Building File No 11,924, Unit 1397, VPRS 7882/P1, PROV.

Heathmont History Group, *Heathmont Sketchbook* (Blackburn: PenFolk Publishing 2017), §15, 33.

#### Originally identified by

Heathmont History Group.





<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO175
<b>Other name/s</b>	<i>Calmora</i> ; Doctor's residence and clinic (former);	<b>Melway ref</b>	50 J3
<b>Address</b>	61 Wicklow Avenue CROYDON	<b>Date/s</b>	1923
<b>Designer/s</b>	Unknown	<b>Builder/s</b>	Unknown



Photograph by Built Heritage Pty Ltd, June 2020

<b>Heritage Group</b>	Residential building (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Excellent
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

#### Place History

The house at 61 Wicklow Avenue, Croydon, was erected in 1923 as a residence for Dr Keith Hallam and his wife Heather, incorporating consulting rooms for Dr Hallam's medical practice.

Born in Hobart, Keith Holly Hallam (1896-1980) attended Queens College and then the University of Tasmania, where he graduated with a BA in 1916. After briefly working as a teacher, he relocated to Victoria and completed medical studies at the University of Melbourne, gaining his MB/BS in 1921. Hallam then worked as a Resident Medical Officer, initially at the Alfred Hospital, then transferring to Queens Memorial Infectious Diseases Hospital in Fairfield, and thence to the Women's Hospital in Carlton.



Dr Hallam had settled in Croydon by January 1923, when he began his medical practice from premises in Coolstore Road (McGivern:245). The next month, he married Miss Heather Harriet Cameron (1900-1926), and, six months later, the couple acquired land on the coveted *Wicklow Hills Estate*. Extending between present-day Wicklow Avenue and the Maroondah Highway, the *Wicklow Hills Estate* was created from an 80-acre property that had been owned since 1889 by Richard Bonyng Kelly, whose family ran it as an orchard and later as a stud farm. Just prior to Kelly's death in 1919, the property was divided into two parts: the existing homestead was retained on a 16 acre holding (accessed off Stirling Road) and the remaining 64 acres subdivided for housing. This created 84 allotments, with frontages to existing Wicklow Avenue and Maroondah Highway, to a new north-south thoroughfare that linked them (Alto Avenue) and three other short streets (Glenora Avenue, Kenmare Avenue and Ellesmere Avenue). Promoted as "Victoria's finest residential resort", the first release of the new *Wicklow Hills Estate* was offered for sale in 1918, with a subsequent auction taking place in 1920.

It was in September 1923 that the land title to Lot 1, on the west corner of Wicklow Avenue and Ellesmere Avenue, was transferred to Mrs Heather Harriet Hallam. Evidently, a new building on the site was already under construction by that time, as the *Shire of Lillydale Rate Book* for 1923-24 (dated 24 November 1923) records Mrs Hallam as the owner of a house on Lot 1 of the *Wicklow Hills Estate*, rated with a Net Annual Value of £65. Timely completion of the new dwelling appears to have been hastened by the fact that the Hallams were expecting their first child: their daughter, Patricia, arrived on 27 December. According to electoral rolls, the Hallams' new house was named *Calmore*. The couple was still in residence in February 1926, when their second child, son Keith, was born. Eight months later, however, Harriet Hallam died suddenly, aged only 26 years.

Understandably keen to start a new life, Dr Hallam opted to sell the Wicklow Avenue property and move elsewhere. Dr William Burns, who came to the area in 1926 to serve as Hallam's *locum tenens*, expressed interest in purchasing the practice. Ultimately, Hallam chose to keep it within the family: his late wife's brother, Dr Ian Cameron (1897-1948) moved into the house with his own wife, Maggie, and took over the practice as well. Hallam duly left the district, remarrying in 1929 and, after furthering his qualifications and experience in England, became an eminent radiologist in Melbourne. Title records show that ownership of Hallam's property in Wicklow Avenue remained vested in his late wife's estate until 1936, with another eight years passing before it was formally transferred to Mrs Maggie Lilian Cameron. The family continued to occupy the house (perpetuating its original name, *Calmore*) until Dr Cameron's death in 1948. His widow subsequently erected a smaller house for herself on the adjacent site, at No 59.

The next owner of the original house and clinic was Tasmanian-born Dr Gordon Albery (1899-1980), who had worked as a flying doctor in Cloncurry, Queensland, before relocating to Melbourne and purchasing the practice in Croydon (*Brisbane Times*, 10/02/1952:34). In 1956, he was joined there by Dr Ian Henry Cameron (1929-2005), a recent graduate who happened to be son of the clinic's former owner and nephew of its original one. The business thrived in the post-WW2 era and, in 1959, it was decided to relocate to a new purpose-built medical centre on the opposite corner of Wicklow and Ellesmere Avenues. The former premises at No 61 were then acquired by the Commonwealth of Australia for use as offices for the Post-Master General's Department. This use appears to have continued for several decades, and it was not until the mid-1990s that the property was re-adapted as a single private residence.

Dr Albery and Dr Cameron, the last two doctors to practice from the premises at No 61, both continued to do so from its purpose-built replacement at No 65 (latterly known as the Wicklow Avenue Medical Centre) for many years, with Dr Cameron remaining there for almost half a century until his death in 2005.

### Physical Description

The house at 61 Wicklow Avenue, Croydon, is a large single-storey weatherboard house in the inter-war bungalow style, with a low hipped roof clad in corrugated galvanised steel sheeting, and penetrated by red brick chimneys. The unusually elongated façade to Wicklow Avenue is balanced without being precisely symmetrical, with two central groups of five windows flanked by gabled bays with half-timbered infill. The bay to the left side projects forward to define an entrance porch, supported at the outer end on paired pillars and a red brick plinth, with a simple weatherboard balustrade and matching brick steps. The bay to the right has a row of casement sash windows near the corner, and a smaller boxed window with bracketed sill and two casement sashes flanking a weatherboard infill panel. Windows otherwise have double-hung sashes, with glazing bars to the upper sash.





The side elevation, to Ellesmere Avenue, presents almost as a separate building, with a double-fronted asymmetrical façade incorporating another half-timbered gabled bay (this time with bracketed eaves) and a second entrance with a small porch with low gabled roof on turned timber posts. The incorporation of separate entrances to each street frontage provides evidence of the building's original twofold function as a private residence with an integrated medical clinic.

The property has a plain brick fence along both of its street frontages, with a corner gateway incorporating a black-painted mild steel gate. The fence and gate are not contemporaneous with the house and appear to date from the early post-WW2 era (ie, during the ownership of Dr Alberty).

### Comparative Analysis

As an early example of a residence incorporating medical consulting rooms, the building has few local comparators. One of the first resident doctors in the study area was Dr Arthur Langley, who commenced practice in 1913 from a large Edwardian-style brick residence that he erected at 10-12 Warrandyte Road, Ringwood. Remaining in use as a medical centre well into the post-WW2 era, the building is included on the City of Maroondah's heritage overlay schedule (HO72). Counterparts in Croydon emerged in the early 1920s. Dr Keith Hallam reportedly opened his original clinic in Coolstore Road (exact address unknown) around 1923, soon followed by Dr William Burns, who began practice from his house in Mount View Street. Neither of these buildings, however, still stands.

By 1930, directories listed two resident doctors in Ringwood and another three in Croydon. In the former suburb, Dr Langley still practiced from his home on Warrandyte Road, while a Dr W L Colquhoun had established himself on Bedford Road. The latter briefly left the district, but returned in the late 1930s to take up residence at *Aringa* in Canterbury Road, Heathmont. Croydon's original medic, Dr Burns, still practiced from Mount View Street in 1930; his practice was supplemented by those of Dr Ian Cameron, who had taken over Dr Hallam's clinic in Wicklow Avenue, and Dr John Hanly in Lacey Street. In 1941, Dr Burns moved across the road to a large two-storey brick house that he built fronting Mount Dandenong Road, incorporating consulting rooms with separate public entrance from the side street. This building still stands, and has been recommended for a heritage overlay as part of the current review (see separate citation).

Other local buildings associated with early provision of health care services include the self-styled "private hospitals" that emerged in the early twentieth century and invariably operated from adapted residences rather than purpose-built premises. Amongst the earliest recorded examples were the Croydon Park Private Hospital (1904) off Maroondah Highway (later Hyton Crescent) and the Ringwood Private Hospital (1913) in Adelaide Street. While both facilities thrived into the post-WW2 era, their respective premises have since been demolished. Croydon's earliest counterpart appears to have been the Croydon Private Hospital (1924), which occupied purpose-built timber premises at 16 Ellesmere Avenue. It was operated by a Sister Mary Mouldsdale (late of Korumburra), who became very popular in the local community (*Healesville & Croydon Guardian* 15/10/1927:3). After she left moved to Oakleigh in 1927, the hospital closed and the building was adapted as a private residence. Croydon evidently remained without a private hospital until the early 1930s, when Sister Margaret Donohoe opened a facility in a rendered brick building on Coolstore Road. This was demolished in 1963 for commercial expansion along that road (McGivern:246).

### Statement of Significance

*What is significant?*

The former house/medical clinic at 61 Wicklow Avenue, Croydon, is a single-storey weatherboard building with low hipped roof and an elongated façade with half-timbered gabled ends and a projecting porch to one side. It was erected in 1923 as the residence and consulting rooms of Dr Keith Hallam, one of Croydon's first resident physicians, and remained occupied as such (later, by Hallam's brother-in-law and nephew) for almost four decades, when the practice relocated to purpose-built premises on the opposite corner.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the hipped roofline with red brick chimneys and half-timber gablets, the front porch with brick piers and paired pillars, and the groups of multi-paned double-hung sash windows.

*How is it significant?*

The former house/medical clinic satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:



- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

*Why is it significant?*

The former house/medical clinic is significant for the following reasons:

The building is historically significant for its associations with the early provision of medical care in Croydon. It was erected in 1923 as a combined residence and consulting rooms for Dr Keith Hallam, who commenced practice in the area earlier than year from premises in Coolstore Road. With the latter building long gone, and another early house/clinic in Mount View Street (occupied by Dr W J Burns from c1925) also demolished, the building at 61 Wicklow Avenue stands out as the oldest surviving doctor's premises in Croydon, and the first one known to have been purpose-built as a combined residence and clinic. Latterly occupied by others (notably, Hallam's brother in law, Dr Ian Cameron, and later Cameron's like-named son), the building provides a historical link with the purpose-built medical clinic on the opposite corner of Wicklow Avenue, which succeeded it in the late 1950s and still remains in operation today. (*Criterion A*)

The building is aesthetically significant as an unusual example of a single-storey weatherboard residence in the inter-war bungalow style. Prominently sited on a corner block, the building has uncommonly elongated façade to Wicklow Avenue, with characteristic details such as the half-timber gables, bracketed eaves and projecting off-centre porch, combined with more unusual elements such as the two rows of five windows, and separate entrances to each street elevation, that ably demonstrate that the building was designed as more than a single private residence. (*Criterion E*)

#### References

Certificate of Title, Volume 4786, Folio 100, created 13 September 1923.

*Shire of Lillydale Rate Books*. VPRS 17145/P1, Public Record Office Victoria.

Muriel McGivern, *A History of Croydon: A Second Volume* (1967), p 245.

#### Originally identified by

Richard Peterson with Peter Barrett, *Maroondah Heritage Study: Stage Two* (2003), Volume 2.



<b>IDENTIFIER</b>	HOUSE	<b>Citation No</b>	HO178
<b>Other name/s</b>	Gill Residence; <i>Rosedale; Three Gates; The Farmhouse</i>	<b>Melway ref</b>	36 H10
<b>Address</b>	89-91 Yarra Road CROYDON HILLS	<b>Date/s</b>	1911
<b>Designer/s</b>	Unknown	<b>Builder/s</b>	Unknown



Photograph by Built Heritage Pty Ltd, June 2020

<b>Heritage Group</b>	Residential building (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	House	<b>Intactness</b>	Excellent
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as individual heritage place <input type="checkbox"/> External paint controls <input type="checkbox"/> Interior alteration controls <input type="checkbox"/> Tree controls		

#### Place History

The house at 89-91 Yarra Road, Croydon Hills, was erected in 1911 as a farmhouse for prominent orchardist W S Gill, on a substantial site originally developed in the late nineteenth century by the Smith family, who have been acknowledged by Muriel McGivern as the pioneers of fruit-growing in the Croydon area.

The orchard site, forming part of Section 21A, Parish of Warrandyte, was granted in 1881 to William Henry Smith, but later passed to his brother, Edward Smith (1855-1898). It was after Edward's early death ("full of activity and plans for the future in relation to sowing and planting and fruit production", according to an obituary) that management of the orchard was taken over by William Stephings Gill (1874-1942) on behalf of Edward's widow, Sarah Smith. A young man, barely 25 years of age, Gill had previously been "associated with the practical side of the fruit industry at Doncaster" (*Weekly Times* 09/05/1931:43).



In Edward Smith's probate papers (68/880), his Yarra Road estate was described as "116 acres of freehold... with a four room weatherboard house and outbuildings thereon" (Probate 68/880). As later reported in the *Weekly Times*, he had purchased the property in 1899 "for £3,000 on easy terms, with not much more capital than sufficed for the first instalment". This, however, does not tally with title records, which show that Sarah Smith (who remarried in 1901 to become Mrs Albert Aumann) retained ownership until Gill took over in April 1911 (COT 2516/096). Soon after acquiring the property, Gill built a new house, described as "one of the most comfortable brick residences in the district", with "a well-arranged large garden". The property, encapsulating the orchard as well as the house, was known as *Rosedale* (after Gill's wife Rhoda – the Greek word for Rose). William and Rhoda Gill (who had three sons and later adopted a daughter) are definitively recorded in residence in the 1912 electoral roll, which first listed their address as Yarra Road, Croydon.

While the orchard thrived under Gill's ownership, problems emerged. As recorded in the *Weekly Times*, Gill assumed that increased acreage would mean increased profits. Cultivating almost 100 acres of apples, pears, peaches and cherries brought a high yield but also a decline in efficiency due to labour costs. Thus, "after careful consideration, Mr Gill decided to concentrate on a smaller area". Title records show that he sold off three-quarters of his property over thirteen years. Fellow orchardist Lewis Spencer purchased land to the north (38 acres in 1915, then another 14 acres in 1918), while 38 acres to the west was acquired by Gill's son, Reginald, in 1928. With a reduced curtilage of 26 acres, Gill senior was vindicated when "the returns from the reduced area have been equally as profitable as were those from the large place".

By 1931, Gill's *Rosedale* orchard comprised eight acres of apples trees, six acres of pear trees and three acres each of peach and lemon trees (cherry cultivation having been discontinued due to higher labour costs). The orchard duly secured an enviable reputation for the quality and volume of its output and, in the mid-1930s, was noted to be "among the best in the district" (*Weekly Times*, 09/03/1935:48). Gill continued to operate the orchard until his death in 1942, aged 68 years. As Muriel McGivern pointed out, such was his family's long association with the property that the rising topography along that part of Yarra Road took the nickname of "Gill's Hill".

After Gill's death, eldest son Roy declined to take over the property and ownership passed to civil servant Claude Jackson, who died in 1947 (although he widow stayed on for a few more years). Title records show that the Jacksons renamed it *Three Gates*. In August 1951, it was offered for sale for £5,250, described as 23 acres with "particularly sound fruit trees, apples, pears, peaches and nectarines... This orchard is well known and recognised as one of the best in the district" (*Age* 07/08/1951:8). The next owners were Hugh Morrison, a Wycheproof grazier, and his two sisters, Janet and Mary. They retained ownership (and the name *Three Gates*) for two decades, during which its extent was further reduced by subdivision, include sale of land to neighbour Reginald Gill. After Hugh's death in 1969, ownership was vested in his sisters and son until 1972, when the property (just over three acres) was bought by industrial chemist Bruce Edwards and wife Elsy, late of Camberwell. The couple, who renamed it *The Farmhouse*, lived there for over a decade, during which time they "nurtured the old property and developed it into a modern though unspoilt semi-rural spread" (*Age* 10/08/1985:43). When offered for sale in 1985, the three-acre property still had productive fruit trees and remnant outbuildings (including two barns and a former picker's cottage), plus an ornamental lake and garden setting largely developed by Edwards, noted as "an accomplished gardener and garden designer".

In more recent years, the property has been further subdivided for residential development, creating a new T-shaped cul-de-sac known as Federation Glen, providing access fourteen standard-sized allotments, with the original *Rosedale* house retained on a double-sized block on the south-west corner of Yarra Road.

### Physical Description

The house at 89-91 Yarra Road, Croydon Hills, is a single-storey double-fronted Federation-style red brick villa with a roof of unglazed Marseilles pattern terracotta tiles and matching ridge capping and finials. The irregular roofline comprises a steep gambrel with projecting gables, smaller corner gablet and hipped return verandah. Gable ends contain timber shingles or roughcast render, with ornamental half-timbering (notably a sunburst), and there are tall red brick chimneys with stepped capping and terracotta pots. Elevations to the south and east (Yarra Road) are asymmetrical; each with a projecting gabled bay linked by the verandah. The bays have large windows with tall timber-framed casement sashes and highlights, bluestone sills and skillion awnings with timber brackets and pierced timber friezes with alternating oval and pike motifs. The verandah has a matching frieze, turned posts with shaped brackets and a splayed corner echoing a splayed window bay, similarly detailed. The front door, at the junction of the verandah and front projecting bay, has a panelled timber door with fanlight and flanking sidelights.





Photographs from when the property was sold in 2006 indicate a large rear outbuilding, not visible from the street. A single-storey gable-roofed weatherboard structure with panelled doors and skillion verandah on timber posts, it appears to be of some age and may be the former fruit picker's cottage.

### Comparative Analysis

Fruit-growing has been noted as a significant theme in the history of the City of Maroondah, that, from the late nineteenth century until the 1960s, strongly defined certain parts of the study area, especially in the fringes to the north (Warranwood, Croydon North and Croydon Hills) and south (Heathmont). Today, relatively little physical evidence remains to demonstrate this theme, although a few pockets of fruit trees still remain, including former orchard sites associated with the McAlpin family off 73-75 Wonga Road, Ringwood North, and the Maggs family off Strathfield Parade, Croydon [HO123].

In the northern third of the study area, residential expansion from the late 1960s saw many historic orchards subdivided, and old farmhouses often demolished. Writing in 1967, Muriel McGivern noted a few examples along Yarra Road, including Samuel Styles' former home at the north-west corner of Plymouth Roads (razed three years before for Luther College) and a "historic little cottage" at the south-west corner of Knees Road (formerly Exeter Road), long occupied by the Knee family, still standing at the time but since vanished. Two other houses, both of later date, remain to demonstrate that family's long links with fruit-growing: a brick bungalow at No 164 (built by William Knee in 1925) and a post-WW2 cream brick villa at No 160 (built by Oliver Knee). Aside from these and *Three Gates*, the only other orchard farmhouse to survive on Yarra Road seems to be No 52-54, associated with Alexander Finlay Thomson, who acquired the site in 1909. His 18-acre orchard was subdivided for housing in the 1980s, leaving the house on its current double block. Although retaining this generous curtilage, with remnant fruit trees evident, the house itself has been much altered. The original gable-roofed timber cottage (probably c1909) has a large hip-roofed front addition (probably early post-WW2), and the external walls have been reclad in fake brick cladding.

While the *Maroondah Heritage Study* (2003) suggested that a pre-war dwelling at 6 Cameron Road, Ringwood North was "probably part of an earlier orchard or farm", research confirms that it was actually erected for a commercial traveller Thomas Dearden, on a large block fronting San Remo Road that was part of a high-end subdivision known as the *Hadley Park Estate*. Other dwellings confirmed to be orchard farmhouses include *Eluera*, the former Mills family property at 59 Bemboka Road, Warranwood. Set well back from the street, the hip-roofed house retained a substantial curtilage until 2018, when the site was carved up to create 19 blocks around a new cul-de-sac, Aspen Court (with the original house retained on Lot 5). A later example in Warranwood is a brick house at 11-13 Braden Brae Drive, erected by orchardist Frederick Smith in the 1940s. Originally sited in the centre of a 17-acre orchard fronting Bryson's Road, the house was retained when the land was subdivided in the 1980s, creating several new streets including Braden Brae Drive. Other orchard farmhouses from the second quarter of the twentieth century include the former Chandler property at 420 Liverpool Road, Kilsyth South (c1920s?), with an uncommonly substantial curtilage and remnant fruit trees, a brick bungalow at 4 Lucinda Close, Heathmont (1933), associated with a lemon grove and still retaining a tree in its garden, and *Ranikhet*, an attic-storeyed timber house at 31 Orchard Road, Heathmont (1945).

Considered in isolation as a manifestation of Edwardian residential architecture, *Three Gates* is comparable to houses at 130 Croydon Road, Croydon (1910), 427-429 Dorset Road, Croydon (1916), 18 Warrandyte Road, Ringwood (1918) and 49 Warrandyte Road, Ringwood (c1920), all with similar asymmetrical double-fronted facades, gabled bays and return verandahs; most also have roughcast gables, turned posts, shaped brackets and friezes, window canopies and/or splayed corner bays. All four, however, are of timber, and only one has a tiled roof. Contemporaneous counterparts of brick are much rarer in the City of Maroondah. The most pertinent comparator would be the former *Glamorgan* (now St Paul's Parish Centre) at 40 Warrandyte Road, Ringwood (c1918), in a similar Federation idiom. The former doctor's residence at 10-12 Warrandyte Road (1915) is slightly earlier in date, but was designed in a more hybrid proto-bungalow mode.

### Statement of Significance

*What is significant?*

*Three Gates* at 89-91 Yarra Road, Croydon Hills, is a single-storey Edwardian red brick villa with an irregular terracotta-tiled roofline and double-fronted façade with gabled bays and return verandah with turned posts and pierced timber frieze. Erected in 1911 by prominent orchardist W S Gill, it replaced an earlier timber house on an orchard established in the 1880s by the Smith family, pioneers of fruit-growing in Croydon.



The significant fabric is defined as the exterior of the entire house, excluding rear additions. Specific elements of significance include the irregular roofline of hips, gables and half-timbered gables, the brick chimneys with corbelled caps and terracotta pots, the return verandah with ornate timber posts and fretwork, the timber sash windows, and the bracketed slate-clad window hood.

*How is it significant?*

The house satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics

*Why is it significant?*

The house is significant for the following reasons:

The house is historically significant for associations with the fruit-growing industry, an important theme in the development of the City of Maroondah from the late nineteenth century until the 1960s. During that period, the northern fringes of the study area, encapsulating present-day Croydon Hills and Warranwood, were most strongly defined by orchards. With these vast sites subdivided for housing in the later twentieth century, few former orchard farmhouses remain today. *Three Gates* is especially notable in that it was built on a site of one of the district's oldest orchards, established in the 1880s by the Smith family, who pioneered fruit-growing in Croydon. Intrinsically rare as one of few surviving orchard farmhouses, it is also one of the oldest, one of the most intact, one of the most grandiose and one of few that still retains its original street frontage (as opposed to those retained on side-streets within later subdivisions). (Criterion A, Criterion B)

The building is aesthetically significant as a notable (and notably intact) example of Edwardian residential architecture. Although many Edwardian houses survive in what is now the City of Maroondah, these are invariably of timber construction. *Three Gates* is considerably rarer as an example in brick, and even more so for the sheer exuberance of its architectural form and decorative detail, typical of the Federation style. With a picturesque roofline of intersecting hips and gables, unglazed terracotta tiling with matching ridging and finials, tall chimneys and asymmetrical façade with half-timbered gables and return verandah with turned posts and shaped brackets and frieze, the house is an exceptional example of a style that, while ubiquitous in the inner eastern suburbs, is rarely seen in the City of Maroondah. (Criterion B; Criterion E)

**References**

"Croydon grower favours smaller orchards", *Weekly Times*, 9 May 1931, p 43.

Muriel McGivern, *A History of Croydon: A Second Volume* (1967), pp 174ff.

"Croydon: A beautiful piece of history", *Herald*, 9 August 1985. [Clipping provided by current owners]

"Croydon: A piece of history", *Age*, 10 August 1985, p 43. [Clipping provided by current owners]

Letter, Chris Oakes (great-grandson of William Gill) to Mr and Mrs Thompson (former owners), 23 January 1990. [Document provided by current owners].

**Originally identified by**

Richard Peterson with Peter Barrett, *Maroondah Heritage Study: Stage Two* (2003), Volume 2.





*Photograph of the house as it appeared in the early 1930s, while still occupied by the Gill family  
Source: Weekly Times, 28 March 1931, p 26*





## D: CITATIONS FOR PRECINCTS





<b>IDENTIFIER</b>	WAR SERVICE HOMES PRECINCT	<b>Citation No</b>	HO186
<b>Other name/s</b>	<i>Soldiers' Houses</i> (local nickname)	<b>Melway ref</b>	50 A10
<b>Address</b>	1/110, 116, 120-124 Bedford Road HEATHMONT	<b>Date/s</b>	1920-24
<b>Designer/s</b>	War Service Homes Commission	<b>Builder/s</b>	Unknown



<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Residential precinct	<b>Intactness</b>	Good (some changes)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as a heritage overlay precinct		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input type="checkbox"/> Tree Controls		

### Precinct History

The five houses at 1/110, 116 and 120-124 Bedford Road represent the surviving components of a small estate of ten timber dwellings that was developed by the War Service Homes Commission in the early 1920s to provide homes for returned WW1 servicemen.

Established by the Commonwealth government with the passing of the *War Service Homes Act 1918*, the War Service Homes Commission was set up to provide home loans for returned servicemen who had seen active service outside Australia during WW1. Initially administered by the Commonwealth Bank, the commission not only assisted in arranging loans for the purchase or construction of approved dwellings, but also provided plans and specifications for the dwellings themselves.



Following the passing of the legislation in December 1918 and the appointment of a Commissioner early the following year, the War Service Homes Commission began seeking applications from eligible ex-servicemen from April 1919. The first War Service Home, erected in Eskdale Road, Caulfield, was unveiled in July. By then, tenders had been called for the construction of further individual dwellings, while the Commission had begun to acquire vacant land to be developed as larger groups or estates of dwellings. By the end of that year, an in-house architect had been appointed in Ernest Bradshaw, and one group of ten War Service Homes was already under construction at Surrey Hills. Many more would follow.

Establishment of a group of War Service Homes in the Ringwood area dates back to June 1920, when land on the south side of Bedford Road was acquired by the Deputy Commissioner, Captain J J Tait, who headed the Land Purchase Department. This was not without controversy; it was later revealed that Tait purchased the land from his own father-in-law, Frank Rawlinson, "without following the usual practice of obtaining reports as to the valuation and suitability of such land" (*Argus*, 22/07/1921:11). While concerns were expressed that the site might not be suitable for the purpose (with a committee chairman remarking that "it seems extraordinary place to erect soldiers' homes, a mile from the railway station with open land intervening"), Captain Tait countered that he had taken into consideration the fact that electric light and water reticulation was shortly to be extended along that part of Bedford Road. The project went ahead.

In November 1920, tenders were called for erection of ten timber houses at Ringwood (*Age*, 10/11/1920:7). One appears to have been completed and already occupied by 1921, when electoral rolls recorded Rowland Mackley, pensioner, at *Hazeldean*, at 126 Bedford Road, Heathmont. By 1922, four more houses in a row had had been completed at present-day Nos 112, 114, 116 and 118, occupied respectively by Rupert Lackman, William Brier, William Errington and David Maggs. In June of that year, it was reported that "applicants living in the Ringwood houses had expressed satisfaction with their homes" (*Age*, 30/06/1922:11). By 1924, these five existing residents had been joined by Reuben Brotherson at No 108, Harold Prime at what is now No 1/110 and Archibald Priest at No 122. The last of the ten houses to become occupied appears to have been No 124, which was home to Cyril Summerton by 1925.

During this initial phase of development, the War Service Homes estate was otherwise formalised. In April 1923, title to the ten individual properties was transferred to the "War Service Homes Commission of the Department of Repatriation of the Commonwealth of Australia" and then, in November 1924, the ten-lot subdivision was gazetted by the Department of Lands. This overlapped with the establishment of the new Borough of Ringwood, declared in October 1924. In the borough's inaugural rate book, reflecting the situation as of April 1925, a marginal annotation specifically identified these ten houses in Bedford Road as War Service Homes (and, in another column, as "Soldiers' Houses"). Nine of the houses, occupying rectangular blocks with frontages of fifty feet to Bedford Road, had a stated Net Annual Value of £35. The tenth house, occupying a wedge-shaped block at No 108 with double-width frontage, was listed with the nominally increased Net Annual Value of £39.

A cursory review of the estate's original ten residents provides a snapshot of what would have been typical neighbourhood of War Service Homes. During WW1, Archibald Priest and Roland Mackley had been privates, serving respectively with the 8th Battalion and the Army Employment Company, and William Brier had been a driver with the 2nd Field Company of the Royal Australian Engineers. Rupert Lackman and Reuben Brotherson had been corporals, attached to the 48th Battalion and the 14th Field Ambulance, and William Errington was a sergeant in the Australian Army Pay Corps. The men were roughly the same age (most born in the early 1890s; Brotherson was a little younger and Priest was slightly older) and all were married. As it turned out, few of the original ten ex-servicemen became long-term residents of Bedford Road. The first to leave was Harold Prime, who moved elsewhere in Ringwood in the late 1920s. During the 1930s, Messrs Brier, Brotherson, Maggs and Priest all moved on. The three men to remain in their War Service Homes into the post-WW2 era were John Errington (No 112), Rupert Lackman (No 116) and Rowland Mackley (No 126). By then, each owned his house outright, having paid back the original home loan (Mackley acquired the title to his property in 1941, Errington in 1949 and Lackman in 1952). While Errington later moved to Warrandyte Road, Lackman and Mackley remained in residence in Bedford Road until their deaths in the early 1960s. Mackley's widow was still living at No 126 in the early 1970s.

Since then, properties along Bedford Road have been re-numbered and the street addresses of the former War Service Homes were changed. Four of the original ten timber houses (at present-day Nos 108, 112, 114 and 118) have also been demolished in fairly recent decades, and new dwellings built. The property at No 126 was similarly slated for redevelopment in 2022.





### Physical Description

The six surviving dwellings from the War Service Homes development occupy allotments in what was a ten-lot subdivision created by the War Homes Commission along the south side of Bedford Road. Extending between Tagell Road and Bedford Court, these ten lots were divided by the intersection of Fremont Street into a row of six (Nos 108-118) and a smaller row of three (Nos 120-124). As noted in the history, four of the original War Service Homes, at Nos 108, 112, 114 and 118, have since been demolished. Another, at No 126, was slated for demolition in 2022.

Considered collectively, the five houses are similar not only in terms of their common origin and vintage, but also in their scale, setback, finishes, detailing and broad expression. All are single-storey double-fronted dwellings of weatherboard construction, with broad gabled roofs clad in red terracotta tiles and timber-framed windows with double-hung sashes. Otherwise, the houses represent a number of standard plans that would have been available from the War Service Homes Commission at the time. The four dwellings at Nos 1/110, 120, 122 and 124 are noticeably near-identical in basic design, with only slight variations as well as some further differences consequent to later alterations. The house at No 116 is different again, representing another standard design.

Each of the four houses at No 1/110, 120, 122 and 124 is dominated by a transverse pitched roof presenting a broad gable end to the street, with narrow timber-lined eaves and two-bay louvred vent. Gable ends to Nos 122 and 124 are clad with weatherboard, while those to Nos 1/110 and 120 are shingled. The street facades of these four houses are asymmetrical. The houses at Nos 120 and 124 have canted bay windows with hipped rooflets (one of which retains its original shingled finish) while the house at No 120 has a rectangular bay window with skillion rooflet of ripple iron sheeting. One house has a central front door (No 1/110), and two others (Nos 122, 124) have entrances set into a recessed corner porch to the left side. The houses at No 1/110 and 120 both appear to have also had similar corner porches that have since been infilled.

The house at No 116, which represents a different standard design, has a longitudinal gabled roofs. It has an asymmetrical street façade with a gabled bay to one side with shingled infill, a lattice vent to the apex, and an off-centre front door with a tall rectangular window alongside.

### Comparative Analysis

Developed from 1920, the group of War Service Homes in Bedford Road, Heathmont, appears to have been the first such development in what is now the City of Maroondah. However, the extent of the Commission's subsequent expansion into that area in the 1920s remains unclear. A cursory review of published tender notices for War Service Homes proposed at that time across the metropolitan area reveals extensive activity in suburbs to the north (eg Brunswick, Preston, Thornbury), west (eg Maribyrnong, Braybrook) south (eg Sandringham, Caulfield, Cheltenham) and east (eg Hawthorn, Kew, Ivanhoe, Glen Iris, Balwyn, Box Hill), but apparently nothing more in the Ringwood area. An isolated example of a War Service Home has been identified in Croydon: a timber house in Alto Avenue for which tenders were called in March 1921 (*Age*, 19/3/1921). While the surviving houses in Bedford Road are not likely to be unique in the municipality, they are otherwise exceptional as an early, substantial and prominently-sited manifestation of the activity of the War Service Homes Commission during its initial boom of the early 1920s.

While eligible ex-servicemen could apply for housing loans through the War Service Homes Commission at any time, there would not be a boom comparable to the early 1920s until, obviously, after WW2. The late 1940s saw the Commission become phenomenally active once more, not only facilitating the erection and/or purchase of individual houses but also acquiring land for larger groups and residential estates. The study area was on the Commission's radar as early as November 1947, when it was announced that tenders had been called for a hundred War Service Homes to be built across the metropolitan area ("in groups of five or more") including both Ringwood and Ringwood East (*Argus* 27/11/1947:19). A review of published tender notices over the next few years reveals further groups proposed in the Ringwood area, but exact addresses are never cited, making it hard to verify locations. One that has been conclusively identified is a group of twelve War Service Homes along Bardia Street and Suda Avenue (now Larissa Avenue), off Maroondah Highway. Dating from 1949, the twelve timber dwellings represented five different standard designs. They have since mostly disappeared; only three examples remain standing at Nos 7, 9 and 11 Bardia Street.



### Statement of Significance

#### *What is significant?*

The five houses at 1/110, 116 and 120-124 Bedford Road, Heathmont, represent the surviving components of a larger estate of ten dwellings that was established here in the early 1920s by the War Service Homes Commission to provide housing for returned WW1 servicemen. The houses, of timber construction with terracotta tiled gable roofs, represent several standard designs and thus differ in expression and detailing, with various permutations of canted or rectilinear bay windows, shingled cladding and corner porches.

The significant fabric is defined as the exterior of all five houses. Specific elements of significance include the broad gabled rooflines, weatherboard and shingle cladding, louvred or trellised gable vents, bay windows and timber-framed windows, often with multi-paned sashes.

#### *How is it significant?*

The precinct of five houses satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### *Why is it significant?*

The former War Services Homes in Bedford Road are significant for associations with the early activities of the War Service Homes Commission, which was established by the Commonwealth after the passing of legislation in 1918 to provide housing loans for ex-servicemen who had served overseas during WW1. In its early days, the Commission not only provided financing (administered by the Commonwealth Bank) but also oversaw the construction of houses to standard designs by its in-house architects. The War Service Homes scheme was an immediate success, with many hundreds of dwellings built by the early 1920s, not only as individual examples but also as larger groups and estates. The group of ten dwellings at Bedford Road, Heathmont (of which five now survive) was developed from 1920 and thus represents a substantial and notably early example of the Commission's activity in what is now the City of Maroondah. (*Criterion A*)

The former War Services Homes are significant as a cohesive group of timber dwellings from the early 1920s reflecting prevailing bungalow idiom of that period. Developed contemporaneously as a single group, the houses demonstrate a pleasing consistency in scale, setback, finishes and detailing. At the same time, they also exhibit individuality due to the use of three different standard house designs. While the dwelling at No 116, with a longitudinal gabled roof, represents a one-off survivor of its particular design, the other four dwellings at Nos 1/110 and 120-124 are clearly based on the same design (with broad transverse gabled roofs, louvred vents and asymmetrical facades) with subtle variations deliberately introduced to avoid creating a bland streetscape of identical dwellings. (*Criterion E*)

### References

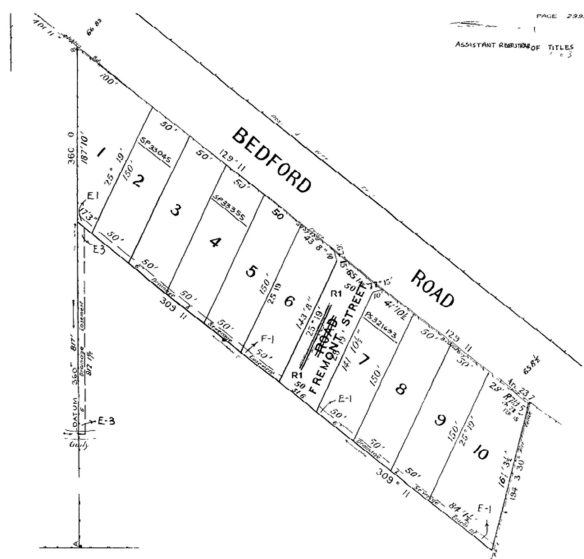
Certificate of Title, Volume 4751, Folio 040, created 20 April 1923.

Lodged Plan No 10,405, dated 15 November 1924.

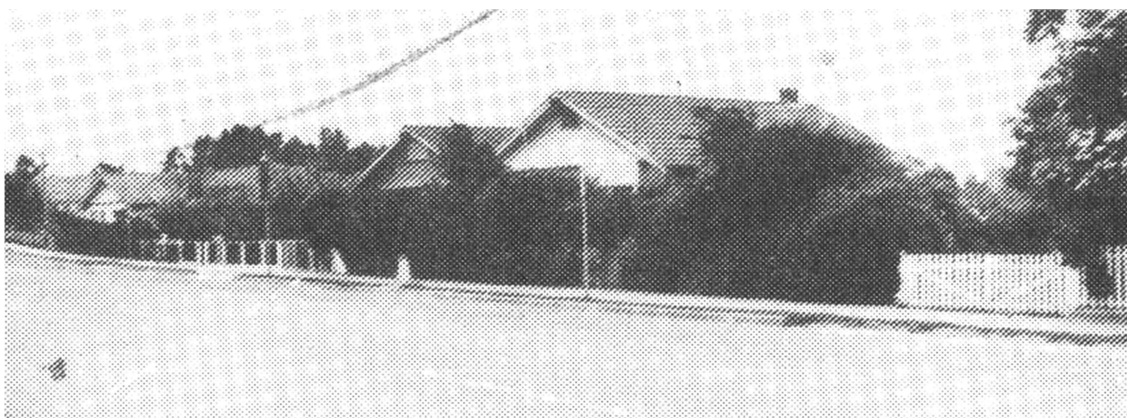
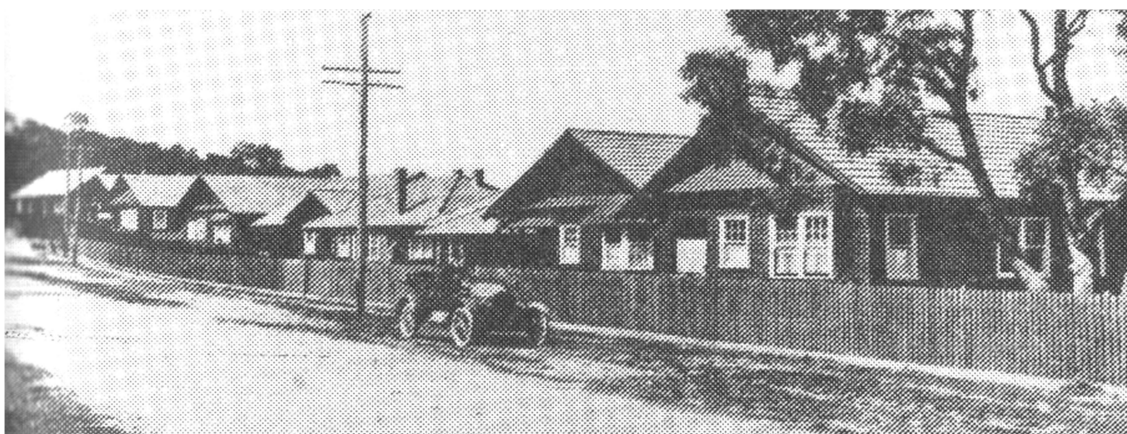
Borough of Ringwood Rate Books, 1924-25, 1925-26 and 1926-27. Units 1-3, VPRS 12126/P1, PROV.

#### **Originally identified by**

Jubilee Park Residents' Group.



Lodged Plan No 10405, showing the original ten-lot subdivision as gazetted in November 1924  
(source: [www.landata.com.au](http://www.landata.com.au))



The estate of War Services Homes as it appeared soon after completion in 1924 (top) and in 1973 (below)  
(source: Hugh Anderson, *Ringwood: Place of Many Eagles*, p 207)





*House at No 1/110 Bedford Road*



*House at No 116 Bedford Road*



*House at No 120 Bedford Road*



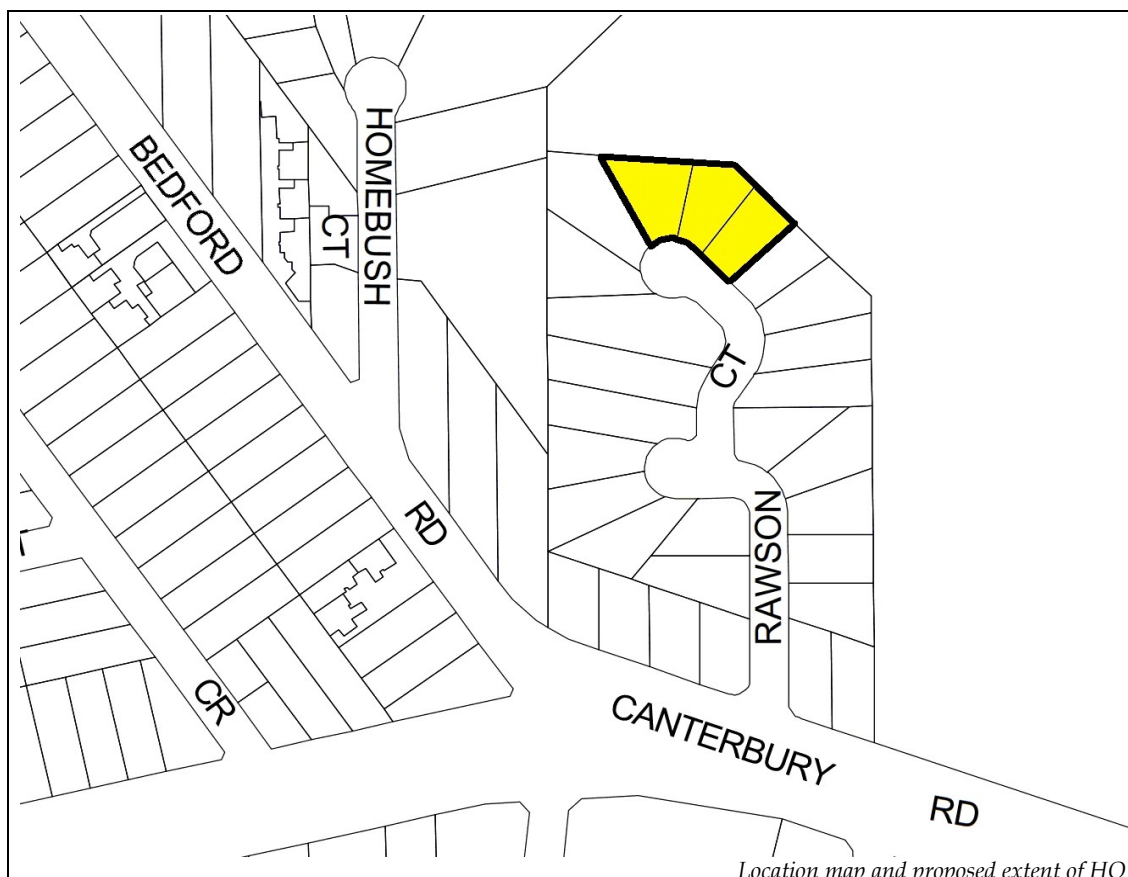
*House at No 122 Bedford Road*



*House at No 124 Bedford Road*



<b>IDENTIFIER</b>	SUNBOWER DISPLAY VILLAGE PRECINCT	<b>Citation No</b>	HO187
<b>Other name/s</b>		<b>Melway ref</b>	50 C11
<b>Address</b>	20-24 Rawson Court RINGWOOD EAST	<b>Date/s</b>	1967
<b>Designer/s</b>	The Office of Don Hendry Fulton	<b>Builder/s</b>	Fulton Constructions Pty Ltd



<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Excellent
<b>Heritage Category</b>	Residential precinct	<b>Intactness</b>	Excellent
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as a heritage overlay precinct		
	<input type="checkbox"/> External Paint Controls	<input type="checkbox"/> Interior Alteration Controls	<input type="checkbox"/> Tree Controls

### Precinct History

The three houses at 20-24 Rawson Court, Ringwood East, were built in 1967 as a display village for project housing company Fulton Constructions Pty Ltd, to showcase three standard designs from its new *Sunbower* range, designed by the Office of Don Hendry Fulton, architects and town planners.

The modern phenomenon of project housing, where companies erected houses for clients based on standard designs from their own range, emerged in Victoria in the mid-1950s when Contemporary Homes Pty Ltd began to market the so-called *Peninsula* house, a modular and partly prefabricated timber dwelling based on a design commissioned from architect Robin Boyd. The venture was an immediate success and, although Boyd later severed his connection with that firm, it opened the floodgates for many similar businesses.



Fulton Constructions Pty Ltd was established in June 1959 by William Kefford Fulton (1926-2011), a former draftsman who had latterly branched into building work. Operating from Fulton's residence in East Kew, the company initially focused on general residential projects, erecting timber houses in suburbs such as Keilor and Essendon. By 1963, the business had relocated to premises in Johnston Street, Abbotsford, and had already begun to embrace the booming project housing market by offering a standard house design known as the *Fulton Five-Star Home*, with display units built at Altona, Doncaster and Oak Park.

By the mid-1960s, Fulton Constructions had a new staff member in Trevor Fasham, who went on to greater fame as co-founder of a project housing company of his own, Fasham Johnson, that achieved great success in the 1970s and '80s. It may have been Fasham's input that encouraged Fulton Constructions to move away from generic designs (eg the triple-fronted and hip-roofed *Five Star Home*) towards more contemporary architect-designed alternatives. In 1965, the firm engaged architects Neville Quarry and John Thomson to design a new standard dwelling for its range. Designated as the *Centre Core* house, their contribution was a smart flat-roofed house on a centralized square house that represented a notable departure from the more conservative *Fulton Five-Star Home*. A display unit of the *Centre Core*, built on Springvale Road, Glen Waverley, generated considerable publicity and no doubt spurred Fulton Constructions to engage the services of other leading architects, such as Don Fulton, to expand its range of standard designs.

Don Fulton can no longer recall how his firm came to be involved with Fulton Constructions, although he points out that their common surname was merely a coincidence. In any case, the project was an atypical one for his office, which rarely undertook residential commissions. A prodigiously gifted architect, Donald Hendry Fulton (1925-2018) came top of his year at Melbourne University (Class of 1951) and promptly landed a job as Roy Grounds' chief assistant. Landing a scholarship for overseas study, he completed a master's thesis at the University of California (Berkeley) on aspects of mass housing. Returning to Melbourne in 1954, he opened his own office and was soon invited, on the strength of his post-graduate study, to work with venerable Czech-born architect Ernest Milston (1892-1968) on the master-planning of the Mary Kathleen mining township near Mount Isa. The project's success brought a follow-up commission for a larger township at Weipa; although Milston left the partnership during its initial stages, Weipa would sustain Fulton's sole practice for many years. During the 1960s, his office otherwise completed a diverse range of projects including television studios for GTV9, an administration building at the BP oil refinery in Crib Point (which won the Victorian Architecture Medal for 1966) and the St Kilda Marina.

While Fulton's expertise in mass housing had been so deftly applied at Weipa and similar master-planning projects, his office was rarely approached to design single private dwellings. Commissioned by Fulton Constructions to expand the company's range of standard house designs, the architects prepared schemes for three new dwellings under the banner of the *Sunbower* series. Conceived for contemporary family living, these were identical in floor area (17 squares), with each including three bedrooms, living/dining areas and a separate family room. The three houses were otherwise expressed quite distinctly: the *U-Line* was a flat-roofed house on a U-shaped courtyard plan (hence the name), while the *In-Line* had a broad gabled roof and stepped rectilinear plan and the *Square-Line* had a gambrel roof over a centralized square plan.

Fulton Construction wasted no time in establishing a display village to showcase the three houses in its new *Sunbower* series. During 1966, the company had purchased three adjacent blocks of land in Rawson Court, off Canterbury Road in Ringwood East. A new cul-de-sac, Rawson Court had been created in two stages when land near the corner of Bedford Road was subdivided. The first stage, commenced in 1963, saw the laying out of a curving court with eleven allotments around it; three years later, the remaining two acres to the north was carved up, extending Rawson Court and creating a further twelve allotments. More than half of the blocks in the estate, to the north, northeast and east sides, had rear frontages to open space that would later become Wombalano Park. Fulton Constructions acquired three of these blocks (Lots 6, 7 and 8), near the top end of the cul-de-sac, as the site for its new *Sunbower* display village.

The three houses had been completed by early October 1967, when they were advertised in the *Age* as "seventeen squares of enlightened design in three very different houses". Collectively lauded as being "far removed from the characterless array of suburbia", the houses were said to satisfy "your highest standards in good design and quality workmanship" and to evoke "a distinctly Australian architectural character". With inspection by appointment only rather than the usual public openings, prospective purchasers were invited to "respond to the introvert charm of the *Sunbower* IN-LINE, be soothed by the modern restraint of the *Sunbower* U-LINE and be excited by the masterly mood of the *Sunbower* □-LINE" [sic].





On 19 October 1967, the display village was officially opened by the Minister for Housing, Edward Meagher, prompting a degree of newspaper coverage the following day. A review in the *Herald* opened with the remark that “a range of three display houses in Rawson Court, Heathmont, shows what can be achieved through good teamwork by architect and builder”, while the *Age* described Rawson Court as a “delightful little cul-de-sac” and noted that “at the bottom, framed in tall gum trees, are three houses, each individually styled but consistent overall in thorough approach to planning, design and building workmanship”. Both articles praised the houses for their simple but effective designs, family-oriented zoning, well-planned kitchens and welcome inclusion of an *en suite* bathroom to the master bedroom. While the *Herald* columnist chose the *In-Line* house as his favourite (noting its high ceilings and “window -wall deep set between brick piers”), the *Age* report focused on the *U-Line*, which was designated as “Display House of the Week”.

While the *Sunbower* houses in Rawson Court were initially available for inspection only by appointment, they were opened to the public over the course of one weekend in early April 1968. This evidently marked their swansong, as the event was promoted as “your last chance to see the architect-designed 17-squares of luxury that are Fulton *Sunbower* display homes”. The houses also appeared in that month’s issue of the *Australian House & Garden* as part of a feature on recent project housing, described as “executive homes in simple but modern styling [and] characterised by broad and sheltering rooflines, well-related arrangements of room and good constructional finish”. During that year, the houses were also listed in the *Homebuilder’s Handbook*, a directory of recent architect-designed houses across Melbourne.

Notwithstanding the publicity generated by the *Sunbower* series, it is unclear how successful it was for the company. Even the architect himself can no longer recall if any of the plans were sold to private clients and built elsewhere. As early as February 1969, the company sold off the *In-Line* house as a private residence. Fulton Constructions still remained active on the project housing market for some years. In 1968, it released a new design, the *Centre Core Mark II*, based on the earlier one by Neville Quarry and John Thompson. The next year, the firm was re-badged as Landall-Fulton Constructions; self-styled as “one of Melbourne’s top home builders”, it went on to open a small display village at Doncaster that introduced four new designs, promoted as mid-price “package deal” homes. The company subsequently maintained a considerably lower profile before it went into receivership in the later 1970s and was finally de-registered in 1986.

### Physical Description

The former display village at 20-24 Rawson Court, Ringwood East, comprise three single-storey brick veneer dwellings on contiguous allotments at the northern tip of the cul-de-sac. While comparable in size (reportedly 17 squares in floor area), scale and materials, the three houses are otherwise quite distinct in plan form and architectural expression. By the same token, the houses display a consistency in detailing that creates a degree of cohesion between them. They also have a unified streetscape presence as a result of their consistent setbacks, informally landscaped front gardens and driveways (gravelled at Nos 20 and 24; brick paved at No 22) and complete absence of front fences.

The *In-Line* house at 20 Rawson Court has an elongated and stepped rectilinear plan. It has a low pitched roof that is clad in metal decking and has broad eaves, wide fascias and exposed double beams to the street, and a projecting skillion-roofed clerestory window on the north slope. The house presents a broad gable frontage to the street, with an integrated carport to one side supported on timber posts. The front wall is otherwise divided into four bays by a row of projecting brick piers, with each bay containing timber-framed windows that extend from the floor level to the eaves lines.

The *U-Line* house at 22 Rawson Court has a U-shaped courtyard plan that comprises two wings connected by a link. Its low roofline incorporates skillion roofs to the front and rear wings and a low gable to the link; as with the adjacent *In-Line* house, the roof is clad in metal decking and has broad eaves, wide fascias and exposed double beams to the street frontage. The front elevation is similarly asymmetrical, with a carport integrated to the left side (on timber posts), and a front wall with three bays of full-height windows that alternate with brick spandrels. In contrast to the *In-Line* house, which has face brickwork, the exterior of the *U-Line* house has a bagged and painted finish (originally white, but now a pale olive green).

The *Square-Line* house at 24 Rawson Court has a centralized square plan with a pyramid-like gambrel roof with cement tiles and raked fascias. The symmetrical street façade has a central recessed entry porch with a pair of glazed doors and sidelights, flanked by two bay windows defined by projecting piers and continuing timber-framed sashes. The rendered finish to the brickwork is original, currently painted pale grey.



### Comparative Analysis

Following the introduction of project housing in Vitoria in the mid-1950s, many companies jumped on the bandwagon and, within a decade, the market was effectively flooded. The standard designs offered by the various companies tended to vary not only in price but also in the quality of design, construction and fitout. Many were seen to lack architectural sophistication and, from the mid-1960s, several companies sought to redress this imbalance by offering higher-end designs commissioned from leading architects. Founded in 1965, Merchant Builders was an early market leader in this regard, offering a range of standard designs from such award-winning architects as Graeme Gunn, Daryl Jackson and Charles Duncan. Other firms to introduce more luxurious project houses during this period included Leighton Homes, who commissioned designs from noted architect Peter Hooks, and Concept Constructions Pty Ltd, who built a display village in Blackburn South with three stylish houses by Guilford Bell, Bill Baker and John & Phyllis Murphy.

Given that project housing has been identified as a significant theme in the post-WW2 development of the City of Maroondah, it is not surprising that display villages, or individual display houses proliferated therein, particularly in developing areas such as Ringwood North, Ringwood East, Heathmont and Croydon North. As a manifestation of this theme, the example in Rawson Court is broadly comparable to the cul-de-sac display village that A V Jennings developed in Peachwood Place, Croydon Hills (1982) and another group of houses along nearby Narr-Maen Drive (1983-84) that was promoted as the RESI/HIA Display Village and included standard designs by several different project housing companies. As a more specific example of higher-end project housing, the *Sunbower* development is most comparable to the late (1980s) group of display houses that Merchant Builders erected at 38-44 Montana Parade, Croydon, which included examples of such standard designs as the Terry Dorrough's *Pavilion* house and Graeme Gunn's *Studio* house.

The study area is otherwise peppered with former display houses associated with the peak era of project housing from the mid-1960s to the late 1970s. Typical examples contemporaneous with the *Sunbower* series include a pair of houses at 14-16 Canterbury Road, Heathmont (Hillcrest Constructions, 1973) and single specimens at 115 Maroondah Highway, Croydon (Max Brown & Son, 1967), 18 Goldsmith Avenue, Ringwood North (DMF Constructions, 1968), 1 Carmen Court, Ringwood (A V Jennings, 1970), 17 St Georges Crescent, Croydon (Ambassador Homes, 1971) and 284 Canterbury Road, Heathmont (Intrend Pty Ltd, 1972). These, however, typically vary in the quality of design; none of them demonstrates the degree of architectural sophistication evinced by the *Sunbower* series, developed by noted and award-winning architect Don Fulton. This is underscored when the Rawson Court houses are compared with a contemporaneous project house in the same street, a fairly conventional cream brick house at No 7 (S D & E Vagg, 1969).

### Statement of Significance

*What is significant?*

The three houses at 20-24 Rawson Court, Ringwood East, were built in 1967 as a display village for project housing firm Fulton Constructions Pty Ltd, to showcase three standard designs from its new high-end *Sunbower* series. Designed by the Office of Don Hendry Fulton, architects and town planners, the houses were comparable in scale, size, setback, materials and detailing, but otherwise distinct in their individual architectural expression: the *In-Line* (No 20) with broad gabled roof and linear plan, the *U-Line* (No 22) with flat-roof and courtyard plan, and the *Square-Line* (No 24) with gambrel roof and centralized square plan.

The significant fabric is defined as the exterior of the three houses. Specific elements of significance include:

- No 20: broad gabled roofline with integrated carport, face brickwork, and regular fenestration defined by full-height windows between fin-like brick piers;
- No 22: flat roofline with integrated carport, stark planar walls and full-height window bays;
- No 24: gambrel roofline and symmetrical façade with central recessed porch and flanking window bays with projecting piers

*How is it significant?*

The former *Sunbower* display village satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:



- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### *Why is it significant?*

The former *Sunbower* display village is significant for the following reasons:

The three houses are significant for association with a new direction that project housing took from the mid-1960s, when changing tastes and consumer expectations saw companies introduce standard designs aimed at the higher end of the market. Intending to rehabilitate the uneven reputation that project housing had acquired by that time, these were typically commissioned from leading architects of the day rather than developed by a company's in-house designers or draftsmen. These "new generation" project houses were not only characterised by more sophisticated architectural expression but also by superior planning, more luxurious fitouts and finishes, and the integration of elements rarely seen in off-the-shelf houses at that time, such as family rooms and *en suite* bathrooms. While Fulton Constructions appears to be one of several companies that did not achieve lasting success with their higher-end project houses, the display village remains as evidence of this important phase in the development of project housing, a significant theme in the post-war settlement of the City of Maroondah. (*Criterion A*)

The three houses are significant as a group of dwellings that, while contemporaneous and designed by the same architect, exhibit a diversity of design that encapsulates several different trends in modernist residential architecture of the 1960s. The *In-Line* house at 20 Rawson Court, with its spreading gabled roofline and prominent brick piers, shows the pervasive influence of Frank Lloyd Wright (whom Don Fulton met in 1954) that is otherwise evinced in the houses of Geoffrey Woodfall and Charles Duncan. The *U-Line* house at No 22, with its courtyard plan, low roofline and stark planar walls, is more akin to the minimalist modernism of such local architects as McGlashan & Everist. Lastly, the *Square Line* house at No 24, with its centralized plan, modified pyramid roof and symmetrical façade, pays homage to the timeless classically-influenced style that is mostly associated with Guilford Bell and Wayne Gillespie. (*Criterion E*)

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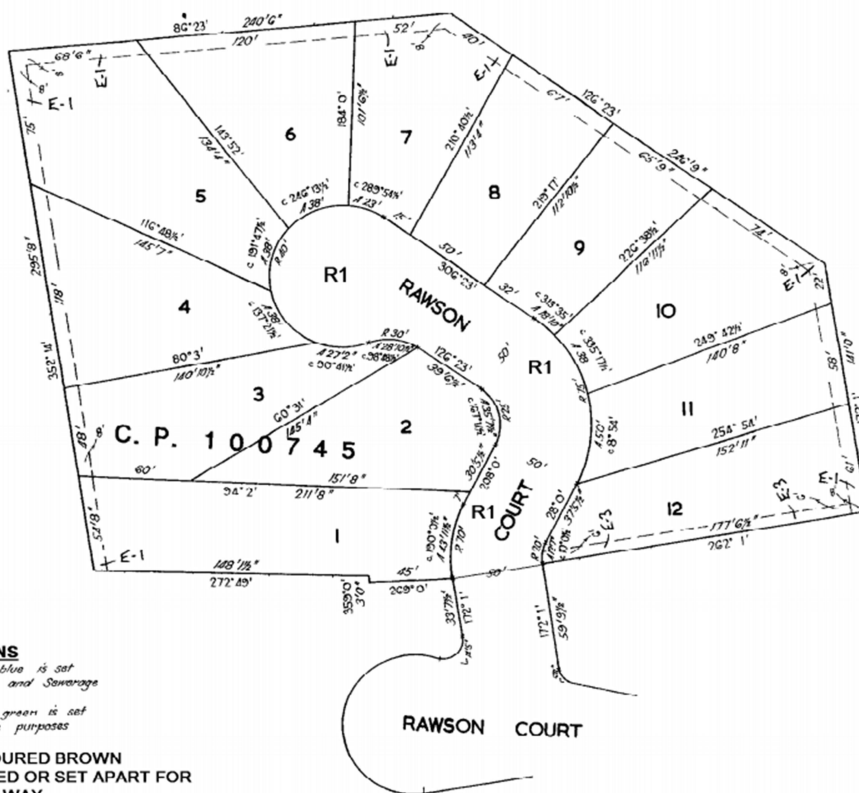
"It's family living", *Age*, 20 October 1967, p 15.

"Sheltering roofs and outdoor courts", *Australian House & Garden*, April 1968, p 63.

Interview with the late Don Fulton, 14 June 2018.

#### Originally identified by

Built Heritage Pty Ltd

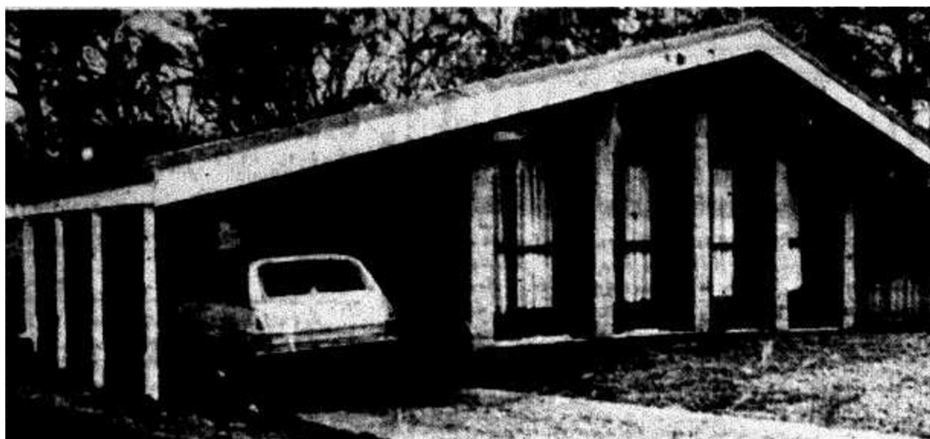


The subdivision plan that extended Rawson Court in 1966; note Lots 6, 7 and 8 that were acquired by Fulton Constructions during that year as the site for its proposed Sunbower display village.  
(source: [www.landata.com.au](http://www.landata.com.au))

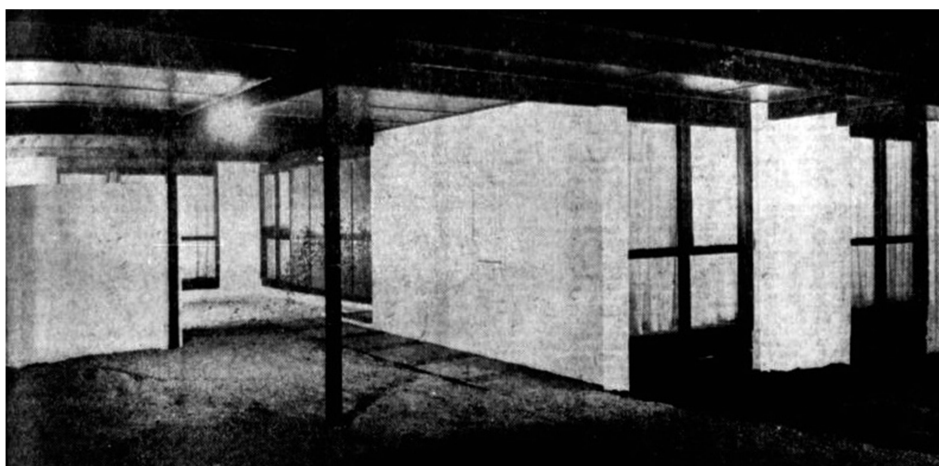


The three houses at the Sunbower display village as they appeared soon after completion in 1967.  
(source: Age, 13 October 1967, p 19)

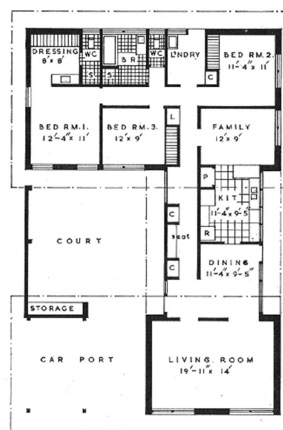




(source: *Herald*, 20 October 1967, p 23)



(source: Age, 20 October 1967, p 15)



(source: *Australian House & Garden*, April 1968, p 63)





*In-Line house at No 20 Rawson Court*



*In-Line house at No 20 Rawson Court*



*U-Line house at No 22 Rawson Court*



*Square-Line house at No 24 Rawson Court*



*Streetscape view, showing the U-Line house at No 22 (left) and the In-Line house at No 20*





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## F: APPENDIX

### F1 Wicklow Hills Estate Precinct

*Although heritage protection of the Wicklow Hills Estate was part of the pre authorisation amendment proposal, this precinct has been excluded from the authorised Amendment as part of the conditional Authorisation from the Minister for Planning. The rationale for the exclusion at this stage relates to the dual application of a Neighbourhood Character Overlay (NCO) and Heritage Overlay within some properties in the precinct.*

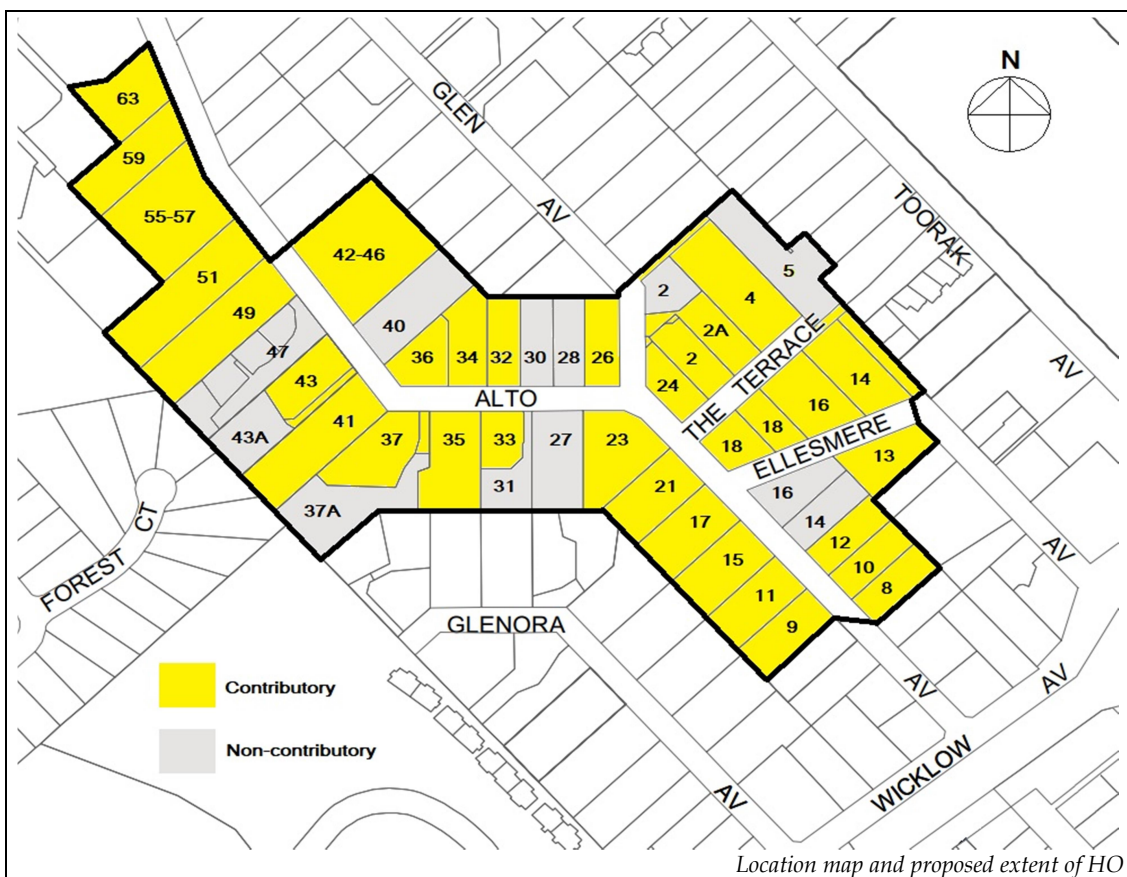
*Due to the area's unique character Council will progress to further strategic work to identify the most suitable planning tool to protect the neighbourhood character and heritage fabric for the Wicklow Hills Estate.*

*Maroondah City Council will address the protection of the heritage and neighbourhood character of the Wicklow Hills Estate under a separate amendment process.*





<b>IDENTIFIER</b>	WICKLOW HILLS ESTATE PRECINCT	<b>Citation No</b>	HO147
<b>Other name/s</b>		<b>Melway ref</b>	50 H3
<b>Address</b>	Alto, Ellesmere and Glen Avenues, and The Terrace CROYDON	<b>Date/s</b>	1920-1940 (mostly)
<b>Designer/s</b>	Various	<b>Builder/s</b>	Various



<b>Heritage Group</b>	Residential buildings (private)	<b>Condition</b>	Varies (mostly excellent)
<b>Heritage Category</b>	Residential precinct	<b>Intactness</b>	Varies (mostly excellent)
<b>Significance</b>	Local		
<b>Recommendation</b>	Include on heritage overlay schedule as a heritage overlay precinct		
	<input type="checkbox"/> External Paint Controls <input type="checkbox"/> Interior Alteration Controls <input checked="" type="checkbox"/> Tree Controls		

### Precinct History

The houses defined by the boundaries of the *Wicklow Hills Estate Precinct* represented the most cohesive remaining portion of this eponymous and prestigious Croydon residential estate, which was subdivided in four phases in 1919, 1922, 1923 and 1928, and developed steadily during the inter-war period.

The sloping expanse of land extending between Wicklow Avenue and the Maroondah Highway, bisected by present-day Alto Avenue, originally formed part of Crown Allotment 43C. In 1889, the land was acquired by Irish-born Richard Bonyngue Kelly (1834-1919), who promptly erected a homestead there and developed the remainder of the vast property as an orchard and later as a stud farm. Although he was born in Ballycumber, County Offaly, in central Ireland, Kelly named his Croydon property *Wicklow Hills*, referencing a town on the Irish eastern coast, more than 150 km away.





In December 1918, less than six months before Kelly's death, his vast Croydon property was split into two titles: a 16-acre site including the original *Wicklow Hills* homestead (evidently with access via Stirling Road, to the north-east), and the remaining 64 acres extending between what present-day Wicklow Avenue and the Maroondah Highway. Ownership of both holdings was vested amongst Kelly's three adult children: sons (Richard) Franklyn Kelly and Charles Bonyng Kelly, and daughter Florence Walker.

Subdivision of the larger holding had already begun by that time, with a newspaper advert noting "Victoria's finest residential resort... unlocked at last, the famous Wicklow Hills Estate. Right on station, magnificent building sites, commanding views, lovely scenery vista rejuvenating soul and body. No finer estate ever offered." (*Age*, 1/5/1918:11). While it was subsequently reported that "blocks were selling rapidly [and] buildings going up" (*Argus*, 1/6/1918), it was not until February 1920 that the remaining "76 magnificent building sites" were offered for sale by public auction (*Age*, 24/1/1920:3). These allotments not only fronted the new thoroughfare of Alto Avenue, but also a number of small streets intersection streets that included Ellesmere Avenue, Glenora Avenue, The Terrace and Kenmare Avenue. The title certificate shows that three of these streets took their names from the residences of the three Kelly children: Franklyn's house *Glenora* (located on the southern edge of the estate, fronting Wicklow Avenue), along with Charles' house in Kew (*Ellesmere*), and Florence's house in Alexandra (*Kenmare*). Alto Avenue was so named in reference to its high altitude, reportedly more than 200 metres above sea level.

Land title records indicate that the new *Wicklow Hills Estate* witnessed brisk sales, with almost a third of the available allotments purchased over the next three years. During 1920, titles to eight lots were transferred to new owners, followed by nine more in 1921 and another five in 1922. Fittingly, amongst the first to build on the estate was Christina Farmer, a granddaughter of Richard Bonyng Kelly who had previously lived with her parents and husband Stanley in nearby *Glenora* on Wicklow Avenue. The Farmers' new home at 9 Alto Avenue, named *Moonya*, was completed prior to the birth of their son in May 1921 (*Argus*, 25/1/1921:1). Other early houses in Alto Avenue included those for labourer Frederick Taylor at No 21 (c.1920), insurance clerk Sydney Smith at No 37 (c.1922) and orchardist George Gill at No 12 (c.1922). The last of these was nearing completion in March 1922, when a newspaper reported Gill's involvement in a wagon accident while transporting building materials (*Age*, 18/3/1922:14). Another early resident was accountant Esmond Tuckett Daniell, who purchased contiguous Lots 13, 14 and 15 along the south corner of Alto Avenue and Ellesmere Avenue, and had erected a house there (now 13 Ellesmere Avenue) by 1922.

During 1922, the estate was expanded by the subdivision of part of the sixteen acres still occupied by the *Wicklow Hills* homestead. This began with the Ellesmere Avenue frontage, which was carved up into three lots (LP 9077, 14/11/1922), followed by a further twenty lots with frontages to the north side of Alto Avenue and a new dead-street street, Glen Avenue, running parallel behind (LP 9162, 16/01/1923). Advertised as the *Wicklow Hills Estate Extension*, this land was offered for sale in early 1923 (*Argus*, 9/2/1923:2). One of the first houses thereon was a timber dwelling at 26 Alto Avenue for Stanley and Christina Farmer, evidently upgrading from *Moonya* at No 9, their home since 1921. The new house was built to a standard design offered by the State Savings Bank of Victoria, designated as Plan 1766 (*Argus*, 6/11/1923:22).

The Shire of Lillydale Rate Book for 1924-25, dated 22 November 1924, shows that, while many lots on the two estates had been purchased by then, fewer than a dozen houses had yet been built. These included Dr Hallam's combined residence and medical clinic at 61 Wicklow Road, another house in Glenora Avenue, and at least six more along Alto Avenue. The latter included the respective residences of merchant Charles Oaten at No 11 (*Kurrumbee*), Miss Annie Kellett at No 23 (*Baringa*), manager Eric Jefferies at No 49 (*Moliagulk*) and draper William Hattam at No 67 (*Koongarra*). In early 1923, leading city architects Schreiber & Jorgenson called tenders for a 'wood and tiled residence' in Alto Avenue, although it has not been possible to confirm which house this was (*Argus*, 20/1/1923:5). Later that year, construction commenced on a conspicuous addition to the estate: the new Croydon Private Hospital, a purpose-built but domestically-scaled building at what is now 16 Ellesmere Avenue (*Age*, 11/8/1923:17). This, however, proved a short-lived venture; after the hospital ceased operation in 1927, the building was converted for private residential use.

Development of the estates continued steadily for the remainder of the 1920s. New houses along Alto Avenue included a large timber bungalow at No 59 (c.1925) for investor Patrick Lyon, a rendered brick residence on a double block at No 42-46 (c.1927) for barrister Samuel Backhouse, and more modest weatherboard bungalows at No 17 and 34 (both c.1928), respectively for public servant William Radden and draftsman Edgar Piele. Radden, a government architect by profession, presumably designed his own house, and it is equally likely to have been erected by his son Eric, then a prolific local builder.



During 1928, the third and final stage of the *Wicklow Hills Estate* was subdivided, creating ten more allotments with frontages to Glen Avenue and a new cul-de-sac, The Terrace. In December of that year, the original *Wicklow Hills* homestead, retained on one of the block in the new subdivision, was destroyed by fire, severing the last link with the Kelly family's occupation of the property over nearly forty years. With the Depression causing a slump in private homebuilding, these newly-subdivided allotments along The Terrace would not be purchased and developed until the early 1930s. The four original residents of the cul-de-sac comprised civil servant Richard Reeves at No 4 (c.1930), clerk Clive Day at No 2A (now 2A Glen Avenue) (c.1931), clerk James Hutchinson at No 2 (c.1935) and retired banker Henry Ellis at No 5 (c.1936).

Elsewhere in the neighbourhood, the resumption of building activity in the early 1930s was demonstrated by more houses on Alto Avenue, notably two timber bungalows at Nos 31 and 55 (both c.1931), respectively for retired banker Robert Gregson and accountant Albert Tremewen. The former dwelling, distinguished by its dark-stained vertical board cladding, was known as *Brown Willy*. Larger and even more striking was *Cromer Lodge*, the new home of Arthur Ridge at No 63, completed in mid-1936 (*Ferntree Gully News*, 18/6/1936:4). Designed by local architect Arthur Pretty, the picturesque two-storey house would be twice-published in the *Australian Home Beautiful* (8/1938:20, 3/1942:20). The later 1930s saw the erection of a new house at 24 Alto Avenue (c.1937) and the subdivision of the large block on the north corner of Alto and Ellesmere Avenues into two smaller blocks, with a second house erected. Another timber bungalow at 15 Alto Avenue (c.1940), built for clerk James Hemphill and known then (and still now) as *Brewood*, was one of the last new houses on the estate before building activity was curtailed by the Second World War.

Thus, by the early 1940s, the Wicklow Hills estate had already developed to a substantial extent. Alto Avenue remained the principal focus, with inter-war houses along the north side at Nos 4, 8, 10, 12, 18, 24, 26, 34, 36 and 42, and along the south side at Nos 3, 5, 9, 11, 15, 17, 21, 23, 33, 37, 43, 49, 57, 59, 63 and 59. Houses had also been built along the elevated frontages of both The Terrace (Nos 2, 2A, 4 and 5) and Ellesmere Avenue (Nos 14, 16 and 18), as well as a few further down Ellesmere Avenue (Nos 7, and 13), and others in nearby Glen Avenue and Glenora Avenue. There were still numerous vacant lots dotted along Alto Avenue (Nos 6, 14-16, 27, 28-34, 35, 41, 47 and 51) as well as a lengthy tract of land beyond No 42. At that time, Kenmare Avenue, at the crest of the estate, remained entirely undeveloped.

During its initial inter-war phase of development, Wicklow Hills fostered a reputation as Croydon's most prestigious residential enclave. Original and early residents included a doctor, a barrister, an architect, an insurance clerk, two retired bankers, three accountants and several public servants, many of whom were prominent in the community.<sup>2</sup> Solicitor Rivers Dickenson and wife Dobina, who purchased the house at 59 Alto Avenue in 1929, were described by local historian Muriel McGivern as "well-known local benefactors" (*History of Croydon: Second Volume*:183). McGivern further noted the presence of much-loved music teacher Mrs Verbena Meggs, who gave lessons from her home studio at 36 Alto Avenue. By the early 1940s, another music teacher, Mrs Elspeth Little, had begun a similar venture at nearby No 43 (*Ferntree Gully News*, 7/2/1947:4). Miss Annie Kellett, who was president of the Croydon Auxiliary for the Royal Victorian Institute of the Blind in the 1930s, often held charity events at her home, *Baringa*, 23 Alto Avenue, such as garden parties and bridge afternoons (*Argus*, 10/12/1930:10, 23/12/1937:12; *Table Talk*, 1/1/1931:41). Such charitable connections loomed large after 1940, when the house at 69 Alto Avenue was acquired by the Roman Catholic Church as a convalescent home for what was then described as "indigent and overworked mothers" (*Advocate*, 15/8/1940:10). The property, 'commanding a delightful panoramic view of the Dandenongs.. surrounded by a beautiful garden', regularly hosted garden parties, fetes and other events.

The immediate post-WW2 period saw local building activity resume gradually, demonstrated by a modest timber dwelling at 28 Alto Avenue (c.1947). Around 1950, more progressive modernist design arrived in the neighbourhood when architect/engineer Frank Dixon designed a two-storey timber house for himself at No 51, which deftly exploited its elevated site with large windows and a second-floor sun terrace. Around 1955, pre-war resident Arthur Ridge vacated his house, *Cromer Lodge* at 63 Alto Avenue, and built a sprawling new timber residence on elevated land to the rear (now 5 Kenmare Avenue), which he also named *Cromer Lodge* (*Age*, 04/06/1966:39). The later 1950s saw a few other new houses appear in this part of Alto Avenue. While a skillion-roofed timber house at No 32 (c.1958) followed Dixon's modernist ideas, others tended to be more conservative in style and form, typified by conventional gable- or hipped-roof houses in brick at Nos 17 and 27 (both c.1957) and others in weatherboard at Nos 14 (c.1957) and 30 (c.1959).

<sup>2</sup> Muriel McGivern's *A History of Croydon: A Second Volume* (1967) includes index entries for many inter-war residents of Wicklow Hills, including members of the Daniell, Dickensen, Gregson, Jefferies, Kellett, Lloyd and Reilly families.



In the 1960s, progressive modernism returned to the precinct with a flat-roofed brick house at No 41 (1964) designed by well-known architect and Croydon resident Hank Romyne. Scenic artist John Kenyon, who lived at No 37 from the late '50s, subsequently subdivided his property to allow his son, also a scenic artist named John, to build a new house. Kenyon junior turned to a friend that he knew through theatrical circles, who was studying architecture at the University of Melbourne. In this way, a young Peter Corrigan (later of award-winning firm Edmond & Corrigan) obtained his first architectural commission, for a house of unusual design that referenced the local context of pre-war bungalows in its form and materials.

While the precinct gradually filled out in the post-WW2 era, newer houses have only been built on hitherto undeveloped sites (including smaller blocks subdivided from larger ones), so none of the pre-war houses have been demolished. The completion of a group of four two-storey townhouses at 47 Alto Avenue (1980) represented the entirely last new development within the boundaries of the precinct for many years, until new houses were built at 31, 37A and 43 Alto Avenue (in all cases, to the rear of pre-war dwellings).

### Physical Description

The precinct is dominated by the major thoroughfare of Alto Avenue, which begins at Wicklow Avenue, rising gently as it extends in a straight line past the junctions of Ellesmere Avenue, The Terrace and Glen Avenue on the right side, becoming steeper as it dog-legs to the left, the rising even more sharply towards Kenmare Avenue on the left, where the blocks along that side of the street are elevated high above the road. The layout of the precinct includes some atypical elements, such as the right-of-way to the rear of properties fronting the Terrace, and another that forms a pedestrian walkway linking the end of The Terrace with Ellesmere Avenue. The Terrace itself is a distinctively unsealed and semi-trafficable dead-end street.

The interwar houses that largely characterise both sides of Alto Avenue echo this changing topography, with the more modest examples at the Wicklow Avenue end gradually giving rise to larger and grander examples, culminating in some especially substantial residences on elevated blocks at the Kenmare Avenue end and on the uphill sides of Ellesmere Avenue and The Terrace. The original houses in the precinct are united by the comparable eras, dating from the early 1920s to the late 1930s, with most examples spanning the relatively narrow period from 1925 to 1931. Most are single storey, although a few are larger, with attic storeys (23, 37 and 42-46 Alto) or even a semi-basement (eg 34, 49 and 55-57 Alto; 14 Ellesmere) where the fall of the land allowed it. A few of the original single-storey houses in the precinct (eg 10 Alto) have modest second-storey additions, of sympathetic form and scale.

Irrespective of scale, the houses tend to be similar in form, expression, materials and finishes, which are all typical of residential architecture of the interwar period. Most are of timber construction, invariably with weatherboard cladding (eg 11, 12, 14, 18, 21, 24, 26, 34, 36 and 37 Alto; 16 and 18 Ellesmere; 2 and 4 The Terrace). A notable exception, at 33 Alto Avenue, has vertical timber board cladding with a dark stained finish. There are only two pre-war brick houses: one at 23 Alto Avenue, in red brick with roughcast banding, and a larger rendered villa at No 42-46. Most houses, whether of brick or timber, have chimneys in red brick, although some are rendered (eg 21, 34 and 55-57 Alto Avenue). Some brick chimneys are plain, while others are embellished with brick capping (eg 33 Alto), soldier courses (eg 12, 34 and 36 Alto), corbelling (eg 17 Alto) and/or terracotta chimney pots (eg 23 and 42 Alto; 2a and 4 The Terrace). The later (c.1940) house at 15 Alto Avenue has an unusual orange brick chimney with a vertical feature strip of stack-bond brickwork; the chimney breast still bears the original name of the house, *Brewood*.

Roofs vary in form from broad gables with subsidiary hips (eg 18 and 23 Alto; 18 Ellesmere) or hips with subsidiary gables (eg 12, 33 and 36 Alto; 16 Ellesmere) to straightforward gables (11, 14, 26, 34 and 37 Alto) and more sophisticated mansard roofs (42-46 Alto). Many houses retain original red terracotta roof tiling, typical of the era, some with moulded finials (eg 26 Alto; 18 Ellesmere), while a few others appear to have been re-roofed with cement tiles (eg 18 and 36 Alto). Some houses have corrugated metal sheet roofing (eg 8, 9, 15, 24 and 59 Alto), and there are two with atypical slate roofs: a pre-war house at 49 Alto Avenue (with terracotta ridge capping) and the post-WW2 architect-designed house at 35 Alto Avenue. Gable ends are variously clad in plain weatherboard (eg 15, 21, 23 and 26 Alto; 2 and 4 The Terrace, 2A Glen), shingles (eg 10, 12, 34, 37 and 55-57 Alto; 13 and 16 Ellesmere), strapped cement sheeting (eg 9, 10, 18 and 36 Alto; 18 Ellesmere), vertical boards (eg 11 and 24 Alto) or roughcast render (eg 8, 36 and 43 Alto). Some gable ends are further embellished by timber corbels (eg 10, 21, 26, 34, 37, 42 and 55-57 Alto; 2 The Terrace), bracketed eaves (eg 23, 26 and 34 Alto; 2 The Terrace) and apex vents with louvres (eg 21, 24 and 42 Alto), slats (eg 8, 9 and 26 Alto) or lattice grilles (eg 13 Ellesmere; 4 The Terrace and 2A Glen).



Typical of the prevailing inter-war bungalow idiom, most houses in the precinct have an asymmetrical street frontage. Windows are typically boxed, grouped in two or three, with timber-framed double-hung sashes, often multi-paned (eg 12, 23, 24, 33, 36 and 59 Alto; 13 Ellesmere; 4 The Terrace) and sometimes with lozenge glazing (eg 18, 34 and 55-57 Alto) or leadlight (37 Alto). Several houses have bay windows (eg 9 and 55-57 Alto; 14 and 16 Ellesmere; 2A Glen), and there are others with shutters (59 Alto), window boxes (63 Alto) or window hoods (eg 9 and 36 Alto). Some houses on more elevated hillside sites have large picture windows (eg 49 and 63 Alto; 2 The Terrace) to exploit the views; another has a prominent sunroom (37 Alto).

Virtually all houses have a front porch or verandah of some kind, varying from simple projecting porches (eg 33 and 34 Alto; 4 The Terrace) to more expansive verandahs across the façade (eg 18, 26 and 55-57 Alto; 14 Ellesmere), as well as some L-shaped return verandahs (12, 24 and 36 Alto; 16 Ellesmere). Many porches and verandahs are enlivened by timber detailing such as paired posts, fretwork (eg 17, 34 Alto), shaped brackets (eg 9, 12, 18, 34, 49, 55-57 Alto; 14 and 16 Ellesmere) and balustrades of vertical planks or slats (eg 12, 18, 24, 26, 33, 36 and 59 Alto; 14 and 16 Ellesmere; 2 and 4 The Terrace), weatherboard (eg 21 Alto), or shingles (55-57 Alto). The weatherboard house at 26 Alto Avenue has stop-chamfered timber posts supported on red brick piers, while the atypical brick house at 23 Alto Avenue stands out for its almost monumental porch with paired rendered pillars, brick-edged round archway and bowed balustrade wall.

Most of the houses are enhanced by their well-established garden settings, some of which include expansive front lawns with formalised plantings, shaped hedges and mature deciduous trees. Notable groups of mature trees include two substantial specimens along the north boundary of 2 Glen Avenue, a row along the north boundary of 11 Alto Avenue, several in the garden south of 23 Alto Avenue and another fine row on the downward side of The Terrace. Some of these mature trees, and those that survive in the front gardens of the properties along the uphill side of Ellesmere Avenue, are likely to be remnants of the grounds of the original *Wicklow Hills* homestead that formerly occupied this part of the estate.

Several houses have crazy paved pathways (eg 12, 17 and 21 Alto) or rough stone steps and retaining walls (eg 55-57, 59 and 63 Alto; 14 Ellesmere) that evoke the pre-war period. None of the properties appears to retain original front fences, with the notable exception of the stone wall and mild-steel gates of 63 Alto Avenue, and the timber and woven wire fence at 43 Alto Avenue, with a rusty tubular metal hand-gate of cyclone wire and mild steel scrolling. Many other properties, however, have front fences of more recent origin that are sympathetic to the earlier era, such as timber pickets (eg 23, 36 and 59 Alto; 2 and 4 The Terrace), cyclone wire (eg 15 and 34 Alto) or woven wire (eg 8, 21 and 24 Alto), some with matching reproduction gates (eg 8, 15 and 21 Alto). Several properties in Alto Avenue have partial hedges along the street boundary (eg Nos 17, 18, 23, 26), with a particularly large and prominent example at No 42-46.

The precinct contains relatively few houses from the early post-WW2 period (ie, c.1945 to 1970). While most are merely representative examples of their era rather than especially notable ones, four examples in Alto Avenue are deemed to contribute to the precinct, demonstrating the type of more considered homebuilding that occurred in this prestigious area in the 1950s and '60s. This comprises the architect's own elevated two-storey timber house at No 51 (Frank Dixon, c.1951), a smaller skillion-roofed modernist timber villa at No 32 (c.1957), a flat-roofed concrete brick house at No 41 (Hank Romyn, 1964) and the former Kenyon House at No 35 (Peter Corrigan, 1967), with its unusual composition of bagged brick walls and a jagged slate-clad roofline that deliberately referenced the estate's inter-war character.

### Significant Places

The following properties are deemed to be *contributory* elements in precinct:

- Alto Avenue: Nos 9, 11, 15, 17-19, 21, 23, 33, 35, 37, 41, 43, 49, 51, 55-57, 59, 63; 8, 10, 12, 18-20, 24, 26, 32, 34, 36, 42-46
- Ellesmere Avenue: Nos 13, 14, 16, 18
- The Terrace: Nos 2, 4
- Glen Avenue: No 2A – *this property fronts The Terrace, between No 2 and No 4*

The following properties are deemed to be *non-contributory* elements within the precinct:

- Alto Avenue: Nos 14, 16, 28, 30, 40; 27, 31, 37A, 43A, 47
- The Terrace: No 5
- Glen Avenue: No 2





### Comparative Analysis

Although the *Wicklow Hills Estate* was subdivided as early as 1919, with three further stages released in 1922, 1923 and 1928, certain part of the estate developed more quickly than others. Historically, the core of the estate has always been the spine of Alto Avenue sloping up from Wicklow Avenue to the topographic acme of Kenmare Avenue. The blocks of land along the northern portion of Alto Avenue, sloping down the other side of the crest to the Maroondah Highway, were always less desirable when advertised for sale during the estate's inter-war heyday. An aerial photograph from early 1951 indicates that much of that land was still vacant at that time. Consequently, that area now tends to be strongly defined by post-WW2 development, although a smattering of earlier housing remains evident (eg 74, 79 and 98 Alto Avenue; another pre-war house, at No 83, was demolished in 2016). The same is true of Glen Avenue, where inter-war houses are largely limited to the south end of the street (eg the notably intact dwelling at No 10, and more substantially altered ones at Nos 3-5, 8 and 12), giving way to post-WW2 development further north. Glenora Avenue, Kenmare Avenue, the lower stretch of Ellesmere Avenue and the contiguous part of Wicklow Avenue also remain mostly characterised by post-WW2 development, with only a few scattered survivors from the estate's inter-war heyday (eg 53, 55 and 61 Wicklow; 20 Glenora, 7 Ellesmere).

During its original land sales of the early 1920s, the *Wicklow Hills Estate* was promoted as one of Croydon's most prestigious residential estate, with many of the more elevated allotments allowing for expansive views across the township and beyond. As such, the houses that were erected there (and especially those designed to take advantage of the high elevation) have few direct comparators elsewhere in the area. Toorak Avenue, which runs parallel to Alto Avenue and thus shares similar topographical qualities, was clearly intended (as the street name implies) to be a comparably prestigious residential enclave. However, it appears to have undergone limited development in parallel. The *Sands & McDougall Directory* for 1949 (the first edition to include individual street-by-street entries for Croydon) recorded only five residents in Toorak Avenue, all on the south side of the street. The 1951 aerial photographs provides further detail, showing six individual dwellings along that side of Toorak Avenue, at what are now Nos 12, 15, 17, 21, 23 and 25. Virtually all of these sites were redeveloped in the later post-WW2 era, including several now occupied by large blocks of flats (Nos 12, 15 and 19). A hip-roofed red brick house at No 25, built c.1948 (see *Herald*, 19/01/1951:4) is probably now the oldest surviving house on Toorak Avenue. The northern end of Toorak Avenue, and the contiguous part of Stirling Road, extending to Maroondah Highway and Kent Avenue, was not subdivided until the later 1940s. A few of the early surviving houses in this area are stylistically reminiscent of inter-war dwellings (eg 39-41 and 42 Toorak; 18 Stirling), but they all date from the post-WW2 era.

By contrast, a contemporaneous residential estate on the opposite (south) side of the railway line, on land that slopes gently down from Gallipoli Parade to Mount Dandenong Road is more intact as a cohesive development of surviving inter-war houses. However, these tend to be more generic timber bungalows that, without the expansive views to exploit, lack the elevated form, porches, verandahs, attic storeys and picture windows that characterise the dwellings on Wicklow Hills.

As an example of a prestigious residential estate that developed on elevated land with the potential for houses to exploit panoramic views, the *Wicklow Hills Estate* has a number of notable post-WW2 counterparts, including Loughnan's Hill in Ringwood, Richardson Road in Croydon North, and the Montana Parade/Vasey Circuit area in Croydon South.

### Statement of Significance

*What is significant?*

The houses within the *Wicklow Hills Estate Precinct*, Croydon (concentrated on Alto Avenue, The Terrace and the north end of Ellesmere Avenue), represent the most cohesive remaining streetscapes of a prestigious inter-war residential estate stretching from Wicklow Avenue to Maroondah Highway. Developed when a former farming estate was subdivided in four stages (in 1919, 1922, 1923 and 1928), the estate filled out rapidly during the 1920s and '30s. The dwellings, united by common vintage, vary in grandeur from the more modest houses down the slope of Alto Avenue to larger and grander one further up the hill, with the most prepossessing ones on the larger elevated blocks at the crest of Alto Avenue, Ellesmere Avenue and The Terrace. Although varying in style and articulation, the houses display consistency in materials (weatherboard, brick, shingle, terracotta tiles) and overall articulation in the prevailing bungalow style of the period, with irregular rooflines, gable ends, porches, verandahs and multi-paned windows.



#### *How is it significant?*

The *Wicklow Hills Estate Precinct* satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### *Why is it significant?*

The *Wicklow Hills Estate Precinct* has significant associations with a land subdivision was promoted during the inter-war era as Croydon's most prestigious residential area. Laid out in the 1920s, the estate occupied elevated land that had been tightly held by the Kelly family since 1889. When finally subdivided (in four stages in 1919, 1922, 1923 and 1928) and offered for public sale, the blocks closest to the railway station sold and were developed quickly, while those with elevated positions at the crest of the hills (towards Kenmare Avenue, Glen Avenue and The Terrace) attracted those with the resources to build grander and more prepossessing residences to exploit the panoramic views. For many years, Wicklow Hills was the address of many of Croydon's most eminent residents including leading retailers, doctors, barristers, accountants and architects. (*Criterion A*)

The *Wicklow Hills Estate Precinct* is significant as a cohesive group of inter-war dwellings reflecting the prevailing bungalow idiom of that period. Reflecting the desirability and prestige of the different parts of the estate, the houses thereon vary in scale and sophistication from more modest timber houses along the lower slope of Alto Avenue, to larger and more prepossessing brick houses further up the slope, through to even grander and more sprawling elevated houses characterised by expansive front verandahs. Irrespective of scale, the houses remain consistently expressed in materials, forms and detailing, including irregular hipped and gabled roofs mostly clad in terracotta tiles, groups of windows with timber-framed double-hung multi-paned or leaded sashes, and projecting porches and verandahs enlivened by a range of decorative timberwork including lattices, shaped brackets, fretwork and shingles. The houses in the precinct are enhanced by their setting, which included well-established front gardens, front hedges and mature deciduous trees that create a notable landscaping component along the respective streetscapes. (*Criterion E*)

The inter-war houses in the precinct are complemented by four above-average architect-designed dwellings in Alto Avenue, dating the 1950s and '60s. Collectively, these houses provide evidence of the quality of design sought by discriminating post-WW2 homebuilders in what had become, by that time, Croydon's most prestigious residential enclave. Architect/engineer Frank Dixon's own house at No 51 is notable for the way in which, like its pre-war counterparts, it was conceived to exploit the views from its elevated site, while the house that Peter Corrigan designed at No 35 responded to its context in an entirely different way, utilising rough bagged brickwork and a jagged slate-clad roofline to evoke a pre-war character. (*Criterion E*)

#### **References**

Certificates of Title, Volume 4178, Folio 585, created 24 December 1918, and Volume 4543, Folio 516, created 17 February 1922.

Plans of Subdivision: LP 7478 (11 February 1919), LP 9077 (11 November 1922), LP 9162 (16 January 1923), LP 12607 (10 July 1928) and LP 14099 (31 March 1936). <[www.landata.giv.gov.au](http://www.landata.giv.gov.au)>

*Shire of Lilydale Rate Books, 1924-25. Unit 33, VPRS 17145/P1, PROV.*

'A Portfolio of Timber Homes', *Australian Home Beautiful*, August 1938, pp 20-23.

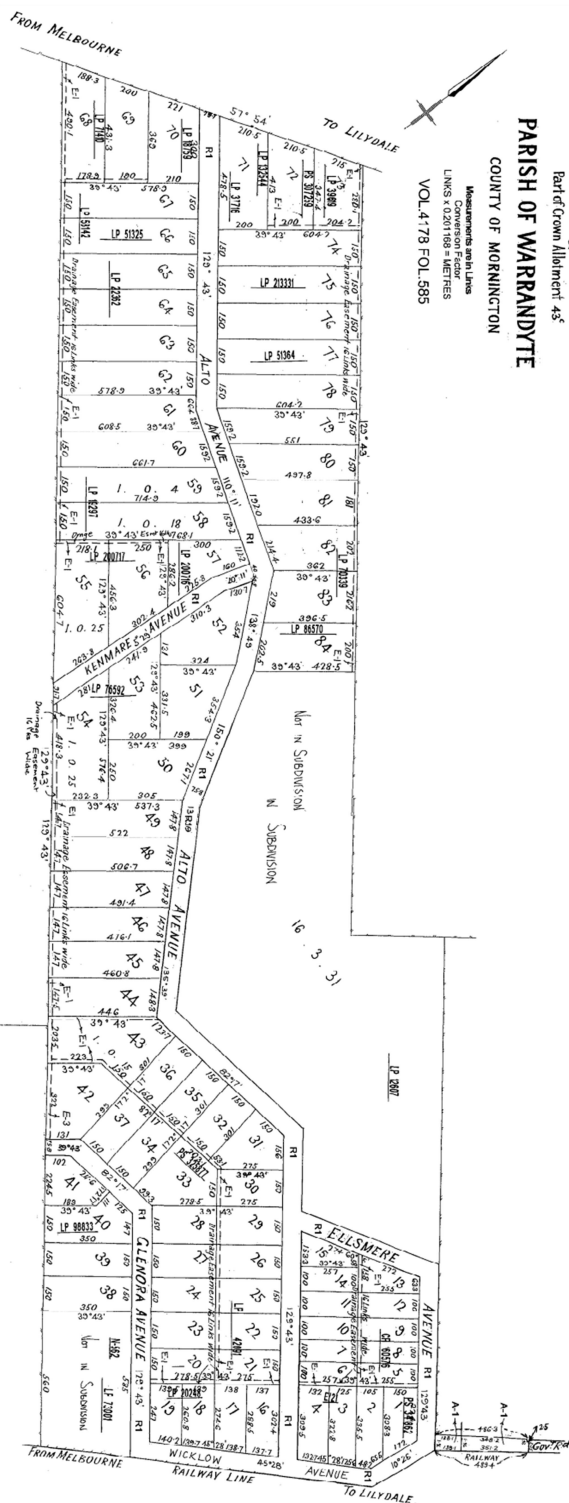
W A Somerset. 'The Glory of a Garden', *Australian Home Beautiful*, March 1942, pp 20-23.

Muriel McGivern, *A History of Croydon: A Second Volume* (1967), pp 181-84.

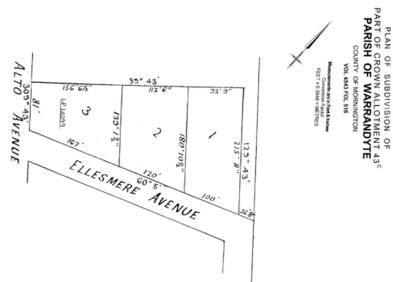
#### **Originally identified by**

Richard Peterson with Peter Barrett, *Maroondah Heritage Study: Stage Two* (2003).

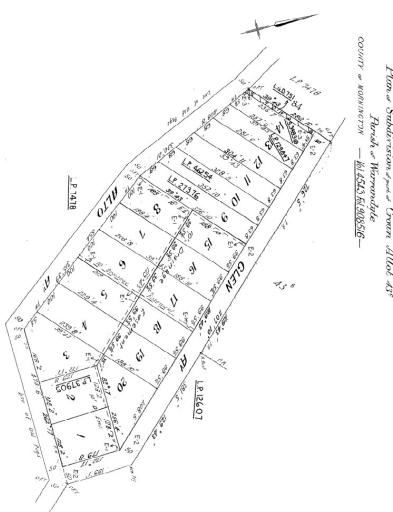




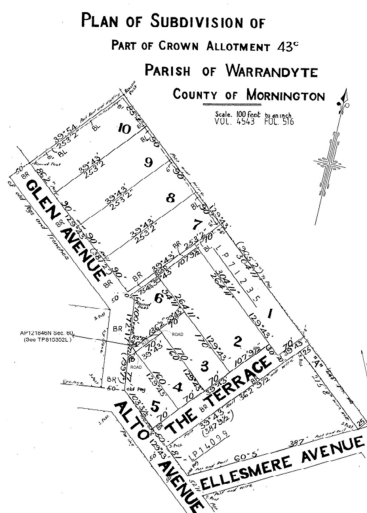
LP 7478, lodged 11 February 1919



LP 9077, lodged 11 November 1922

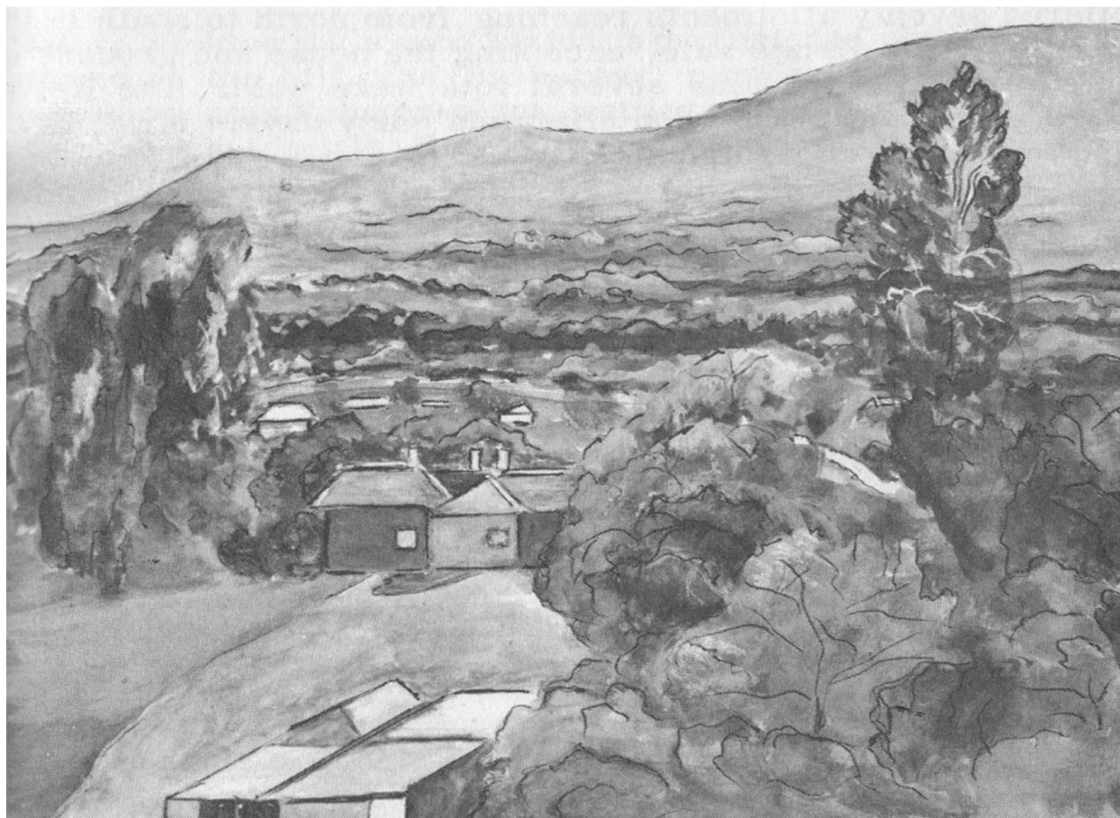


LP 9162, lodged 16 January 1923



LP 12607, lodged 10 July 1928

Lodged Plans showing sequence of subdivision of Wicklow Hills Estate from 1919 to 1928  
(source: [www.landata.vic.gov.au](http://www.landata.vic.gov.au))



*Artist's impression of the original Wicklow Hills property, showing the Kelly family's homestead  
(source: Muriel McGivern, A History of Croydon: A Second Volume)*



*View down Alto Avenue, circa 1930s. The hip-roofed house to the right side of the telephone pole is No 12  
(source: Rose Postcard; author's collection)*





*Contemporary view of Arthur Ridge's Cromer Lodge at 63Alto Avenue, designed by local architect Arthur Pretty  
(source: Australian Home Beautiful, March 1942)*



*Aerial photograph of the Wicklow Hills Estate in early 1951, showing extent of residential settlement by that time  
(source: Central Plan Office, [www.landata.gov.au](http://www.landata.gov.au))*





*Timber bungalow at 9 Alto Avenue (c.1921)*



*Timber bungalow at 12 Alto Avenue (1922)*



*Timber bungalow at 21 Alto Avenue (c.1920)*



*Timber bungalow at 26 Alto Avenue (1923-24)*



*Brick and roughcast villa at 23 Alto Avenue (1923)*



*Vertical-boarded bungalow at 33 Alto Avenue (1931)*



*Attic-storey timber bungalow at 37 Alto Avenue (c.1922)*



*Rendered brick residence at 42-46 Alto Avenue (c.1928)*





*Slate-roofed timber house at 49 Alto Avenue (c.1924)*



*Two-storey timber house at 63 Alto Avenue (1936)*



*Former private hospital at 16 Ellesmere Avenue (1923)*



*Timber bungalow at 4 The Terrace (c.1930)*



*Looking east along unsealed and semi-trafficable The Terrace, showing inter-war dwellings at 24 Alto Avenue (left), 2 The Terrace, 2A Glen Avenue, and overhanging branches from row of mature deciduous trees along south side.*





MAROONDAH PLANNING SCHEME

# Heritage Design Guidelines

March 2024 ~~April 2023~~

**Heritage Place: Fibremakers Business Park (British Nylon Spinners/Fibremakers Factory) (former) (254 Canterbury Road, Bayswater North) April 2023**

## HO152

### The place

The British Nylon Spinners factory complex was established in 1956 as the first manufacturing facility of its kind in Australia. Architects Stephenson & Turner designed an axial site masterplan with landscaped grounds and Modernist buildings constructed in stages between 1955 and 1970. Later known as the Fibremakers factory, and now the Fibremakers Business Park, it is no longer used for manufacturing and all nylon spinning equipment has been removed.

### Heritage management objectives

- To maintain views to the factory complex from the south along with its landscaped setting.
- To recognise the importance of Fibremakers in the Bayswater community as a former major employer and local landmark.
- To encourage interpretation of the history and operation of the factory complex for site-users and the wider community.
- To ensure that the buildings of heritage value continue to have a viable use or mix of uses, in order to support their ongoing maintenance and preservation. The possibility of prohibited uses has been triggered in the HO to allow appropriate use of the administration blocks at the front of the complex.

### Built form and appearance

All buildings and works should:

- Be legible as new work or reinstatement of original features and thereby acknowledge the physical evolution of the building fabric as part of the historical record of the place.

Support the continued industrial use of the place or where adaptive reuse of the building is proposed, the historic and aesthetic heritage values of the place should be appropriately interpreted.

Works to buildings of heritage value, built between 1955 and 1970 as set out in the statement of significance, should:

- ~~Retain the administrative and manufacturing~~ buildings [1 and 2](#) that face Canterbury Road and form part of the Stephenson & Turner masterplan.
- Retain the three-dimensionality of buildings of heritage value, including roof forms that are indicative of their industrial nature, such as saw-toothed roofs and roof lanterns as well as side walls.
- Retain sound and non-hazardous building fabric. In cases where the condition of building fabric is poor or of a hazardous nature and removal is necessary, replace with new materials of the same appearance, dimensions and details.
- Reinstate lost or altered elements of buildings of heritage value based on documentary evidence, particularly to elevations visible to the public, such as the windows of the 1950s administration block and the front entrance of its 1960s extension.

New buildings and works should:

- Avoid obscuring views to the existing buildings when viewed from the south.
- Respect the north-south axis established by the Stephenson & Turner masterplan by facing the principal thoroughfares of the masterplan where possible and not obstructing their path with new built form.
- Support the visual dominance of the buildings of heritage value, particularly as viewed from the south. The nylon spinning tower should remain the tallest element of the site, as viewed from Canterbury Road.
- Reference the colour and materials palette of the buildings of heritage value, while remaining recessive and legible as new insertions.

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## Signs

Applications for signage should:

- Retain remnant historic signage from the British Nylon Spinners and Fibremakers factory eras to interpret the history of the site.
- Limit concealment of key elements of a building of heritage value or damage to such buildings during installation.
- Coordinate the placement, size and number of new signs across the site to reduce visual clutter, while allowing independent businesses to be identifiable and retain their corporate identities.

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## Landscapes, gardens and trees

Landscape applications should:

- Retain the mature plantings in the front setback along Canterbury Road, and the industrial park character of the place.

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### Subdivision

Applications for subdivision should:

- Retain the open landscaping in front of the factory complex.
- Retain on a single allotment all elements identified by the statement of significance as having heritage value.
- Not allow for future development that will visually disrupt the setting and negatively impact on the presentation of the factory complex both from the public domain and within the site.

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### Primary sources:

City of Maroondah Heritage Study Review (Built Heritage Pty Ltd): Volume 1 Post-WW2-Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, [March 2024](#) ~~April 2023~~.

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the Planning and Environment Act 1987

## MAROONDAH PLANNING SCHEME

## Heritage Design Guidelines

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## MAROONDAH PLANNING SCHEME

06/12/2018  
C148maro  
Proposed C148maro

## SCHEDULE TO CLAUSE 43.01 HERITAGE OVERLAY

## 1.0 Application requirements

18/10/2018  
C117

None specified.

## 2.0 Heritage places

20/04/2023  
C148maro  
Proposed C148maro

The requirements of this overlay apply to both the heritage place and its associated land.

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO1	<i>House</i> 67-73 Alto Avenue, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO2	<i>Croydon Community School, Formerly Croydon State School, 177-181 Mount Dandenong Road, corner of Anzac Street, Croydon</i>	Yes	No	No	Yes	No	No	No	No
HO3	<i>"Aringa"</i> 7 Aringa Court, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO4	<i>"Boonong"</i> 273 Bayswater Road, Bayswater North	Yes	No	Yes	Yes	No	No	No	No
HO5	<i>Ringwood Cellars, Former Blood Brothers Premier Store</i> 1 Bedford Road, Ringwood	Yes	No	No	Yes	No	No	No	No
HO6	<i>Italianate House</i> 11 - 15 Bedford Road, Ringwood	Yes	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO7	1st Ringwood Scout Hall Bill Wilkins Lodge Bedford Road, Ringwood	No	No	No	Yes	No	No	No	No
HO8	House 15 Braeside Avenue, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO9	Manna Gum <i>Eucalyptus viminalis</i> H.E. Parker Reserve, 154 Heathmont Road, Heathmont, south bank, near BMX jumps, Bungalook Creek, 80m upstream from Dandenong Creek, Bayswater	No	No	Yes	Yes	No	No	No	No
HO10	Lemon-scented Gum <i>Corymbia citriodora</i> 5 Camelia Court, Croydon South	No	No	Yes	Yes	No	No	No	No
HO11	Population of Elderberry <i>Panax Polyscias sambucifolia</i> Bayswater Golf Range, Canterbury Road, Bayswater	No	No	Yes	Yes	No	No	No	No
HO12	Swamp Gum <i>Eucalyptus ovata</i> 24 Carroll Avenue, Croydon	No	No	Yes	Yes	No	No	No	No
HO13	Croydon Central Maternal & Child Health Centre, 202- 210 Mt Dandenong Road, Croydon	No	No	No	-	No	Yes Ref No H0054	No	No
HO14	Gifford Memorial Church 22 Croydon Road, Croydon	No	No	No	Yes	No	No	No	No
HO15	Candlebark <i>Eucalyptus rubida</i>	No	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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	16 Delatite Court, Warranwood								
HO16	<i>Candlebark Eucalyptus rubida</i> 18 Delatite Court, Warranwood	No	No	Yes	Yes	No	No	No	No
HO18	<i>Yellow Box Eucalyptus melliodora</i> Nature strip tree, south east corner of Mountain View Road and Dickasons Road, Heathmont	No	No	Yes	Yes	No	No	No	No
HO19	<i>Glenbrae and Golden English Oak Quercus robur concoria</i> 147-151 Dorset Road, Croydon	No	No	Yes	Yes	Yes	No	No	No
HO22	<i>"Sunnyview"</i> 427-429 Dorset Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO23	<i>Eucalyptus Tree (ignorabilis x viminalis)</i> Dorset Gardens Hotel, 335-341 Dorset Road, Croydon, south east corner of the site	No	No	Yes	Yes	No	No	No	No
HO24	<i>Algerian Oak Quercus canariensis</i> Eastfield Park, 119-139 Eastfield Road, Croydon, 20 metres north of 97 Eastfield Road, Croydon	No	No	Yes	Yes	No	No	No	No
HO25	<i>White Stringybark Eucalyptus globoidea</i> Cheong Wildflower Sanctuary, 1-29 Eastfield Road, Croydon, 120 metres along northern boundary from western point, then 30 metres directly south	No	No	Yes	Yes	No	No	No	No
HO26	<i>Pre-school, Former East Ringwood School</i>	No	No	No	Yes	No	No	No	No



## MAROONDAH PLANNING SCHEME

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	<i>Everard Road, Ringwood East</i>								
HO27	<i>Former Ringwood State School</i> 32 Greenwood Avenue, Ringwood	No	No	No	Yes	No	No	No	No
HO28	<i>Greenwood Park Kindergarten</i> 9 Greenwood Avenue, Ringwood	No	No	Yes	Yes	No	No	No	No
HO29	<i>"Wellington Park"</i> 17 Highfield Avenue, Warranwood	Yes	No	Yes	Yes	No	No	No	No
HO30	<i>"Wyreena"</i> 13 – 23 Hull Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO31	<i>Manna Gum Eucalyptus viminalis</i> West corner of 32 Junction Street, Ringwood on reserve	No	No	Yes	Yes	No	No	No	No
HO32	<i>Weeping Scotch Elm Ulmus globra camperdownii</i> 45 Lacey Street, Croydon	No	No	Yes	Yes	No	No	No	No
HO34	<i>Four Candlebark Eucalyptus rubidas</i> Little John Reserve, 76 Little John Road, Warranwood (Council land)	No	No	Yes	Yes	No	No	No	No
HO35	<i>Smooth-barked Apple Angonhera costata</i> 70-76 Longview Road, Croydon South (Nature strip)	No	No	Yes	Yes	No	No	No	No
HO36	<i>Messmate Stringybark Eucalyptus obliqua</i>	No	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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	90-92 Longview Road, Croydon South								
HO37	<i>Former State Savings Bank of Victoria</i> 50 Main Street, Croydon	Yes	No	No	Yes	No	No	No	No
HO39	<i>Ringwood Railway Station</i> Maroondah Highway, Ringwood	-	-	-	-	-	Yes Ref No H1587	No	No
HO40	<i>Ringwood Memorial Clock tower</i> Corner Maroondah Highway & Warrandyte Road, Ringwood	Yes	No	No	Yes	No	No	No	No
HO41	<i>Former Ringwood Fire Station &amp; two adjoining flats</i> 253-257 and part of 251 & 259-261 Maroondah Highway, Ringwood	Yes	No	No	Yes	No	No	No	No
HO42	<i>English Oak Quercus robur</i> 310-312 Maroondah Highway, Ringwood	No	No	Yes	Yes	No	No	No	No
HO43	<i>Red Box Eucalyptus polyanthemos</i> 35-37 Merrill Crescent, Warranwood	No	No	Yes	Yes	No	No	No	No
HO44	<i>"Linden"</i> 5 Moss Court, Croydon North	Yes	No	Yes	Yes	No	No	No	No
HO45	<i>Red Ironbark Eucalyptus triacarpa</i> Nature strip of 41 Mount Dandenong Road, Ringwood East	No	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO46	<i>Long-leaf Box Eucalyptus goniocalyx</i> Former Benedictine Monastery Site, 22-24 Murray Road, 10 metres south of 6 Banool Court, Croydon	No	No	Yes	Yes	No	No	No	No
HO47	<i>Two Pencil Pines Cupressus torulosa</i> and house 144-146 Mount Dandenong Road, corner of Vernon Street, Croydon	No	No	Yes	Yes	No	No	No	No
HO48	<i>English/Algerian Oak Quercus robor/canaviensis</i> The front garden of Croydon Community School, 177-181 Mount Dandenong Road, corner of Anzac Street, Croydon	No	No	Yes	Yes	No	No	No	No
HO49	<i>"Jenkins Cottage"</i> 334 Mount Dandenong Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO50	<i>Manna Gum Eucalyptus viminalis</i> Small reserve directly north of 2-4 New Street, Ringwood (Vic Roads land)	No	No	Yes	Yes	No	No	No	No
HO51	<i>Manna Gum Eucalyptus viminalis</i> South side of Mullum Mullum Creek, approximately 75 metres west north west of 2-4 New Street, Ringwood	No	No	Yes	Yes	No	No	No	No
HO52	<i>Lemon-scented Gum Corymbia citriodora</i> 45 Oliver Street, Ringwood	No	No	Yes	Yes	No	No	No	No
HO53	<i>House, formerly known as 'Pinemount'</i> 17-21 Panorama Avenue, Ringwood North	Yes	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO54	<i>Narrow-leaf Peppermint Tree Eucalyptus radiata</i> 59 Power Street, Croydon North	No	No	Yes	Yes	No	No	No	No
HO55	<i>Manna Gum Eucalyptus viminalis</i> 20 metres east of the eastern boundary of 125-127 Loughnan Road, Ringwood, North of Mullum Mullum Creek	No	No	Yes	Yes	No	No	No	No
HO56	<i>"Kleinert Homestead"</i> 4 Reilly Court, Croydon South	Yes	No	Yes	Yes	No	No	No	No
HO57	<i>Birribindi</i> 77 Richardson Road, Croydon North	Yes	No	Yes	Yes	No	No	No	No
HO58	<i>Manna Gum Eucalyptus viminalis</i> Reynolds Avenue Reserve, Reynolds Avenue, Ringwood, 29 metres east of the western end of by-pass acoustic wall, then 11 metres northern of by-pass acoustic wall	No	No	Yes	Yes	No	No	No	No
HO60	<i>Candlebark Eucalyptus viminalis</i> 4 Salvia Court, Waranwood	No	No	Yes	Yes	No	No	No	No
HO61	<i>Two Manna Gums Eucalyptus viminalis</i> Scott Street Reserve, Scott Street, 45 metres west of the pedestrian bridge, Heathmont (Council reserve)	No	No	Yes	Yes	No	No	No	No
HO62	<i>"Strathallyn"</i> 2B Strathallyn Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO63	<i>Manna Gum (Hybrid) Eucalyptus viminalis</i> Suda Avenue Reserve, Suda Avenue, Ringwood, southern end of reserve, 15 metres north west of drainage underpass.	No	No	Yes	Yes	No	No	No	No
HO64	<i>Silver-leafed Stringybark Eucalyptus cephalocarpa</i> 7-8 Tereddin Drive, part of Bungalook Conservation Reserve, 10 metres from the east boundary and approximately 130 metres from the south boundary, Kilsyth South.	No	No	Yes	Yes	No	No	No	No
HO65	<i>"Rothsaye"</i> 2 Unsworth Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO67	<i>Wantirna Road North Precinct</i> 4, 6 & 8 Wantirna Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO68	<i>Wantirna Road South Precinct</i> 18, 20, 22 & 24 Wantirna Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO71	<i>St. Paul's Parish House, Former Glamorgan and St Paul's Anglican Church</i> 40 Warrandyte Road (Corner of Ringwood Bypass), Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO72	<i>House</i> 10-12 Warrandyte Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO73	<i>House</i> 16 Warrandyte Road, Ringwood	Yes	No	No	Yes	No	No	No	No



## MAROONDAH PLANNING SCHEME

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HO74	<i>House</i> 18 Warrandyte Road, Ringwood	Yes	No	No	Yes	No	No	No	No
HO75	<i>House</i> 127 Warrandyte Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO76	<i>Red Box Eucalyptus polyanthemos</i> Warranwood Reserve (top of hill), 75 Bemboka Road, 50 metres north of Kelly Court, Warranwood	No	No	Yes	Yes	No	No	No	No
HO77	<i>Lemon-scented Gum Corymbia citriodora</i> 8 Wattle Avenue, Ringwood	No	No	Yes	Yes	No	No	No	No
HO78	<i>Candlebark Eucalyptus rubida</i> 49 Wellington Park Drive, Warranwood	No	No	Yes	Yes	No	No	No	No
HO79	<i>Candlebark Eucalyptus rubida</i> 53 Wellington Park Drive, Warranwood	No	No	Yes	Yes	No	No	No	No
HO80	<i>Nine English Oak Quercus robur</i> Wellington Park Reserve, 2-4 Wellington Park Drive and 6-8 Hutchins Court, Warranwood	No	No	Yes	Yes	No	No	No	No
HO82	<i>"Cherry Hill"</i> 19 Wonga Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO83	<i>"Dunstaffnage"</i> 81 Wonga Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO84	<i>"Chipping"</i> 16 Wonga Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO85	<i>"Banool"</i> 57-59 Wonga Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO86	<i>"Silver Birches"</i> 13 – 23 Hull Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO87	<i>Messmate Stringybark Eucalyptus obliqua</i> 8 Yallambee Way, Croydon	No	No	Yes	Yes	No	No	No	No
HO89	<i>Patrick Hegarty House</i> 20 Byways Drive, Ringwood East	Yes	No	Yes	Yes	No	No	No	No
HO90	<i>Row of Cypress Cupressus macrocarpa</i> 2a Cameron Road (trees are on the San Remo Road frontage), Ringwood North	No	No	Yes	Yes	No	No	No	No
HO91	<i>Former Croydon Fire Station</i> 14 Croydon Road, Croydon	Yes	No	No	Yes	No	No	Yes	No
HO92	<i>War Memorial – World War I, World War II, Korea and Vietnam</i> Roundabout at Wicklow Avenue, Croydon Road, Kent Avenue and Railway Crescent, Croydon	No	No	No	Yes	No	No	No	No
HO93	<i>Rangeview</i> <del>130 Croydon Road, Croydon</del>	Yes	No	Yes	Yes	No	No	No	No

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HO94	<i>House</i> 141-143 Dorset Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO95	<i>Tudor Lodge</i> 148-150 Dorset Road, Croydon	Yes	No	Yes	Yes	Yes	No	No	No
HO96	<i>House</i> 263 Dorset Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO98	<i>Ellison Street, Precinct</i> 4-18 Ellison Street Ringwood <b>Statement of Significance:</b> Ellison Street Precinct Statement of Significance	No	No	No	Yes	No	No	No	No
HO99	<i>House</i> 6 Hill Street, Ringwood East	Yes	No	Yes	Yes	No	No	No	No
HO100	<i>The Oxford Shop, D &amp; G Burns Chemist, Clip &amp; Curl, The Craft Cubby, Castlefield, et al.</i> 161 Main Street, Croydon	Yes	No	No	Yes	No	No	Yes	No
HO101	<i>House &amp; Evan Mackley FineArtGallery</i> 5-7 Maroondah Highway, Ringwood	Yes	No	Yes	Yes	No	No	Yes	No
HO103	<i>Toll gate obelisk and plaque</i> Brushy Park, 435 Maroondah Highway, Croydon North	Yes	No	No	Yes	No	No	No	No
HO104	<i>William Barak memorial</i>	Yes	No	No	Yes	No	No	No	No

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	Brushy Park, 435 Maroondah Highway, Croydon North								
HO105	<i>Californian Bungalow</i> 149 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO106	<i>Streamlined Modern House</i> 153 Mount Dandenong Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO107	<i>Costume Capers Dance Art</i> 197-207 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	Yes	No
HO108	<i>Croydon Entertainment Centre</i> 202-210 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	Yes	No
HO109	<i>Cupressus macrocarpa Monterey cypress windbreak at Croydon Oval</i> 217-283 Mount Dandenong Road, Croydon	No	No	Yes	Yes	No	No	No	No
HO110	<i>Mount Dandenong Road Precinct 1</i> 272 and 280 Mount Dandenong Road, Croydon	Yes	No	No	Yes	Yes	No	No	No
HO111	<i>Californian Bungalow</i> 298 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO112	<i>Mount Dandenong Road Precinct 2</i> 313-315 & 317 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO113	<i>Californian Bungalow</i>	Yes	No	No	Yes	No	No	No	No

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	316 Mount Dandenong Road, Croydon								
HO114	<i>Mount Dandenong Road Precinct 3</i> 327, 331 & 333 Mount Dandenong Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO115	<i>Mount Dandenong Road Precinct 4</i> 340 & 342 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO116	<i>Dunalister Park</i> 36 Mulawa Street, Croydon	No	No	Yes	Yes	No	No	No	No
HO117	<i>Ringwood North Primary School</i> 172-180 Oban Road, Ringwood North	Yes	No	Yes	Yes	No	No	Yes	No
HO118	<i>Holy Trinity Anglican Church</i> 47 Patterson Street, Ringwood East	Yes	No	No	Yes	No	No	Yes	No
HO119	<i>Emery House</i> 50 Pine Crescent, Ringwood North	Yes	No	No	Yes	No	No	No	No
HO120	<i>Pitt Street Precinct</i> 20, 22 & 24 Pitt Street Pitt Street, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO121	<i>Former Ringwood Ambulance Depot</i> 28 Pitt Street, Ringwood	Yes	No	Yes	Yes	No	No	Yes	No
HO122	<i>Luther College</i> 1-37 Plymouth Road, Croydon Hills	No	No	No	Yes	No	No	Yes	No



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HO123	<i>Orchard Remnants</i> Strathfield Parade, Croydon	No	No	Yes	Yes	No	No	No	No
HO124	<i>Taylors Road Precinct</i> 3 & 5 Taylors Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO125	<i>Anglican Church of St John the Divine</i> 5-9 Toorak Avenue,	Yes	Yes	No	Yes	No	No	Yes	No
HO126	<i>Vernon Street Precinct</i> 1/13-15, 17, 18, 19, 21 & 23 Vernon Street, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO127	<i>Coolangatta</i> 47 Warrandyte Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO128	<i>House</i> 49 Warrandyte Road, Ringwood	Yes	No	Yes	Yes	Yes	No	No	No
HO129	<i>Two semi-detached dwellings</i> 76 & 76A Warrandyte Road, Ringwood	Yes	No	Yes	Yes	Yes	No	No	No
HO130	<i>Three rows of Pinus Radiata Monterey Pines</i> 125A Warrandyte Road, Ringwood North	No	No	Yes	Yes	No	No	No	No
HO131	<i>Rosebank</i> 149-151 Warrandyte Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO132	<i>Wilana Street Precinct</i>	Yes	No	No	Yes	No	No	No	No

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	10 & 12 Wilana Street and part of 8-16 Bedford Road, Ringwood								
HO133	Melbourne Rudolf Steiner School 213 Wonga Road, Warranwood	No	No	Yes	Yes	No	No	Yes	No
HO134	Former Sacred Heart Monastery (now Sacred Heart Parish complex) 35 Wicklow Avenue, Croydon	No	Yes - former Monastery chapel, including aisles, Parish offices, Hall, Dining Room, main and secondary stairwells, Meeting Rooms and Library.	Yes	Yes	Yes	No	Yes	No
HO135	Iron Gates, Fence, Driveway and Cypress plantings (former Sacred Heart Monastery, now Mingarra Retirement Living Village) 77-115 Mt Dandenong Road, Croydon	Yes	Yes	No	Yes	Yes	No	Yes	No
HO136	1 Aringa Court, Heathmont	No	No	No	Yes	No	No	No	No
HO137	House	No	No	No	Yes	No	No	No	No

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	14 Wonga Road, Ringwood								
HO138	House 46-48 Dickasons Road, Heathmont	No	No	No	Yes	No	No	No	No
HO139	House 29 Bedford Road, Ringwood	No	No	No	Yes	No	No	No	No
HO140	Haig Street Precinct 2-6 and 26-34 Haig Street & 3-31 Haig Street, Ringwood <b>Statement of Significance:</b> Haig Street Precinct Statement of Significance	No	No	No	Yes	No	No	No	No
HO141	Kendall Street Precinct 20-32 & 21-35 Kendall Street, Ringwood <b>Statement of Significance:</b> Kendall Street Precinct Statement of Significance	No	No	No	Yes	No	No	No	No
HO142	House 5 Caroline Street, Ringwood <b>Statement of Significance:</b> 5 Caroline Street Ringwood Statement of Significance	No	No	No	Yes	No	No	No	No
HO143	House 20 Caroline Street, Ringwood	No	No	No	Yes	No	No	No	No

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	<b>Statement of Significance:</b> Carisbrook 20 Caroline Street Ringwood Statement of Significance								
HO145	<i>House</i> 22 James Street, Ringwood <b>Statement of Significance:</b> 22 James Street Ringwood Statement of Significance	No	No	No	Yes	No	No	No	No
HO146	<i>Former 'Thalloo' house and mature specimen trees</i> 3-5 Wonga Road, Ringwood North <b>Statement of Significance:</b> <i>Statement of Significance HO146, 3-5 Wonga Road, Ringwood North (Maroondah City Council, 18 November 2019)</i>	No	No	Yes - Deodar Cedar (Tree 14), Cork Oak (Tree 16), Coast Redwood (Tree 17)	Yes	No	No	No	No
HO147	<i>Former Kenyon House</i> 35 Alto Avenue, Croydon <b>Statement of Significance:</b> Statement of Significance: Former Kenyon House - 35 Alto Avenue, Croydon May 2021	No	No	No	Yes	No	No	No	No
HO149	<i>Jope Residence (former)</i> 1/30 and 2/30 Bayswater Road, Croydon <b>Statement of Significance</b>	No	No	No	Yes	No	No	No	No

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	Jope Residence (former) Statement of Significance (1/30 and 2/30 Bayswater Road, Croydon), March 2024								
HO150	<i>Hume-Cook Residence (former); Keera</i> 3-5 Braemar Street, Croydon <b>Statement of Significance</b> Hume-Cook Residence (former); Keera Statement of Significance (3-5 Braemar Street, Croydon), March 2024	No	No	No	Yes	No	No	No	No
HO151	<i>State Savings Bank of Victoria Heathmont Branch (former) Milk &amp; Wine Co Cafe, Barclays Cafe (former)</i> 196 Canterbury Road, Heathmont <b>Statement of Significance</b> State Savings Bank of Victoria, Heathmont Branch (former) Milk & Wine Co Cafe', Barclays Cafe' (Former) Statement of Significance (196 Canterbury Road, Heathmont), March 2024	No	No	No	Yes	No	No	No	No
HO152	<i>Fibremakers Business Park (British Nylon Spinners / Fibremakers Factory) (former)</i> 254 Canterbury Road, Bayswater North <b>Statement of Significance</b> Fibremakers Business Park (British Nylon Spinners / Fibremakers Factory)(former) Statement of Significance (254 Canterbury Road, Bayswater North), March 2024	No	No	No	Yes	No	No	Yes, only to the administration building as identified on the map in the statement of significance	No



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	<b>Heritage Design Guidelines</b> Fibremakers Business Park (British Nylon Spinners / Fibremakers Factory) (former) Heritage Design Guidelines, March 2024								
HO153	<i>Romyn Residence and Studio (former)</i> 129 and 131-133 Dorset Road, Croydon <b>Statement of Significance</b> Romyn Residence and Studio (former) (129 and 131-133 Dorset Road, Croydon) Statement of Significance March 2024	No	No	No	Yes	No	No	No	No
HO154	<i>Alsop Residence (former): Darley Dale</i> 161 Dorset Road, Croydon <b>Statement of Significance</b> Alsop Residence (former): Darley Dale Statement of Significance (161 Dorset Road, Croydon), March 2024	No	No	No	Yes	No	No	No	No
HO155	<i>Pethebridge Residence (former)</i> 82 Hull Road, Croydon <b>Statement of Significance</b> Pethebridge Residence (former) Statement of Significance (82 Hull Road, Croydon), March 2024	No	No	No	Yes	No	No	No	No
HO157	<i>Dioguardi Residence (former): Villa Rotonda</i>	No	No	No	Yes	No	No	No	No

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	<u>67 Loughnan Road, Ringwood</u> <b>Statement of Significance</b> <u>Dioguardi Residence (former); Villa Rotonda Statement of Significance (67 Loughnan Road, Ringwood), March 2024</u>								
HO158	<u>Lawson &amp; Carrington (former); Waltons (former)</u> <u>141-145 Main Street, Croydon</u> <b>Statement of Significance</b> <u>Lawson &amp; Carrington (former); Waltons (former) Statement of Significance (141-145 Main Street, Croydon), March 2024</u>	No	No	No	Yes	No	No	No	No
HO159	<u>Burns Residence and Clinic (former); Burnbrae</u> <u>4 Mount View Street, Croydon</u> <b>Statement of Significance</b> <u>Burns Residence and Clinic (former) Burnbrae Statement of Significance (4 Mount View Street, Croydon), March 2024</u>	No	No	No	Yes	No	No	No	No
HO160	<u>Kotzman Residence (former)</u> <u>17 Malcolm Court, Ringwood East</u> <b>Statement of Significance</b> <u>Kotzman Residence (former) Statement of Significance (17 Malcolm Court, Ringwood East), March 2024</u>	No	No	No	Yes	No	No	No	No

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HO161	<i>Neon Signage (Beaurepaire's) Yarra Valley Tyre Company Pty Ltd (former)</i> 50 Maroondah Highway, Ringwood <b>Statement of Significance</b> Neon Signage (Beaurepaire's) Yarra Valley Tyre Company Pty Ltd (former) Statement of Significance (50 Maroondah Highway, Ringwood), March 2024	Yes	No	No	Yes	No	No	No	No
HO162	<i>Fitzpatrick Residence (former)</i> 3 Parsons Street, Croydon <b>Statement of Significance</b> Fitzpatrick Residence (former) Statement of Significance (3 Parsons Street, Croydon), March 2024	No	No	No	Yes	No	No	No	No
HO163	<i>Lovig Residence (former)</i> 90 Richardson Road, Croydon North <b>Statement of Significance</b> Lovig Residence (former) Statement of Significance (90 Richardson Road, Croydon North), March 2024	No	No	No	Yes	No	No	No	No
HO165	<i>Heathmont Pre-School &amp; Kindergarten; Heathmont Community Centre (former)</i> 39-41 Viviani Crescent, Heathmont <b>Statement of Significance</b>	No	Yes	No	Yes	No	No	No	No

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	Heathmont Pre-School & Kindergarten; Heathmont Community Centre (former) Statement of Significance (39-41 Viviani Crescent, Heathmont), March 2024								
HO166	<i>Heathmont Methodist Church (former)</i> 89 Canterbury Road, Heathmont <b>Statement of Significance</b> Heathmont Methodist Church (former) Statement of Significance (89 Canterbury Road, Heathmont), March 2024	No	No	No	Yes	No	No	No	No
HO167	<i>TLC (Truth &amp; Liberation Concern Church) Jesus Light &amp; Power House (part)</i> 265 Canterbury Road, Bayswater North <b>Statement of Significance</b> TLC (Truth & Liberation Concern) Church Jesus Light & Power House Statement of Significance (265 Canterbury Road, Bayswater North), March 2024	No	Yes	No	Yes	No	No	No	No
HO168	<i>Melba Hall; Melba Recreation Hall (former)</i> 25-27 Exeter Road, Croydon North <b>Statement of Significance</b> Melba Hall; Melba Recreation Hall (former) Statement of Significance (25-27 Exeter Road, Croydon North) March 2024	No	No	No	Yes	No	No	No	No
HO169	<i>Myers Residence (former)</i>	No	No	No	Yes	No	No	No	No

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	114-116 Exeter Road, Croydon North <b>Statement of Significance</b> Myers Residence (former) Statement of Significance (114-116 Exeter Road, Croydon North), March 2024								
HO170	<i>Church of Jesus Christ of Latter-Day Saints LDS: Croydon Ward Chapel</i> 58-64 Hewish Road, Croydon <b>Statement of Significance</b> Church of Jesus Christ of Latter-Day Saints LDS Croydon Ward Chapel Statement of Significance (58-64 Hewish Road, Croydon) March 2024	No	No	No	Yes	No	No	No	No
HO171	<i>Croydon Central Scout Hall; First Croydon Scout Hall (Former)</i> 33 Kent Avenue, Croydon <b>Statement of Significance</b> Croydon Central Scout Hall; First Croydon Scout Hall Statement of Significance (33 Kent Avenue, Croydon) March 2024	No	No	No	Yes	No	No	No	No
HO173	<i>FLER House (Type H17) Finch Residence (former)</i> 8 Possum Lane, Heathmont <b>Statement of Significance</b>	No	No	No	Yes	No	No	No	No

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PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	FLER House (Type H17); Finch Residence (former) Statement of Significance (8 Possum Lane, Heathmont), March 2024								
HO174	<i>Smith Residence (former)</i> 4 Swain Court, Heathmont <b>Statement of Significance</b> Smith Residence (former) Statement of Significance (4 Swain Court, Heathmont), March 2024	No	No	No	Yes	No	No	No	No
HO175- Interim Control  Expiry date 12/04/2024	<del>Calmora</del> ; <i>Doctor's Residence and Clinic (former):</i> <del>Calmora</del> 61 Wicklow Avenue, Croydon <b>Statement of Significance:</b> Calmora; Doctor's Residence and Clinic (former); Statement of Significance (61 Wicklow Avenue, Croydon), March 2024	No	No	No	Yes	No	No	No	No
HO176	<i>Our Lady of Perpetual Help Church/School, Our Lady of Perpetual Succour, St Mary's church/school</i> 8-16 Bedford Road, Ringwood <b>Statement of Significance</b> Our Lady of Perpetual Help Church/School, Our Lady of Perpetual Succour, St Mary's church/school Statement of Significance (8-16 Bedford Road, Ringwood), March 2024	No	No	No	Yes	No	No	No	No



## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO178	<u>Gill Residence; Rosedale; Three Gates; The Farmhouse</u> 89-91 Yarra Road, Croydon Hills <b>Statement of Significance</b> Gill Residence; Rosedale; Three Gates; The Farmhouse Statement of Significance (89-91 Yarra Road, Croydon Hills), March 2024	No	No	No	Yes	No	No	No	No
HO180	<u>Secomb Residence</u> 122-124 Heathmont Road, Heathmont <b>Statement of Significance:</b> Secomb Residence Statement of Significance (122-124 Heathmont Road, Heathmont), March 2024	No	No	No	Yes	No	No	No	No
HO184	<u>Ringwood Uniting Church, Ringwood Methodist Church (former)</u> 30-32 Station Street, Ringwood <b>Statement of Significance</b> Ringwood Uniting Church, Ringwood Methodist Church (former) Statement of Significance (30-32 Station Street, Ringwood), March 2024	No	No	No	Yes	No	No	No	No
HO186	<u>War Service Homes Precinct; Soldiers Houses (local nickname)</u> 1/110, 116, 120, 122 & 124 Bedford Road, Heathmont <b>Statement of Significance</b>	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	War Service Homes Precinct; Soldiers' Houses (local nickname) Statement of Significance (1/110, 116, 120, 122 & 124 Bedford Road, Heathmont), March 2024								
HO187	<i>Sunbower Display Village Precinct</i> 20, 22 & 24 Rawson Court, Ringwood East <b>Statement of Significance</b> Sunbower Display Village Precinct Statement of Significance ( 20, 22 & 24 Rawson Court, Ringwood East), March 2024	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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Proposed C148maro

## SCHEDULE TO CLAUSE 43.01 HERITAGE OVERLAY

## 1.0

18/10/2018  
C117

## Application requirements

None specified.

## 2.0

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Proposed C148maro

## Heritage places

The requirements of this overlay apply to both the heritage place and its associated land.

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO1	<i>House</i> 67-73 Alto Avenue, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO2	<i>Croydon Community School, Formerly Croydon State School</i> , 177-181 Mount Dandenong Road, corner of Anzac Street, Croydon	Yes	No	No	Yes	No	No	No	No
HO3	<i>"Aringa"</i> 7 Aringa Court, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO4	<i>"Boonong"</i> 273 Bayswater Road, Bayswater North	Yes	No	Yes	Yes	No	No	No	No
HO5	<i>Ringwood Cellars, Former Blood Brothers Premier Store</i> 1 Bedford Road, Ringwood	Yes	No	No	Yes	No	No	No	No
HO6	<i>Italianate House</i> 11 - 15 Bedford Road, Ringwood	Yes	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO7	1st Ringwood Scout Hall Bill Wilkins Lodge Bedford Road, Ringwood	No	No	No	Yes	No	No	No	No
HO8	House 15 Braeside Avenue, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO9	Manna Gum <i>Eucalyptus viminalis</i> H.E. Parker Reserve, 154 Heathmont Road, Heathmont, south bank, near BMX jumps, Bungalook Creek, 80m upstream from Dandenong Creek, Bayswater	No	No	Yes	Yes	No	No	No	No
HO10	Lemon-scented Gum <i>Corymbia citriodora</i> 5 Camelia Court, Croydon South	No	No	Yes	Yes	No	No	No	No
HO11	Population of Elderberry <i>Panax Polyscias sambucifolia</i> Bayswater Golf Range, Canterbury Road, Bayswater	No	No	Yes	Yes	No	No	No	No
HO12	Swamp Gum <i>Eucalyptus ovata</i> 24 Carroll Avenue, Croydon	No	No	Yes	Yes	No	No	No	No
HO13	Croydon Central Maternal & Child Health Centre, 202- 210 Mt Dandenong Road, Croydon	No	No	No	-	No	Yes Ref No H0054	No	No
HO14	Gifford Memorial Church 22 Croydon Road, Croydon	No	No	No	Yes	No	No	No	No
HO15	Candlebark <i>Eucalyptus rubida</i>	No	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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	16 Delatite Court, Warranwood								
HO16	<i>Candlebark Eucalyptus rubida</i> 18 Delatite Court, Warranwood	No	No	Yes	Yes	No	No	No	No
HO18	<i>Yellow Box Eucalyptus melliodora</i> Nature strip tree, south east corner of Mountain View Road and Dickasons Road, Heathmont	No	No	Yes	Yes	No	No	No	No
HO19	<i>Glenbrae and Golden English Oak Quercus robur concoloria</i> 147-151 Dorset Road, Croydon	No	No	Yes	Yes	Yes	No	No	No
HO22	"Sunnyview" 427-429 Dorset Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO23	<i>Eucalyptus Tree (ignorabilis x viminalis)</i> Dorset Gardens Hotel, 335-341 Dorset Road, Croydon, south east corner of the site	No	No	Yes	Yes	No	No	No	No
HO24	<i>Algerian Oak Quercus canariensis</i> Eastfield Park, 119-139 Eastfield Road, Croydon, 20 metres north of 97 Eastfield Road, Croydon	No	No	Yes	Yes	No	No	No	No
HO25	<i>White Stringybark Eucalyptus globoidea</i> Cheong Wildflower Sanctuary, 1-29 Eastfield Road, Croydon, 120 metres along northern boundary from western point, then 30 metres directly south	No	No	Yes	Yes	No	No	No	No
HO26	<i>Pre-school, Former East Ringwood School</i>	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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	<i>Everard Road, Ringwood East</i>								
HO27	<i>Former Ringwood State School</i> 32 Greenwood Avenue, Ringwood	No	No	No	Yes	No	No	No	No
HO28	<i>Greenwood Park Kindergarten</i> 9 Greenwood Avenue, Ringwood	No	No	Yes	Yes	No	No	No	No
HO29	<i>"Wellington Park"</i> 17 Highfield Avenue, Waranwood	Yes	No	Yes	Yes	No	No	No	No
HO30	<i>"Wyreena"</i> 13 – 23 Hull Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO31	<i>Manna Gum Eucalyptus viminalis</i> West corner of 32 Junction Street, Ringwood on reserve	No	No	Yes	Yes	No	No	No	No
HO32	<i>Weeping Scotch Elm Ulmus globra camperdownii</i> 45 Lacey Street, Croydon	No	No	Yes	Yes	No	No	No	No
HO34	<i>Four Candlebark Eucalyptus rubidas</i> Little John Reserve, 76 Little John Road, Waranwood (Council land)	No	No	Yes	Yes	No	No	No	No
HO35	<i>Smooth-barked Apple Angonhera costata</i> 70-76 Longview Road, Croydon South (Nature strip)	No	No	Yes	Yes	No	No	No	No
HO36	<i>Messmate Stringybark Eucalyptus obliqua</i>	No	No	Yes	Yes	No	No	No	No



## MAROONDAH PLANNING SCHEME

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	90-92 Longview Road, Croydon South								
HO37	<i>Former State Savings Bank of Victoria</i> 50 Main Street, Croydon	Yes	No	No	Yes	No	No	No	No
HO39	<i>Ringwood Railway Station</i> Maroondah Highway, Ringwood	-	-	-	-	-	Yes Ref No H1587	No	No
HO40	<i>Ringwood Memorial Clock tower</i> Corner Maroondah Highway & Warrandyte Road, Ringwood	Yes	No	No	Yes	No	No	No	No
HO41	<i>Former Ringwood Fire Station &amp; two adjoining flats</i> 253-257 and part of 251 & 259-261 Maroondah Highway, Ringwood	Yes	No	No	Yes	No	No	No	No
HO42	<i>English Oak Quercus robur</i> 310-312 Maroondah Highway, Ringwood	No	No	Yes	Yes	No	No	No	No
HO43	<i>Red Box Eucalyptus polyanthemos</i> 35-37 Merrill Crescent, Warranwood	No	No	Yes	Yes	No	No	No	No
HO44	<i>"Linden"</i> 5 Moss Court, Croydon North	Yes	No	Yes	Yes	No	No	No	No
HO45	<i>Red Ironbark Eucalyptus triacarpa</i> Nature strip of 41 Mount Dandenong Road, Ringwood East	No	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO46	<i>Long-leaf Box Eucalyptus goniocalyx</i> Former Benedictine Monastery Site, 22-24 Murray Road, 10 metres south of 6 Banool Court, Croydon	No	No	Yes	Yes	No	No	No	No
HO47	<i>Two Pencil Pines Cupressus torulosa</i> and house 144-146 Mount Dandenong Road, corner of Vernon Street, Croydon	No	No	Yes	Yes	No	No	No	No
HO48	<i>English/Algerian Oak Quercus robor/canaviensis</i> The front garden of Croydon Community School, 177-181 Mount Dandenong Road, corner of Anzac Street, Croydon	No	No	Yes	Yes	No	No	No	No
HO49	<i>"Jenkins Cottage"</i> 334 Mount Dandenong Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO50	<i>Manna Gum Eucalyptus viminalis</i> Small reserve directly north of 2-4 New Street, Ringwood (Vic Roads land)	No	No	Yes	Yes	No	No	No	No
HO51	<i>Manna Gum Eucalyptus viminalis</i> South side of Mullum Mullum Creek, approximately 75 metres west north west of 2-4 New Street, Ringwood	No	No	Yes	Yes	No	No	No	No
HO52	<i>Lemon-scented Gum Corymbia citriodora</i> 45 Oliver Street, Ringwood	No	No	Yes	Yes	No	No	No	No
HO53	<i>House, formerly known as 'Pinemount'</i> 17-21 Panorama Avenue, Ringwood North	Yes	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO54	<i>Narrow-leaf Peppermint Tree Eucalyptus radiata</i> 59 Power Street, Croydon North	No	No	Yes	Yes	No	No	No	No
HO55	<i>Manna Gum Eucalyptus viminalis</i> 20 metres east of the eastern boundary of 125-127 Loughnan Road, Ringwood, North of Mullum Mullum Creek	No	No	Yes	Yes	No	No	No	No
HO56	<i>"Kleinert Homestead"</i> 4 Reilly Court, Croydon South	Yes	No	Yes	Yes	No	No	No	No
HO57	<i>Birribindi</i> 77 Richardson Road, Croydon North	Yes	No	Yes	Yes	No	No	No	No
HO58	<i>Manna Gum Eucalyptus viminalis</i> Reynolds Avenue Reserve, Reynolds Avenue, Ringwood, 29 metres east of the western end of by-pass acoustic wall, then 11 metres northern of by-pass acoustic wall	No	No	Yes	Yes	No	No	No	No
HO60	<i>Candlebark Eucalyptus viminalis</i> 4 Salvia Court, Warranwood	No	No	Yes	Yes	No	No	No	No
HO61	<i>Two Manna Gums Eucalyptus viminalis</i> Scott Street Reserve, Scott Street, 45 metres west of the pedestrian bridge, Heathmont (Council reserve)	No	No	Yes	Yes	No	No	No	No
HO62	<i>"Strathallyn"</i> 2B Strathallyn Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO63	<i>Manna Gum (Hybrid) Eucalyptus viminalis</i> Suda Avenue Reserve, Suda Avenue, Ringwood, southern end of reserve, 15 metres north west of drainage underpass.	No	No	Yes	Yes	No	No	No	No
HO64	<i>Silver-leafed Stringybark Eucalyptus cephalocarpa</i> 7-8 Tereddin Drive, part of Bungalook Conservation Reserve, 10 metres from the east boundary and approximately 130 metres from the south boundary, Kilsyth South.	No	No	Yes	Yes	No	No	No	No
HO65	<i>"Rothsay"</i> 2 Unsworth Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO67	<i>Wantirna Road North Precinct</i> 4, 6 & 8 Wantirna Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO68	<i>Wantirna Road South Precinct</i> 18, 20, 22 & 24 Wantirna Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO71	<i>St. Paul's Parish House, Former Glamorgan and St Paul's Anglican Church</i> 40 Warrandyte Road (Corner of Ringwood Bypass), Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO72	<i>House</i> 10-12 Warrandyte Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO73	<i>House</i> 16 Warrandyte Road, Ringwood	Yes	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO74	<i>House</i> 18 Warrandyte Road, Ringwood	Yes	No	No	Yes	No	No	No	No
HO75	<i>House</i> 127 Warrandyte Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO76	<i>Red Box Eucalyptus polyanthemos</i> Warranwood Reserve (top of hill), 75 Bemboka Road, 50 metres north of Kelly Court, Warranwood	No	No	Yes	Yes	No	No	No	No
HO77	<i>Lemon-scented Gum Corymbia citriodora</i> 8 Wattle Avenue, Ringwood	No	No	Yes	Yes	No	No	No	No
HO78	<i>Candlebark Eucalyptus rubida</i> 49 Wellington Park Drive, Warranwood	No	No	Yes	Yes	No	No	No	No
HO79	<i>Candlebark Eucalyptus rubida</i> 53 Wellington Park Drive, Warranwood	No	No	Yes	Yes	No	No	No	No
HO80	<i>Nine English Oak Quercus robur</i> Wellington Park Reserve, 2-4 Wellington Park Drive and 6-8 Hutchins Court, Warranwood	No	No	Yes	Yes	No	No	No	No
HO82	<i>"Cherry Hill"</i> 19 Wonga Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO83	<i>"Dunstaffnage"</i> 81 Wonga Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO84	<i>"Chipping"</i>	Yes	No	Yes	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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	16 Wonga Road, Ringwood								
HO85	<i>"Banool"</i> 57-59 Wonga Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO86	<i>"Silver Birches"</i> 13 – 23 Hull Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO87	<i>Messmate Stringybark Eucalyptus obliqua</i> 8 Yallambee Way, Croydon	No	No	Yes	Yes	No	No	No	No
HO89	<i>Patrick Hegarty House</i> 20 Byways Drive, Ringwood East	Yes	No	Yes	Yes	No	No	No	No
HO90	<i>Row of Cypress Cupressus macrocarpa</i> 2a Cameron Road (trees are on the San Remo Road frontage), Ringwood North	No	No	Yes	Yes	No	No	No	No
HO91	<i>Former Croydon Fire Station</i> 14 Croydon Road, Croydon	Yes	No	No	Yes	No	No	Yes	No
HO92	<i>War Memorial – World War I, World War II, Korea and Vietnam</i> Roundabout at Wicklow Avenue, Croydon Road, Kent Avenue and Railway Crescent, Croydon	No	No	No	Yes	No	No	No	No
HO94	<i>House</i> 141-143 Dorset Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO95	<i>Tudor Lodge</i>	Yes	No	Yes	Yes	Yes	No	No	No



## MAROONDAH PLANNING SCHEME

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	148-150 Dorset Road, Croydon								
HO96	<i>House</i> 263 Dorset Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO98	<i>Ellison Street, Precinct</i> 4-18 Ellison Street Ringwood <b>Statement of Significance:</b> Ellison Street Precinct Statement of Significance	No	No	No	Yes	No	No	No	No
HO99	<i>House</i> 6 Hill Street, Ringwood East	Yes	No	Yes	Yes	No	No	No	No
HO100	<i>The Oxford Shop, D &amp; G Burns Chemist, Clip &amp; Curl, The Craft Cubby, Castlefield, et al.</i> 161 Main Street, Croydon	Yes	No	No	Yes	No	No	Yes	No
HO101	<i>House &amp; Evan Mackley FineArtGallery</i> 5-7 Maroondah Highway, Ringwood	Yes	No	Yes	Yes	No	No	Yes	No
HO103	<i>Toll gate obelisk and plaque</i> Brushy Park, 435 Maroondah Highway, Croydon North	Yes	No	No	Yes	No	No	No	No
HO104	<i>William Barak memorial</i> Brushy Park, 435 Maroondah Highway, Croydon North	Yes	No	No	Yes	No	No	No	No
HO105	<i>Californian Bungalow</i> 149 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO106	<i>Streamlined Modern House</i> 153 Mount Dandenong Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO107	<i>Costume Capers Dance Art</i> 197-207 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	Yes	No
HO108	<i>Croydon Entertainment Centre</i> 202-210 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	Yes	No
HO109	<i>Cupressus macrocarpa Monterey cypress windbreak at Croydon Oval</i> 217-283 Mount Dandenong Road, Croydon	No	No	Yes	Yes	No	No	No	No
HO110	<i>Mount Dandenong Road Precinct 1</i> 272 and 280 Mount Dandenong Road, Croydon	Yes	No	No	Yes	Yes	No	No	No
HO111	<i>Californian Bungalow</i> 298 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO112	<i>Mount Dandenong Road Precinct 2</i> 313-315 & 317 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO113	<i>Californian Bungalow</i> 316 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	No	No
HO114	<i>Mount Dandenong Road Precinct 3</i> 327, 331 & 333 Mount Dandenong Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO115	<i>Mount Dandenong Road Precinct 4</i> 340 & 342 Mount Dandenong Road, Croydon	Yes	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

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HO116	<i>Dunalister Park</i> 36 Mulawa Street, Croydon	No	No	Yes	Yes	No	No	No	No
HO117	<i>Ringwood North Primary School</i> 172-180 Oban Road, Ringwood North	Yes	No	Yes	Yes	No	No	Yes	No
HO118	<i>Holy Trinity Anglican Church</i> 47 Patterson Street, Ringwood East	Yes	No	No	Yes	No	No	Yes	No
HO119	<i>Emery House</i> 50 Pine Crescent, Ringwood North	Yes	No	No	Yes	No	No	No	No
HO120	<i>Pitt Street Precinct</i> 20, 22 & 24 Pitt Street Pitt Street, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO121	<i>Former Ringwood Ambulance Depot</i> 28 Pitt Street, Ringwood	Yes	No	Yes	Yes	No	No	Yes	No
HO122	<i>Luther College</i> 1-37 Plymouth Road, Croydon Hills	No	No	No	Yes	No	No	Yes	No
HO123	<i>Orchard Remnants</i> Strathfield Parade, Croydon	No	No	Yes	Yes	No	No	No	No
HO124	<i>Taylor's Road Precinct</i> 3 & 5 Taylor's Road, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO125	<i>Anglican Church of St John the Divine</i> 5-9 Toorak Avenue,	Yes	Yes	No	Yes	No	No	Yes	No

## MAROONDAH PLANNING SCHEME

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HO126	<i>Vernon Street Precinct</i> 1/13-15, 17, 18, 19, 21 & 23 Vernon Street, Croydon	Yes	No	Yes	Yes	No	No	No	No
HO127	<i>Coolangatta</i> 47 Warrandyte Road, Ringwood	Yes	No	Yes	Yes	No	No	No	No
HO128	<i>House</i> 49 Warrandyte Road, Ringwood	Yes	No	Yes	Yes	Yes	No	No	No
HO129	<i>Two semi-detached dwellings</i> 76 & 76A Warrandyte Road, Ringwood	Yes	No	Yes	Yes	Yes	No	No	No
HO130	<i>Three rows of Pinus Radiata Monterey Pines</i> 125A Warrandyte Road, Ringwood North	No	No	Yes	Yes	No	No	No	No
HO131	<i>Rosebank</i> 149-151 Warrandyte Road, Ringwood North	Yes	No	Yes	Yes	No	No	No	No
HO132	<i>Wilana Street Precinct</i> 10 & 12 Wilana Street and part of 8-16 Bedford Road, Ringwood	Yes	No	No	Yes	No	No	No	No
HO133	<i>Melbourne Rudolf Steiner School</i> 213 Wonga Road, Warranwood	No	No	Yes	Yes	No	No	Yes	No
HO134	<i>Former Sacred Heart Monastery (now Sacred Heart Parish complex)</i> 35 Wicklow Avenue, Croydon	No	Yes - former Monastery chapel, including	Yes	Yes	Yes	No	Yes	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
			aisles, Parish offices, Hall, Dining Room, main and secondary stairwells, Meeting Rooms and Library.						
HO135	<i>Iron Gates, Fence, Driveway and Cypress plantings (former Sacred Heart Monastery, now Mingarra Retirement Living Village)</i> 77-115 Mt Dandenong Road, Croydon	Yes	Yes	No	Yes	Yes	No	Yes	No
HO136	1 Aringa Court, Heathmont	No	No	No	Yes	No	No	No	No
HO137	House 14 Wonga Road, Ringwood	No	No	No	Yes	No	No	No	No
HO138	House 46-48 Dickasons Road, Heathmont	No	No	No	Yes	No	No	No	No
HO139	<i>House</i> 29 Bedford Road, Ringwood	No	No	No	Yes	No	No	No	No
HO140	<i>Haig Street Precinct</i>	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	2-6 and 26-34 Haig Street & 3-31 Haig Street, Ringwood <b>Statement of Significance:</b> Haig Street Precinct Statement of Significance								
HO141	<i>Kendall Street Precinct</i> 20-32 & 21-35 Kendall Street, Ringwood <b>Statement of Significance:</b> Kendall Street Precinct Statement of Significance	No	No	No	Yes	No	No	No	No
HO142	<i>House</i> 5 Caroline Street, Ringwood <b>Statement of Significance:</b> 5 Caroline Street Ringwood Statement of Significance	No	No	No	Yes	No	No	No	No
HO143	<i>House</i> 20 Caroline Street, Ringwood <b>Statement of Significance:</b> Carisbrook 20 Caroline Street Ringwood Statement of Significance	No	No	No	Yes	No	No	No	No
HO145	<i>House</i> 22 James Street, Ringwood <b>Statement of Significance:</b> 22 James Street Ringwood Statement of Significance	No	No	No	Yes	No	No	No	No



## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO146	<p><i>Former 'Thaloo' house and mature specimen trees</i></p> <p>3-5 Wonga Road, Ringwood North</p> <p><b>Statement of Significance:</b></p> <p><i>Statement of Significance HO146, 3-5 Wonga Road, Ringwood North (Maroondah City Council, 18 November 2019)</i></p>	No	No	Yes - Deodar Cedar (Tree 14), Cork Oak (Tree 16), Coast Redwood (Tree 17)	Yes	No	No	No	No
HO147	<p><i>Former Kenyon House</i></p> <p>35 Alto Avenue, Croydon</p> <p><b>Statement of Significance:</b></p> <p>Statement of Significance: Former Kenyon House - 35 Alto Avenue, Croydon May 2021</p>	No	No	No	Yes	No	No	No	No
HO149	<p><i>Jope Residence (former)</i></p> <p>1/30 and 2/30 Bayswater Road, Croydon</p> <p><b>Statement of Significance</b></p> <p>Jope Residence (former) Statement of Significance (1/30 and 2/30 Bayswater Road, Croydon), March 2024</p>	No	No	No	Yes	No	No	No	No
HO150	<p><i>Hume-Cook Residence (former); Keera</i></p> <p>3-5 Braemar Street, Croydon</p> <p><b>Statement of Significance</b></p> <p>Hume-Cook Residence (former); Keera Statement of Significance (3-5 Braemar Street, Croydon), March 2024</p>	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO151	<p><i>State Savings Bank of Victoria Heathmont Branch (former) Milk &amp; Wine Co Cafe, Barclays Cafe (former)</i></p> <p>196 Canterbury Road, Heathmont</p> <p><b>Statement of Significance</b></p> <p>State Savings Bank of Victoria, Heathmont Branch (former) Milk &amp; Wine Co Cafe', Barclays Cafe' (Former) Statement of Significance (196 Canterbury Road, Heathmont), March 2024</p>	No	No	No	Yes	No	No	No	No
HO152	<p><i>Fibremakers Business Park (British Nylon Spinners / Fibremakers Factory) (former)</i></p> <p>254 Canterbury Road, Bayswater North</p> <p><b>Statement of Significance</b></p> <p>Fibremakers Business Park (British Nylon Spinners / Fibremakers Factory)(former) Statement of Significance (254 Canterbury Road, Bayswater North), March 2024</p> <p><b>Heritage Design Guidelines</b></p> <p>Fibremakers Business Park (British Nylon Spinners / Fibremakers Factory) (former) Heritage Design Guidelines, March 2024</p>	No	No	No	Yes	No	No	Yes, only to the administration building as identified on the map in the statement of significance	No
HO153	<p><i>Romyn Residence and Studio (former)</i></p> <p>129 and 131-133 Dorset Road, Croydon</p> <p><b>Statement of Significance</b></p>	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	Romyn Residence and Studio (former) (129 and 131-133 Dorset Road, Croydon) Statement of Significance March 2024								
HO154	<i>Alsop Residence (former); Darley Dale</i> 161 Dorset Road, Croydon <b>Statement of Significance</b> Alsop Residence (former); Darley Dale Statement of Significance (161 Dorset Road, Croydon), March 2024	No	No	No	Yes	No	No	No	No
HO155	<i>Pethebridge Residence (former)</i> 82 Hull Road, Croydon <b>Statement of Significance</b> Pethebridge Residence (former) Statement of Significance (82 Hull Road, Croydon), March 2024	No	No	No	Yes	No	No	No	No
HO157	<i>Dioguardi Residence (former); Villa Rotonda</i> 67 Loughnan Road, Ringwood <b>Statement of Significance</b> Dioguardi Residence (former); Villa Rotonda Statement of Significance (67 Loughnan Road, Ringwood), March 2024	No	No	No	Yes	No	No	No	No
HO158	<i>Lawson &amp; Carrington (former); Waltons (former)</i> 141-145 Main Street, Croydon <b>Statement of Significance</b>	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	Lawson & Carrington (former); Waltons (former) Statement of Significance (141-145 Main Street, Croydon ), March 2024								
HO159	<i>Burns Residence and Clinic (former); Burnbrae</i> 4 Mount View Street, Croydon <b>Statement of Significance</b> Burns Residence and Clinic (former) Burnbrae Statement of Significance (4 Mount View Street, Croydon), March 2024	No	No	No	Yes	No	No	No	No
HO160	<i>Kotzman Residence (former)</i> 17 Malcolm Court, Ringwood East <b>Statement of Significance</b> Kotzman Residence (former) Statement of Significance (17 Malcolm Court, Ringwood East), March 2024	No	No	No	Yes	No	No	No	No
HO161	<i>Neon Signage (Beaurepaires) Yarra Valley Tyre Company Pty Ltd (former)</i> 50 Maroondah Highway, Ringwood <b>Statement of Significance</b> Neon Signage (Beaurepaires), Yarra Valley Tyre Company Pty Ltd (former) Statement of Significance (50 Maroondah Highway, Ringwood), March 2024	Yes	No	No	Yes	No	No	No	No
HO162	<i>Fitzpatrick Residence (former)</i> 3 Parsons Street, Croydon	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<b>Statement of Significance</b> Fitzpatrick Residence (former) Statement of Significance (3 Parsons Street, Croydon), March 2024								
HO163	<i>Lovig Residence (former)</i> 90 Richardson Road, Croydon North <b>Statement of Significance</b> Lovig Residence (former) Statement of Significance (90 Richardson Road, Croydon North), March 2024	No	No	No	Yes	No	No	No	No
HO165	<i>Heathmont Pre-School &amp; Kindergarten; Heathmont Community Centre (former)</i> 39-41 Viviani Crescent, Heathmont <b>Statement of Significance</b> Heathmont Pre-School & Kindergarten; Heathmont Community Centre (former) Statement of Significance (39-41 Viviani Crescent, Heathmont), March 2024	No	Yes	No	Yes	No	No	No	No
HO166	<i>Heathmont Methodist Church (former)</i> 89 Canterbury Road, Heathmont <b>Statement of Significance</b> Heathmont Methodist Church (former) Statement of Significance (89 Canterbury Road, Heathmont), March 2024	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO167	<i>TLC (Truth &amp; Liberation Concern Church) Jesus Light &amp; Power House (part)</i> 265 Canterbury Road, Bayswater North <b>Statement of Significance</b> TLC (Truth & Liberation Concern) Church Jesus Light & Power House Statement of Significance ( 265 Canterbury Road, Bayswater North), March 2024	No	Yes	No	Yes	No	No	No	No
HO168	<i>Melba Hall; Melba Recreation Hall (former)</i> 25-27 Exeter Road, Croydon North <b>Statement of Significance</b> Melba Hall; Melba Recreation Hall (former) Statement of Significance (25-27 Exeter Road, Croydon North) March 2024	No	No	No	Yes	No	No	No	No
HO169	<i>Myers Residence (former)</i> 114-116 Exeter Road, Croydon North <b>Statement of Significance</b> Myers Residence (former) Statement of Significance (114-116 Exeter Road, Croydon North), March 2024	No	No	No	Yes	No	No	No	No
HO170	<i>Church of Jesus Christ of Latter-Day Saints LDS; Croydon Ward Chapel</i> 58-64 Hewish Road, Croydon <b>Statement of Significance</b>	No	No	No	Yes	No	No	No	No



## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	Church of Jesus Christ of Latter-Day Saints LDS Croydon Ward Chapel Statement of Significance (58-64 Hewish Road, Croydon) March 2024								
HO171	<i>Croydon Central Scout Hall; First Croydon Scout Hall (Former)</i> 33 Kent Avenue, Croydon <b>Statement of Significance</b> Croydon Central Scout Hall; First Croydon Scout Hall Statement of Significance (33 Kent Avenue, Croydon) March 2024	No	No	No	Yes	No	No	No	No
HO173	<i>FLER House (Type H17) Finch Residence (former)</i> 8 Possum Lane, Heathmont <b>Statement of Significance</b> FLER House (Type H17); Finch Residence (former) Statement of Significance (8 Possum Lane, Heathmont), March 2024	No	No	No	Yes	No	No	No	No
HO174	<i>Smith Residence (former)</i> 4 Swain Court, Heathmont <b>Statement of Significance</b> Smith Residence (former) Statement of Significance ( 4 Swain Court, Heathmont), March 2024	No	No	No	Yes	No	No	No	No
HO175	<i>Calmora; Doctor's Residence and Clinic (former)</i> 61 Wicklow Avenue, Croydon <b>Statement of Significance:</b>	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	Calmora; Doctor's Residence and Clinic (former); Statement of Significance (61 Wicklow Avenue, Croydon), March 2024								
HO176	<p><i>Our Lady of Perpetual Help Church/School, Our Lady of Perpetual Succour, St Mary's church/school</i></p> <p>8-16 Bedford Road, Ringwood</p> <p><b>Statement of Significance</b></p> <p>Our Lady of Perpetual Help Church/School, Our Lady of Perpetual Succour, St Mary's church/school Statement of Significance (8-16 Bedford Road, Ringwood), March 2024</p>	No	No	No	Yes	No	No	No	No
HO178	<p><i>Gill Residence; Rosedale; Three Gates; The Farmhouse</i></p> <p>89-91 Yarra Road, Croydon Hills</p> <p><b>Statement of Significance</b></p> <p>Gill Residence; Rosedale; Three Gates; The Farmhouse Statement of Significance (89-91 Yarra Road, Croydon Hills), March 2024</p>	No	No	No	Yes	No	No	No	No
HO180	<p><i>Secomb Residence</i></p> <p>122-124 Heathmont Road, Heathmont</p> <p><b>Statement of Significance:</b></p> <p>Secomb Residence Statement of Significance (122-124 Heathmont Road, Heathmont), March 2024</p>	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

PS Map Ref	Heritage Place	External Paint Controls Apply?	Internal Alteration Controls Apply?	Tree Controls Apply?	Solar energy system controls apply?	Outbuildings or fences which are not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO184	<p><i>Ringwood Uniting Church, Ringwood Methodist Church (former)</i></p> <p>30-32 Station Street, Ringwood</p> <p><b>Statement of Significance</b></p> <p>Ringwood Uniting Church, Ringwood Methodist Church (former) Statement of Significance (30-32 Station Street, Ringwood), March 2024</p>	No	No	No	Yes	No	No	No	No
HO186	<p><i>War Service Homes Precinct; Soldiers Houses (local nickname)</i></p> <p>1/110, 116, 120, 122 &amp; 124 Bedford Road, Heathmont</p> <p><b>Statement of Significance</b></p> <p>War Service Homes Precinct; Soldiers' Houses (local nickname) Statement of Significance (1/110, 116, 120, 122 &amp; 124 Bedford Road, Heathmont), March 2024</p>	No	No	No	Yes	No	No	No	No
HO187	<p><i>Sunbower Display Village Precinct</i></p> <p>20, 22 &amp; 24 Rawson Court, Ringwood East</p> <p><b>Statement of Significance</b></p> <p>Sunbower Display Village Precinct Statement of Significance ( 20, 22 &amp; 24 Rawson Court, Ringwood East), March 2024</p>	No	No	No	Yes	No	No	No	No

## MAROONDAH PLANNING SCHEME

15/01/2024  
VC249

## SCHEDULE TO CLAUSE 72.04 INCORPORATED DOCUMENTS

## 1.0

## Incorporated documents

15/01/2024  
VC249 Proposed C148maro

Name of document	Introduced by:
5 Caroline Street Ringwood Statement of Significance, November 2019	C116maro
22 James Street Ringwood Statement of Significance, November 2019	C116maro
'Carisbrook' 20 Caroline Street Ringwood Statement of Significance, November 2019	C116maro
Croydon South Greyfield Precinct, Development Contributions Plan (Hill PDA, December 2023)	VC249
Ellison Street Precinct Statement of Significance, November 2019	C116maro
Haig Street Precinct Statement of Significance, November 2019	C116maro
Kendall Street Precinct Statement of Significance, November 2019	C116maro
Manchester Road, Mooroolbark Level Crossing Removal Project Incorporated Document, February 2020	GC152
Ringwood Metropolitan Activity Centre Development Contributions Plan (Hill PDA, December 2023)	VC249
Statement of Significance HO146, 3-5 Wonga Road, Ringwood North (Maroondah City Council, 18 November 2019)	C128maro
Statement of Significance: Former Kenyon House - 35 Alto Avenue, Croydon, May 2021	C142maro
Ringwood Greyfield Precinct, Development Contributions Plan (Hill PDA, December 2023)	VC249
Croydon South Greyfield Precinct, Development Contributions Plan, 25 August 2021	C136maro
Statement of Significance: Jope Residence (former) (1/30 and 2/30 Bayswater Road, Croydon) March 2024	C148maro
Statement of Significance: Hume-Cook Residence (former); Keera (3-5 Braemar Street, Croydon) March 2024	C148maro
Statement of Significance: State Savings Bank of Victoria Heathmont Branch (former) Milk & Wine Co Cafe, Barclays Cafe (former) (196 Canterbury Road, Heathmont) March 2024	C148maro
Statement of Significance: Fibremakers Business Park (British Nylon Spinners/Fibremakers Factory) (former) (254 Canterbury Road, Bayswater North) March 2024	C148maro
Statement of Significance: Romyn Residence and Studio (former) (129 and 131-133 Dorset Road, Croydon) March 2024	C148maro
Statement of Significance: Alsop Residence (former); Darley Dale (161 Dorset Road, Croydon) March 2024	C148maro
Statement of Significance: Pethebridge Residence (former) (82 Hull Road, Croydon) March 2024	C148maro
Statement of Significance: Dioguardi Residence (former); Villa Rotonda (67 Loughnan Road, Ringwood) March 2024	C148maro
Statement of Significance: Lawson & Carrington (former); Waltons (former) (141-145 Main Street, Croydon) March 2024	C148maro
Statement of Significance: Burns Residence and Clinic (former) Burnbrae (4 Mount View Street, Croydon) March 2024	C148maro

**MAROONDAH PLANNING SCHEME**

<b>Name of document</b>	<b>Introduced by:</b>
Statement of Significance: Kotzman Residence (former) (17 Malcolm Court, Ringwood East) March 2024	C148maro
Statement of Significance: Neon Signage (Beaurepairs) Yarra Valley Tyre Company Pty Ltd (former) (50 Maroondah Highway, Ringwood) March 2024	C148maro
Statement of Significance: Fitzpatrick Residence (former) ( 3 Parsons Street, Croydon) March 2024	C148maro
Statement of Significance: Lovig Residence (former) (90 Richardson Road, Croydon North) March 2024	C148maro
Statement of Significance: Heathmont Pre-School & Kindergarten; Heathmont Community Centre (former) (39 Viviani Crescent, Heathmont) March 2024	C148maro
Statement of Significance: Heathmont Methodist Church (former) (89 Canterbury Road, Heathmont) March 2024	C148maro
Statement of Significance: TLC (Truth & Liberation Concern Church) Jesus Light & Power House (part) (265 Canterbury Road, Bayswater North) March 2024	C148maro
Statement of Significance: Melba Hall; Melba Recreation Hall (former) (25-27 Exeter Road, Croydon North) March 2024	C148maro
Statement of Significance: Myers Residence (former) (114-116 Exeter Road, Croydon North) March 2024	C148maro
Statement of Significance: Church of Jesus Christ of Latter-Day Saints LDS Croydon Ward Chapel (58-64 Hewish Road, Croydon) March 2024	C148maro
Statement of Significance: Croydon Central Scout Hall First Croydon Scout Hall (33 Kent Avenue, Croydon ) March 2024	C148maro
Statement of Significance: FLER House (Type H17) Finch Residence (former) (8 Possum Lane, Heathmont) March 2024	C148maro
Statement of Significance: Smith Residence (former) (4 Swain Court, Heathmont ) March 2024	C148maro
Statement of Significance: <i>Calmore</i> ; Doctor's Residence and Clinic (former) ( 61 Wicklow Avenue, Croydon) March 2024	C148maro
Statement of Significance: Our Lady of Perpetual Help Church/School, Our Lady of Perpetual Succour, St Mary's church/school (8-16 Bedford Road, Ringwood) March 2024	C148maro
Statement of Significance: <i>Gill Residence</i> ; Rosedale; Three Gates; The Farmhouse ( 89-91 Yarra Road, Croydon Hills ) March 2024	C148maro
Statement of Significance: Secomb Residence (122-124 Heathmont Road, Heathmont) March 2024	C148maro
Statement of Significance: Ringwood Uniting Church; Ringwood Methodist Church (former) (30-32 Station Street, Ringwood) March 2024	C148maro
Statement of Significance: War Service Homes Precinct; Soldiers Houses (Local nickname) ( 1/110, 116 & 120, 122 & 124 Bedford Road, Heathmont) March 2024	
Statement of Significance: Sunbower Display Village Precinct (20, 22 & 24 Rawson Court, Ringwood East) March 2024	C148maro
Heritage Design Guidelines: Fibremakers Business Park (British Nylon Spinners/Fibremakers Factory (former) ( 254 Canterbury Road, Bayswater North) March 2024	C148maro

## MAROONDAH PLANNING SCHEME

15/01/2024  
VC249

## SCHEDULE TO CLAUSE 72.04 INCORPORATED DOCUMENTS

## 1.0

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Proposed C148maro

## Incorporated documents

Name of document	Introduced by:
5 Caroline Street Ringwood Statement of Significance, November 2019	C116maro
22 James Street Ringwood Statement of Significance, November 2019	C116maro
'Carisbrook' 20 Caroline Street Ringwood Statement of Significance, November 2019	C116maro
<i>Croydon South Greyfield Precinct, Development Contributions Plan</i> (Hill PDA, December 2023)	VC249
Ellison Street Precinct Statement of Significance, November 2019	C116maro
Haig Street Precinct Statement of Significance, November 2019	C116maro
Kendall Street Precinct Statement of Significance, November 2019	C116maro
Manchester Road, Mooroolbark Level Crossing Removal Project Incorporated Document, February 2020	GC152
<i>Ringwood Metropolitan Activity Centre Development Contributions Plan</i> (Hill PDA, December 2023)	VC249
Statement of Significance HO146, 3-5 Wonga Road, Ringwood North (Maroondah City Council, 18 November 2019)	C128maro
Statement of Significance: Former Kenyon House - 35 Alto Avenue, Croydon, May 2021	C142maro
<i>Ringwood Greyfield Precinct, Development Contributions Plan</i> (Hill PDA, December 2023)	VC249
Croydon South Greyfield Precinct, Development Contributions Plan, 25 August 2021	C136maro
Statement of Significance: Jope Residence (former) (1/30 and 2/30 Bayswater Road, Croydon) March 2024	C148maro
Statement of Significance: Hume-Cook Residence (former); <i>Keera</i> (3-5 Braemar Street, Croydon) March 2024	C148maro
Statement of Significance: State Savings Bank of Victoria Heathmont Branch (former) Milk & Wine Co Cafe, Barclays Cafe (former) (196 Canterbury Road, Heathmont) March 2024	C148maro
Statement of Significance: Fibremakers Business Park (British Nylon Spinners/Fibremakers Factory) (former) (254 Canterbury Road, Bayswater North) March 2024	C148maro
Statement of Significance: Romyne Residence and Studio (former) (129 and 131-133 Dorset Road, Croydon) March 2024	C148maro
Statement of Significance: Alsop Residence (former); <i>Darley Dale</i> (161 Dorset Road, Croydon) March 2024	C148maro
Statement of Significance: Pethebridge Residence (former) (82 Hull Road, Croydon) March 2024	C148maro
Statement of Significance: Dioguardi Residence (former); <i>Villa Rotonda</i> (67 Loughnan Road, Ringwood) March 2024	C148maro
Statement of Significance: Lawson & Carrington (former); Waltons (former) (141-145 Main Street, Croydon) March 2024	C148maro
Statement of Significance: Burns Residence and Clinic (former) Burnbrae (4 Mount View Street, Croydon) March 2024	C148maro



## MAROONDAH PLANNING SCHEME

Name of document	Introduced by:
Statement of Significance: Kotzman Residence (former) (17 Malcolm Court, Ringwood East) March 2024	C148maro
Statement of Significance: Neon Signage (Beaurepairs) Yarra Valley Tyre Company Pty Ltd (former) (50 Maroondah Highway, Ringwood) March 2024	C148maro
Statement of Significance: Fitzpatrick Residence (former) ( 3 Parsons Street, Croydon) March 2024	C148maro
Statement of Significance: Lovig Residence (former) (90 Richardson Road, Croydon North) March 2024	C148maro
Statement of Significance: Heathmont Pre-School & Kindergarten; Heathmont Community Centre (former) (39 Viviani Crescent, Heathmont) March 2024	C148maro
Statement of Significance: Heathmont Methodist Church (former) (89 Canterbury Road, Heathmont) March 2024	C148maro
Statement of Significance: TLC (Truth & Liberation Concern Church) Jesus Light & Power House (part) (265 Canterbury Road, Bayswater North) March 2024	C148maro
Statement of Significance: Melba Hall; Melba Recreation Hall (former) (25-27 Exeter Road, Croydon North) March 2024	C148maro
Statement of Significance: Myers Residence (former) (114-116 Exeter Road, Croydon North) March 2024	C148maro
Statement of Significance: Church of Jesus Christ of Latter-Day Saints LDS Croydon Ward Chapel (58-64 Hewish Road, Croydon) March 2024	C148maro
Statement of Significance: Croydon Central Scout Hall First Croydon Scout Hall (33 Kent Avenue, Croydon ) March 2024	C148maro
Statement of Significance: FLER House (Type H17) Finch Residence (former) (8 Possum Lane, Heathmont) March 2024	C148maro
Statement of Significance: Smith Residence (former) (4 Swain Court, Heathmont ) March 2024	C148maro
Statement of Significance: <i>Calmore</i> ; Doctor's Residence and Clinic (former) ( 61 Wicklow Avenue, Croydon) March 2024	C148maro
Statement of Significance: Our Lady of Perpetual Help Church/School, Our Lady of Perpetual Succour, St Mary's church/school (8-16 Bedford Road, Ringwood) March 2024	C148maro
Statement of Significance: <i>Gill Residence</i> ; Rosedale; Three Gates; The Farmhouse ( 89-91 Yarra Road, Croydon Hills ) March 2024	C148maro
Statement of Significance: Secomb Residence (122-124 Heathmont Road, Heathmont) March 2024	C148maro
Statement of Significance: Ringwood Uniting Church; Ringwood Methodist Church (former) (30-32 Station Street, Ringwood) March 2024	C148maro
Statement of Significance: War Service Homes Precinct; Soldiers Houses (Local nickname) ( 1/110, 116 & 120, 122 & 124 Bedford Road, Heathmont) March 2024	
Statement of Significance: Sunbower Display Village Precinct (20, 22 & 24 Rawson Court, Ringwood East) March 2024	C148maro
Heritage Design Guidelines: Fibremakers Business Park (British Nylon Spinners/Fibremakers Factory (former) ( 254 Canterbury Road, Bayswater North) March 2024	C148maro

**MAROONDAH PLANNING SCHEME**

31/07/2018  
VC148

**SCHEDULE TO CLAUSE 72.08 BACKGROUND DOCUMENTS**

**1.0**

**Background documents**

14/11/2023  
C144maro Proposed C148maro

Name of background document	Amendment number - clause reference
An Assessment of the Tree Canopy Cover in the City of Maroondah (O'Neill, June 1995)	NFPS - Clauses 02, 12 and 42.03s1, s2, s3 and s4.
Approved outdoor advertising site locations on EastLink (ConnectEast, June 2010)	C92 - Clause 18.02-3L
Bayswater North Industrial Urban Design Guidelines (Maroondah City Council, September 1999)	NFPS - Clauses 02, 15 and 17
Croydon Major Activity Centre Parking Strategy (Traffix Group, December 2011)	C91 - Clause 11
Croydon Town Centre Structure Plan (Planisphere, July 2006)	C56 - Clauses 02, 11, 12, 14, 16 and 17 and 43.02s10
Design Framework and Concept Plan, Croydon South Greyfield Precinct, 2019	C136 - Clauses 15.01-5L, 43.04s8 and 45.06s3
Design Framework and Concept Plan, Ringwood Greyfield Precinct, 2019	C134 - Clauses 15.01-5L, 43.04s7 and 45.06s2
EastLink Advertising Code (Linking Melbourne Authority, November 2009)	C92 - Clause 18.02-3L
Gaming Policy and Statement of Practice (Maroondah City Council, February 2007)	C60 - Clause 52.28s
Maroondah 2040: Our future together (Maroondah City Council, June 2020)	C130 - Clause 02
Maroondah Business Analysis (Maroondah City Council, 2012)	C91 - Clauses 02 and 17
Maroondah Habitat Corridors Strategy (Context, April 2005)	C44 - Clauses 02, 12 and 42.03s3 and s4
Maroondah Heritage Identification Study (Peterson and Barrett, November 1998)	NFPS - Clauses 02 and 43.01s
Maroondah Heritage Study Stage Two Vol 1 (Peterson and Barrett, November 2003)	C42 - Clauses 02, 43.01s and 43.05s1 and s2 C116 - Clause 43.05s3
Maroondah Heritage Study Stage Two Vol 2 (Peterson and Barrett, November 2003)	C42 - Clauses 02, 43.01s and 43.05s1 and s2 C116 - Clause 43.05s3
Maroondah Housing Strategy (Maroondah City Council, June 2016)	C130 - Clauses 02, and 16
Maroondah Integrated Transport Strategy (Maroondah City Council, February 2006)	C92 - Clause 02

**MAROONDAH PLANNING SCHEME**

Maroondah Neighbourhood Character Study (Planisphere, March 2005)	C40 - Clauses 02, 15 and 16
Maroondah Urban Design Framework (Michael Smith and Associates, November 2006)	C65 - Clause 15.01-1L; C92 - Clause 18.02-3L
Notable Trees of Maroondah (Lorimer and Moss, 1996)	NFPS - Clause 12
Open Space Requirements for Provision and Retention of Canopy Trees (Sorrell and Gawley, May 2002)	C16 - Clause 12 and 42.02s1
Open Space Strategy (Maroondah City Council, August 2005)	C91 - Clause 02
Ringwood Metropolitan Activity Centre Masterplan (Maroondah City Council, November 2018)	C130 - Clauses 02, 11, 12, 15, 16 and 17 and 37.08s1
Sites of Biological Significance Study Vol 1 (Lorimer, Reid, Smith and Moss, February 1997)	NFPS - Clause 12 and 42.02s1
Sites of Biological Significance Study Vol 2 (Lorimer, Reid, Smith and Moss, February 1997)	NFPS - Clause 12 and 42.02s1
Sustainability Strategy 2016 to 2020 (Maroondah City Council, 2016)	C130 - Clause 02
<u>City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022. Built Heritage Pty Ltd</u>	C148maro Clause 43.01 (Heritage Overlay)
<u>City of Maroondah Heritage Study Review: Volume 2: Citations for Individual Heritage Places &amp; Heritage Precincts, March 2024. Built Heritage Pty Ltd</u>	C148maro Clause 43.01 (Heritage Overlay)

## MAROONDAH PLANNING SCHEME

31/07/2018  
VC148

## SCHEDULE TO CLAUSE 72.08 BACKGROUND DOCUMENTS

## 1.0

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Proposed C148maro

## Background documents

Name of background document	Amendment number - clause reference
An Assessment of the Tree Canopy Cover in the City of Maroondah (O'Neill, June 1995)	NFPS - Clauses 02, 12 and 42.03s1, s2, s3 and s4.
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Croydon Major Activity Centre Parking Strategy (Traffix Group, December 2011)	C91 - Clause 11
Croydon Town Centre Structure Plan (Planisphere, July 2006)	C56 - Clauses 02, 11, 12, 14, 16 and 17 and 43.02s10
Design Framework and Concept Plan, Croydon South Greyfield Precinct, 2019	C136 - Clauses 15.01-5L, 43.04s8 and 45.06s3
Design Framework and Concept Plan, Ringwood Greyfield Precinct, 2019	C134 - Clauses 15.01-5L, 43.04s7 and 45.06s2
EastLink Advertising Code (Linking Melbourne Authority, November 2009)	C92 - Clause 18.02-3L
Gaming Policy and Statement of Practice (Maroondah City Council, February 2007)	C60 - Clause 52.28s
Maroondah 2040: Our future together (Maroondah City Council, June 2020)	C130 - Clause 02
Maroondah Business Analysis (Maroondah City Council, 2012)	C91 - Clauses 02 and 17
Maroondah Habitat Corridors Strategy (Context, April 2005)	C44 - Clauses 02, 12 and 42.03s3 and s4
Maroondah Heritage Identification Study (Peterson and Barrett, November 1998)	NFPS - Clauses 02 and 43.01s
Maroondah Heritage Study Stage Two Vol 1 (Peterson and Barrett, November 2003)	C42 - Clauses 02, 43.01s and 43.05s1 and s2 C116 - Clause 43.05s3
Maroondah Heritage Study Stage Two Vol 2 (Peterson and Barrett, November 2003)	C42 - Clauses 02, 43.01s and 43.05s1 and s2 C116 - Clause 43.05s3
Maroondah Housing Strategy (Maroondah City Council, June 2016)	C130 - Clauses 02, and 16
Maroondah Integrated Transport Strategy (Maroondah City Council, February 2006)	C92 - Clause 02

## MAROONDAH PLANNING SCHEME

Maroondah Neighbourhood Character Study (Planisphere, March 2005)	C40 - Clauses 02, 15 and 16
Maroondah Urban Design Framework (Michael Smith and Associates, November 2006)	C65 - Clause 15.01-1L; C92 - Clause 18.02-3L
Notable Trees of Maroondah (Lorimer and Moss, 1996)	NFPS - Clause 12
Open Space Requirements for Provision and Retention of Canopy Trees (Sorrell and Gawley, May 2002)	C16 - Clause 12 and 42.02s1
Open Space Strategy (Maroondah City Council, August 2005)	C91 - Clause 02
Ringwood Metropolitan Activity Centre Masterplan (Maroondah City Council, November 2018)	C130 - Clauses 02, 11, 12, 15, 16 and 17 and 37.08s1
Sites of Biological Significance Study Vol 1 (Lorimer, Reid, Smith and Moss, February 1997)	NFPS - Clause 12 and 42.02s1
Sites of Biological Significance Study Vol 2 (Lorimer, Reid, Smith and Moss, February 1997)	NFPS - Clause 12 and 42.02s1
Sustainability Strategy 2016 to 2020 (Maroondah City Council, 2016)	C130 - Clause 02
<i>City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022. Built Heritage Pty Ltd</i>	C148maro Clause 43.01 (Heritage Overlay)
<i>City of Maroondah Heritage Study Review: Volume 2: Citations for Individual Heritage Places &amp; Heritage Precincts, March 2024. Built Heritage Pty Ltd</i>	C148maro Clause 43.01 (Heritage Overlay)

## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: Fibremakers Business Park  
(British Nylon Spinners/Fibremakers Factory) (former), 254  
Canterbury Road, Bayswater North, March 2024 ~~April 2023~~**

Heritage  
Place:

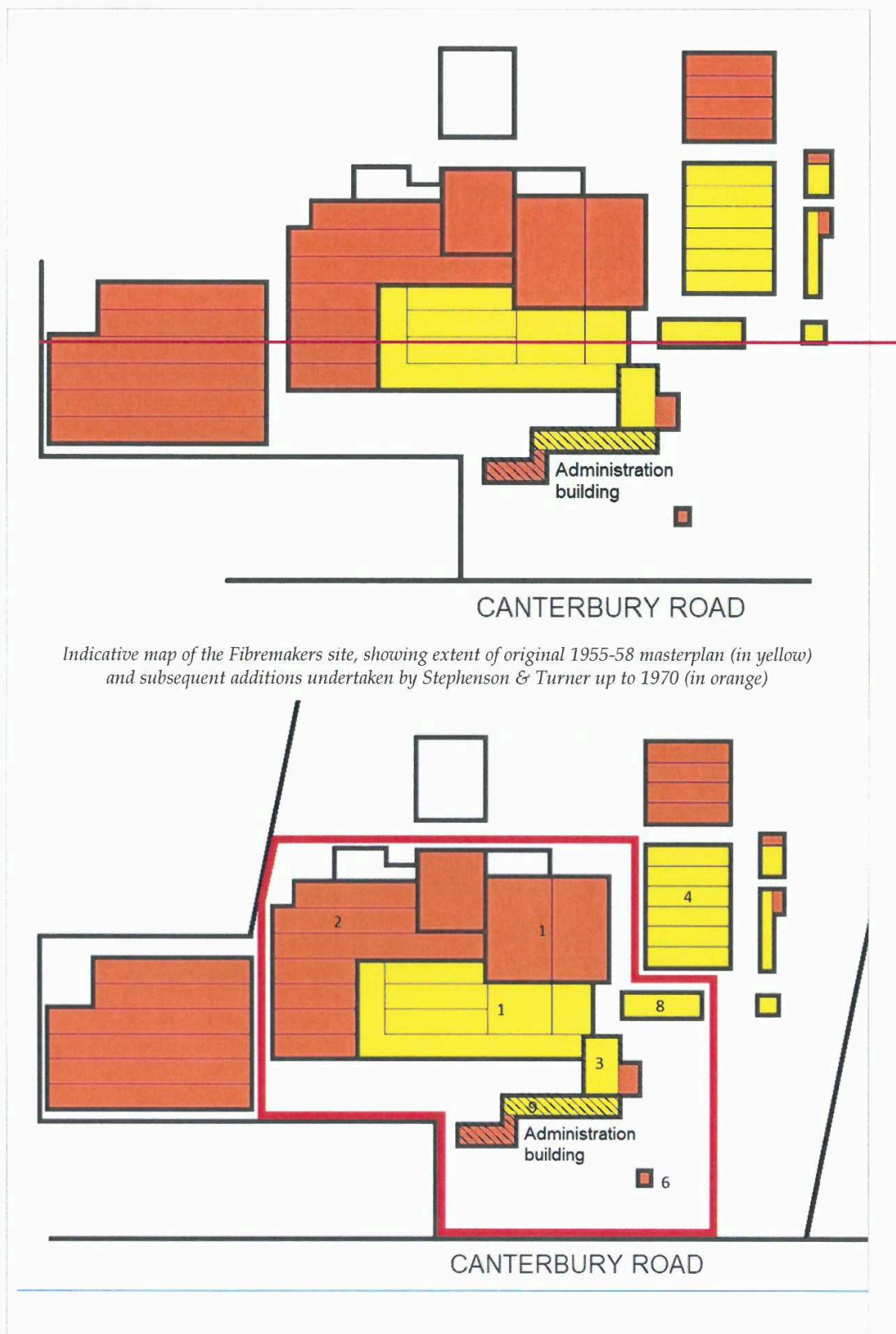
Factory / plant

PS ref no:

HO152







*Indicative map of the Fibremakers site, showing extent of original 1955-58 masterplan (in yellow) and subsequent additions by Stephenson & Turner up to 1970 (in orange). Numbers indicate buildings as follows:*

*Building 1 (spinning floor and drawtwist), Building 2 (warehouse), Building 3 (canteen, amenities and medical centre),*

*Building 6 (control centre, weighbridge), Building 8(boiler house) and Building 9 (administration building)*  
*Red outline indicates proposed extent of HO. Hatching indicates where prohibited use may be permitted.*

#### What is significant?

Developed and occupied by a local subsidiary of a prominent British manufacturer as the first nylon spinning factory in Australia, the British Nylon Spinners factory at 254 Canterbury Road, Bayswater North, was erected in several stages between 1956 and 1970. The original buildings, laid out according to a 1955 masterplan by Stephenson & Turner, were completed between 1956 and 1958, with several subsequent phases of expansion (designed by the same architects) undertaken during the 1960s. These buildings, while differing in scale and form according to function, are otherwise similarly expressed in a stark modernist idiom with a consistent palette of pale brickwork and curtain walling.

The significant fabric is defined as the exterior of ~~these~~ buildings 1, 2, 3, and 9 (as marked on the plan overleaf) that represent the ~~original extent~~core of the 1955-58 masterplan by Stephenson & Turner, and later additions by the same architects up to 1970. Specific elements of significance include the stark block-like expression of buildings, low rooflines, cream brickwork and repetitive fenestration, including bays of curtain walling.

#### How is it significant?

The former British Nylon Spinners factory satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### Why is it significant?

The former British Nylon Spinners factory is significant for the following reasons:

The factory is significant as an ambitious and ultimately successful attempt by a leading British-based manufacturer to establish a presence in Australia by developing this country's first nylon spinning factory. A unique venture at the time, the project attracted considerable attention and publicity. It went on to become a major presence in the outer eastern suburbs as well as a highly significant local employer, ~~providing jobs for a large number of British migrants who settled in the vicinity.~~ By far the largest, busiest and best-known factory ever developed within what is now the City of Maroondah, it also represented a major industrial achievement ~~on a broader regional or metropolitan level.~~ (Criterion A)

The factory is significant as an intact and evocative example of post-war industrial architecture that was carefully designed to dispel preconceptions that such buildings must necessarily be ugly and undesirable. Laid out according to a masterplan by leading factory specialists Stephenson & Turner, the complex was designed in the crisp modernist idiom that characterised the firm's highly-regarded work at that time, with simple expression of volumes, stark pale-coloured brickwork and curtain walling. In what was a deliberate attempt to emulate the parent company's existing factory in Wales, the Bayswater North counterpart was to include recreational amenities for staff (including

a sports oval; since redeveloped) and a landscaped setting, ~~which represented the work of noted Melbourne landscape designer Emily Gibson.~~ (Criterion E)

**Primary source**

City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024](#) ~~April 2023.~~

Number	Address	Grade
254	Canterbury Road, Bayswater North	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: TLC (Truth & Liberation Concern) Church 265 Canterbury Road, Bayswater North ([March 2024](#) ~~April 2023~~)

Heritage  
Place:

Church

PS ref no:

HO167



#### What is significant?

The TLC Church at 265 Canterbury Road, Bayswater North, is the headquarters/meeting-place for a unique Christian denomination/social welfare group fully known as the Truth & Liberation Concern and consists of a small former residence (a single-storey double-fronted pre-war weatherboard dwelling) attached to a larger timber-framed mudbrick building with broad hipped roof extending to form a verandah along one side and an entry porch. Designed by Alistair Knox & Associates in 1976, the building was built over the course of five years (almost entirely by voluntary labour) to provide a large purpose-built multi-function premises for the group, which had formerly operated from the small timber house on the site.

The significant fabric is defined as the exterior of the entire church, comprising the Knox building and the attached former house (now offices). Specific external elements of significance include the low roofline, mudbrick walls, exposed timber structure, large front doors, verandahs and bays of timber-framed doors and glazed windows.

Internal alteration controls are recommended to preserve the original finishes, fittings and furniture of the principal interior spaces of the Knox building, defined as the auditorium, foyer and former billiard/activities area. Specific elements of significance in these spaces including mudbrick walls, exposed timber structure, shingled lining, brick paved floors, fireplaces, and the original timber pulpit. Lesser internal spaces, namely the utilitarian service areas (kitchen and toilets), music studio and office fitouts, are not considered significant.

While the landscaping is sympathetic to the style of the building, it is of relatively recent origin and is not considered significant. Other recent additions at the south end of the property, namely the playground, community garden, crèche and youth centre, are also not considered significant.

#### How is it significant?

The TLC Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history;
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics;
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period;
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### Why is it significant?

The TLC Church is significant for the following reasons:

The building is historically significant for associations with the Trust & Liberation Concern, an innovative Christian ministry initiated in 1972 by former schoolteacher turned counter-cultural preacher, the Reverend Dr John Smith, best known as founder of the *God's Squad* motorcycle club. Aligned with the so-called "Jesus Movement" that emanated from the USA in the late 1960s, Smith's ministry focused on bringing a Christian message to marginalised members of society. One of many such radical Christian groups to emerge in Australia from the early 1970s, the TLC was one of few to provide itself with purpose-built multi-functional premises geared to its far-reaching ministry. An unusual manifestation of post-WW2 religious development in the City of Maroondah, the TLC Church is unique on a broader metropolitan scale, not only as the state headquarters of this unique denomination, but also as the only church it ever built. (*Criterion A, Criterion B*)

The building is architecturally and aesthetically significant as a highly distinctive and unusual example of ecclesiastical architecture, or even considered more broadly as a public building. Its deliberately domestic character, which represents a significant departure from traditional church architecture, was intended by its proprietors to evoke a homely environment amenable to its unorthodox ministry remit, reflected in the provision of informal seating and open fireplaces in the auditorium. Its specific articulation as an oversized homestead, with low hipped roofline and elongated side verandah, demonstrates the influence of a renewed interest in colonial architecture from the early 1970s, while its mudbrick construction, rough timberwork and bespoke metalwork are all indicative of the parallel trend for organic architecture and self-building that also became popular during that period. (*Criterion E, Criterion H*)

The building is also significant as a notable achievement of participatory construction, where the majority of work was undertaken as a collective effort by members of the TLC group themselves, on a voluntary basis. This covered virtually all aspects of the project, with group members assisting with design, manual labour, preparation of timber, hoisting of structural members, production and laying of mudbricks, fabrication of bespoke metalwork and the sourcing and relocation of second-hand furniture. This ambitious and unusual approach demonstrates a high degree of creative and



technical achievement at the time. Rarely undertaken on such a grand scale, this participatory approach was not only adopted due to the group's limited finances (reportedly reducing the overall project cost by at least 80%) but also to foster feelings of community, co-operation, self-reliance and self-esteem that the TLC group considered part of its broader programme of ministry and pastoral care. (*Criterion F*)

The building is architecturally significant as a large and unusual example of the work of Alistair Knox, an influential environmental designer who is often credited with re-introducing the mudbrick aesthetic into the post-WW2 architectural scene, as well as popularizing the self-building movement and the use of recycled or salvaged building materials that all became highly fashionable during the 1970s. While Knox is known to have designed nearly a dozen houses in what is now the City of Maroondah, this building stands out at the local level as his largest and most ambitious project, and his only non-residential one (and, on a broader scale, one of his very few forays into the field of ecclesiastical architecture. (*Criterion B, Criterion H*)

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, -[March 2024](#) April 2023.*

Number	Address	Grade
265	Canterbury Road, Bayswater North	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Jope Residence (former), 1/30 and 2/30 Bayswater Road, Croydon (~~April 2023~~ March 2024)

Heritage  
Place: Houses

PS ref no: HO149



#### What is significant?

The former Jope Residence at 1/30 and 2/30 Bayswater Road, Croydon, is a single-storey timber house on an L-shaped plan (since divided into two flats) with low-pitched roof, weatherboard cladding and varied fenestration. Erected in 1948-49 for Stephen and Betty Jope, it was designed by noted architect Robin Boyd, who was then director of the Small Homes Service and operating (for the only time in his life) a sole practice.

The significant fabric is defined as the exterior of the entire house(s). Specific elements of significance include the weatherboard cladding, low gabled roofline and simple repetitive fenestration with timber framed sash windows.

#### How is it significant?

The former Jope Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

**Why is it significant?**

The former Jope Residence is significant for the following reasons:

The building is significant as an important early example of modernist residential architecture in the City of Maroondah. Dating from 1948, the house prefigures the maturing modernism of the 1950s through its carefully zoned planning, with living spaces and bedrooms articulated as separate wings, and with varied fenestration that similarly responds to the functions of spaces within (*Criterion E*).

The Jope Residence is significant as an early residential project by Robin Boyd, one of Australia's most eminent architects (and architectural writers) of the post-war era. While Boyd is well represented in the City of Maroondah by several buildings dating from the later phase of his career, including the last house he ever completed before his death in 1971, the Jope House remains as important evidence of the opposite end of his illustrious career when he made his first forays into private practice after the Second World War. While Boyd designed numerous houses during this early phase, many have been demolished or altered beyond recognition. The Jope Residence is one of few surviving pre-partnership Boyd houses for which the original form, finishes and fenestration remain strongly evident (notwithstanding some changes) (*Criterion H*).

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024](#) April 2023.*

Number	Address	Grade
1/30 & 2/30	Bayswater Road, Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Hume-Cook Residence (former) Keera, 3-5 Braemar Street, Croydon ([March 2024](#) [April 2023](#))

**Heritage  
Place:**

House

**PS ref no:**

HO150



#### What is significant?

The house at 3-5 Braemar Street, Croydon, is a single-storey skillion-roofed timber house on an elongated rectangular plan. Erected for Keith and Cora Hume-Cook, it was designed in 1947 by Sydney architect Roy McCulloch but not completed until 1949 due to McCulloch's premature return to Sydney and problems in securing building approval from the Shire of Lilydale, which was troubled by the innovative skillion roof.

The significant fabric is defined as the exterior of the entire house, excluding recent rear addition. Specific elements of significance include the elongated expression of the street façade, low gabled roofline and stone chimney, broad weatherboards, regular fenestration with timber-framed sashes, and cursive metal sign

**How is it significant?**

The former Hume-Cook Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

**Why is it significant?**

The former Hume-Cook Residence is significant for the following reasons:

The building is significant as one of the first skillion-roofed houses to be erected in Melbourne after the end of the Second World War. Although many flat-roofed houses had been built in Melbourne in the 1930s and '20s (and even earlier), the re-introduction of the skillion roof in post-war residential architecture was seen as a controversial issue, with a number of local councils (including the Shire of Lilydale) refusing to allow such houses to be built. The Hume Cook-House was one of a number of such houses that could only be constructed after prolonged pressure (and threatened litigation) from the client. Breaking new ground in post-war modernist residential architecture and paving the way for innumerable skillion-roofed houses of the 1950s, this pioneering example demonstrates a high degree of creative achievement (*Criterion F*).

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, -[March 2024](#) April-2023.*

Number	Address	Grade
3-5	Braemar Street, Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

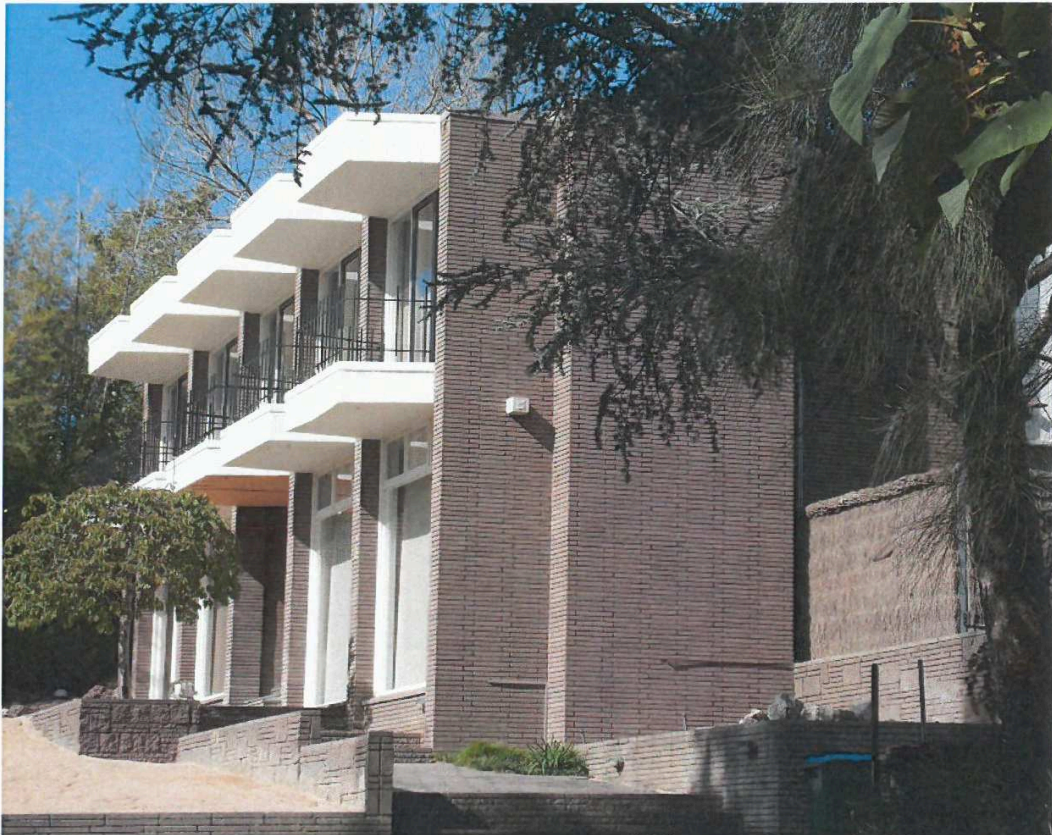
### Statement of Significance: Romyn Residence and Studio (former) 129 and 131-133 Dorset Road, Croydon ([March 2024](#) [April, 2023](#))

Heritage  
Place:

House

PS ref no:

HO153



#### What is significant?

The properties designated as 129 and 131-133 Dorset Road, Croydon, comprised the former architectural office and former residence, respectively, of architect Hank Romyn, who designed both buildings in 1964 as part of his ambitious development of what had been a triple-width site. With flat roofs, Besser blockwork and full-height glazing, the two buildings are similar in form and expression, although the original house (No 131-133) is much grander two-storey edifice, distinguished by canted balconies with matching canopies.

The significant fabric is defined as the exterior of both buildings. Specific elements of significant include:

- The house: concrete blockwork, full-height windows and projecting balconies with matching canopies;



- The studio: elongated form with low stepping roofline, large windows and curved glass block wall

#### How is it significant?

The former Romyn Residence and Studio satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- ~~Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.~~
- ~~Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.~~

#### Why is it significant?

The former Romyn Residence and Studio are significant for the following reasons:

The two buildings, with their flat roofs, broad eaves, unusual Roman-style blockwork and generous glazing, represent an idiosyncratic manifestation of modernist architecture that references Romyn's varied interests in European modernism (being Dutch himself, he admired Mondrian and Reijnders), Frank Lloyd Wright, and Japanese design ~~(the latter evident in the Japanese-style garden)~~. With a striking façade of repetitive bays, canted balconies and canopies, [the main residence](#) it remains an eye-catching element in the streetscape. (*Criterion E*)

~~The buildings are significant as the components of ambitious project undertaken by a leading architect to take advantage of a rare opportunity to develop a triple-width residential block with a large house for his own use and a detached studio for his professional practice. The project commenced with an unusual negotiation with the owners of the land, who occupied a house at the rear and, persuaded by Romyn's promise to retain much original landscaping and to sensitively design his new house so that it would not overlook theirs, they agreed to sell him all three blocks for the price of only two. Intending that his house would not only be spacious enough to accommodate his large family (of five daughters), but also to become a showpiece to effectively advertise his professional practice, Romyn convinced manufacturers of building products to provide materials at a discount. The finished house was not only unusual in form and expression, but also incorporated many American-style innovations not yet been seen in Melbourne, such as ducted vacuum system and bench-mounted power units for kitchen appliances. Widely published at the time of completion, and even made opened for public inspection, Romyn's house demonstrated a high level of creative achievement, as well as a certain amount of technical achievement (*Criterion F*)~~

~~The building is significant as a major residential project undertaken by Hank Romyn, a prominent Dutch-born architect who commenced private practice in Melbourne in 1959 and, although he designed buildings across (and beyond) the entire metropolitan area, was notably active in the outer eastern suburbs. A resident of Dorset Road, Croydon, for forty years, he initially occupied an earlier house at No 225 before relocating to No 131-133 in 1964, where he remained for thirty years and, for much of that time, ran his successful architectural practice from a detached studio on the property. (*Criterion H*)~~

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, [March 2024 April 2023](#).*

Number	Address	Grade
129 and 131-133	Dorset Road, Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: Alsop Residence (former); Darley Dale, 161 Dorset Road, Croydon ([March 2024](#) [April 2023](#))**Heritage  
Place:

House

PS ref no:

HO154

**What is significant?**

*Darley Dale*, the former Alsop Residence at 161 Dorset Road, Croydon, is a bungalow-style two-storey weatherboard house with a terracotta tiled roof. Erected in 1939, it was designed by Miss Ruth Alsop, Victoria's first qualified female architect, for herself and her two unmarried sisters, Florence and Edith.

The significant fabric is defined as the exterior of the entire house, excluding the second storey addition. Specific elements of significance include the original weatherboard cladding, terracotta-tiled hipped roof (at the lower level), double-hung sash windows and the timber-posted corner porch.

**How is it significant?**

The former Alsop Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

**Why is it significant?**

The former Alsop Residence is significant for the following reasons:

The house is significant as the only independent architectural project that can be attributed to Ruth Alsop (1879-1976), acknowledged as the first woman to become qualified as an architect in Victoria. A member of large and creative family, Ruth was the elder sister of Rodney Alsop, a more well-known (if short-lived) Melbourne architect, in whose city practice she commenced her own career, joining him as an articled pupil as early as 1906. Although employed in her brother's office for some years, she never established her own practice. To date, only two examples of her independent work have been identified: the renovation of an unidentified cousin's "seaside cottage" in 1937, and this house in Dorset Road, Croydon, which Alsop designed for herself and her two single sisters. Although altered by a second storey addition, the house is still the only building known to have been designed by Victoria's first female architect. (*Criterion H*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024](#) April 2023.*

Number	Address	Grade
161	Dorset Road, Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

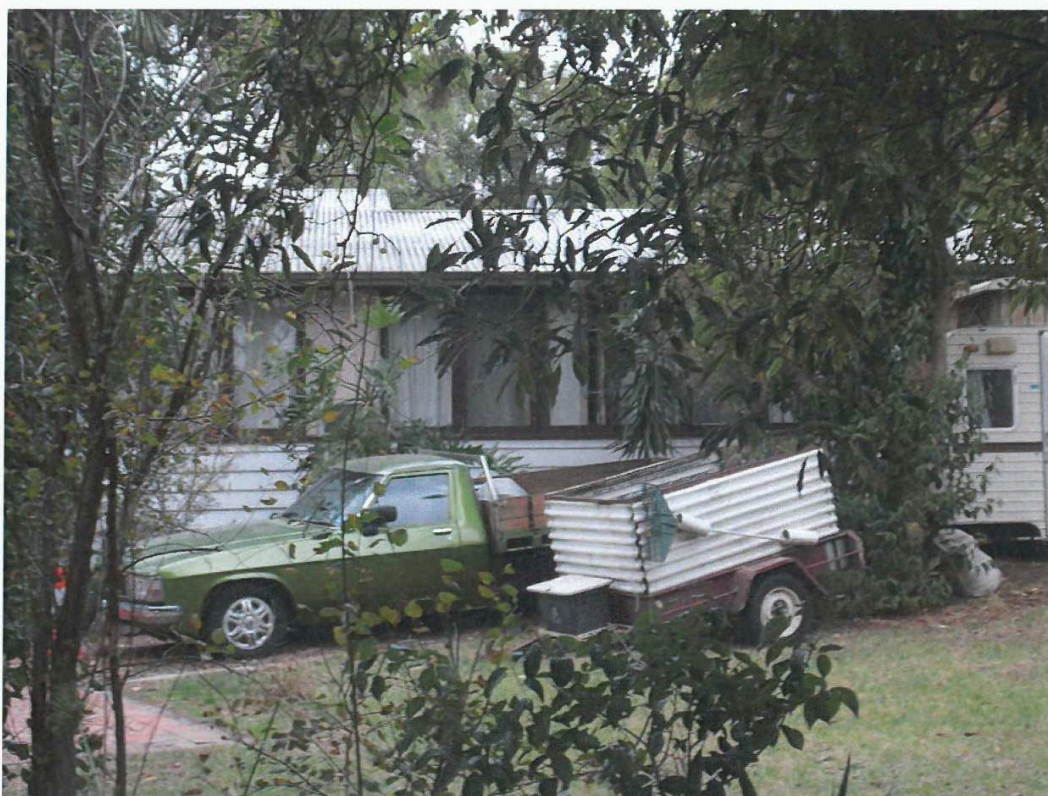
### Statement of Significance: Pethebridge Residence (former), 82 Hull Road, Croydon ([March 2024](#) ~~April 2023~~)

Heritage  
Place:

House

PS ref no:

HO155



#### What is significant?

The house at 82 Hull Road, Croydon, is a single-storey skillion-roofed timber house on a stepped rectilinear plan. It was designed in 1947 by architect Kevin Pethebridge as a house for himself and his family, incorporating a small room for his architectural studio. Until his family moved elsewhere in the mid-1950s, he not only resided but also practiced architecture from this address, designing a number of local buildings in partnership with architect and fellow Croydon resident Frank Bell.

The significant fabric is defined as the exterior of the entire house. Specific features of significance include the low gabled roofline, weatherboard cladding, brick chimney, continuous bay of timber-framed windows, and full-height window wall to the main entry.

#### How is it significant?

The former Pethebridge Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

#### Why is it significant?

The former Pethebridge Residence is significant for the following reasons:

The building is significant as an important early example of modernist residential architecture in Victoria. Designed as early as 1947, it demonstrates many of the characteristic forms, details and themes that would recur as local modernism matured into the early 1950s and became ubiquitous thereafter. These include the articulation of the house as separate volumes to express zoned planning within, the use of bold skillion roof, slab-like chimneys and varied fenestration (e.g., window walls, strip windows, clerestories). These innovative aesthetic qualities were critically acknowledged at the time, with the house being lauded in publications that included *Smudges*, the *Age*, the *Australian Home Beautiful* and *Architecture* journal. (Criterion E)

The building is significant as one of the first skillion-roofed houses to be erected in Melbourne after the end of the Second World War. Although many flat-roofed houses had been built in Melbourne in the 1930s and '20s (and even earlier), the re-introduction of the skillion roof in post-war residential architecture was seen as a controversial issue, with a number of local councils (including the Shire of Lilydale) refusing to allow such houses to be built. Breaking new ground in post-war modernist residential architecture and paving the way for innumerable skillion-roofed houses of the 1950s, this pioneering example demonstrates a high degree of creative achievement. (Criterion F)

The building is significant as the former home and architectural office of Kevin Pethebridge, a leading Melbourne architect and former associate of Robin Boyd. In partnership with fellow Croydon resident Frank Bell, Pethebridge ran an architectural practice known as Associated Architects that, for most of the 1950s, was Croydon's only resident architectural office. It was responsible for the design of many projects in the district's important phase of early post-war expansion, including not only houses but also commercial premises and church buildings. The architect's own home and studio in Hull Road retains a special association with Pethebridge, a person of importance in the Maroondah's history. (Criterion H)

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024 April 2023](#).*

Number	Address	Grade
82	Hull Road, Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

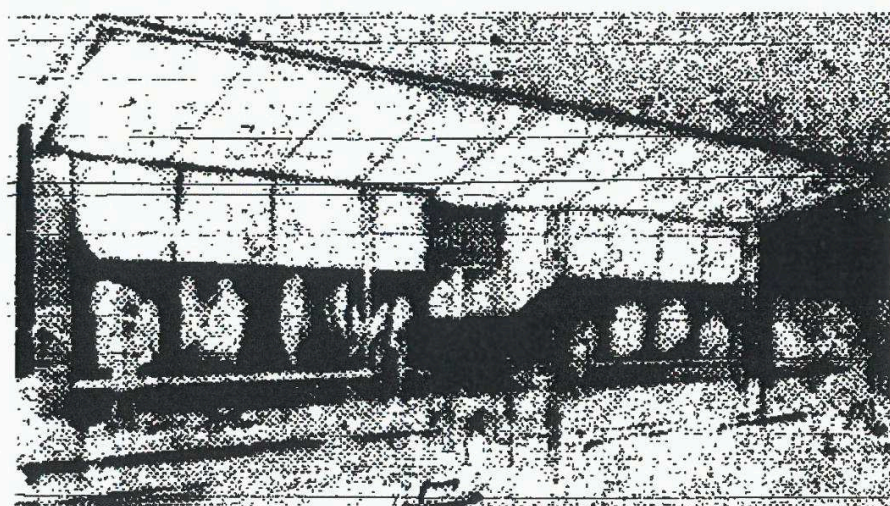
**Statement of Significance: Lawson & Carrington (former);  
Waltons (former), 141-145 Main Street, Croydon ([March](#)  
[2024](#)[April 2023](#))**

Heritage  
Place:

Shop

PS ref no:

HO158



*Kurt Popper's original perspective drawing of the Lawson & Carrington showroom in Croydon (source: [Herald](#), 6 November 1953, p 12)*

**What is significant?**

The former Lawson & Carrington showroom at 141-145 Main Street, Croydon, was erected in 1953-54 as premises for a new and successful credit retailing chain. Designed by Austrian émigré architect Kurt Popper, the building included a virtually full-glazed street façade with boldly cantilevered and angled canopy.

The significant fabric is defined as the exterior of the entire showroom. Specific elements of significance include the angled canopy, large metal-framed shop windows and the central recessed entrance.

**How is it significant?**

The former Lawson & Carrington showroom satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The former Lawson & Carrington showroom is significant for the following reasons:

The building is significant as an intact and evocative representation of modernist architecture as applied to medium-scaled retail premises. With a virtually full-glazed street façade of sloping windows and a boldly upswept cantilevered canopy, the building represented a major departure from pre-war shops that were still characterised by flat masonry or timber frontages with relatively small display windows and roofs concealed behind parapets. Designed as early as 1953, the Lawson & Carrington showroom building ushered in a new era of modernist commercial architecture, not merely in Main Street, Croydon, but across the broader study area. Notably intact, it remains an eye-catching element in the retail streetscape. (*Criterion E*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024](#) April 2023.*

Number	Address	Grade
141-145	Main Street, Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: Burns Residence & Clinic  
(former); *Burnbrae*, 4 Mount View Street, Croydon ([March 2024](#) ~~April 2023~~)**Heritage  
Place:

House

PS ref no:

HO159

**What is significant?**

*Burnbrae*, at 4 Mount View Street (171 Main Street) Croydon, is a double-storey hip-roofed brick house in a loosely Streamlined Moderne style, occupying a large block with three street frontages. Erected in 1940-41 as a combined residence and medical clinic for local physician Dr W J Burns and his family, the house was designed by the Burnses themselves (taking inspiration from several nearby buildings designed in a similar style by local architect Arthur Pretty) and was erected by local builder Eric Radden.

The significant fabric is defined as the exterior of the entire house as well as its landscaped setting, dwarf walls, piers and fences. Specific elements of significance include the face brickwork, slatted eaves, curved corners (and curved window), continuous window bays with timber-framed sashes, and cursive metal sign.

**How is it significant?**

*Burnbrae* satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics.
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

**Why is it significant?**

*Burnbrae* is significant for the following reasons:

The house is significant for associations with the emergence and early development of formalised medical facilities in Croydon in the inter-war period. The owner of the house, Dr W J Burns, was one of the first resident doctors in the district when he began locum services there in 1926, later commencing his own practice from an existing house on the opposite side of Mount View Street before building the present building in 1940-41. While predated by an earlier purpose-built house and medical clinic at 61 Wicklow Avenue (c1924), *Burnbrae* has notably maintained its core use as a medical facility for over seven decades, housing Dr Burns' practice into the 1970s and, more recently, other community health services (*Criterion A*).

The house is notable example of a large detached house in the Streamlined Moderne style that was perennially popular from the mid-1930s into the 1950s. Designed by the owners themselves without the input of an architect, it is a surprisingly confident expression of the idiom, exhibiting its trademark contrast of pale and dark face brickwork, block-like massing and curved corner incorporating the minor technical achievement of a curved glass window. Taking direct inspiration from several non-residential buildings in the immediate vicinity designed in the Streamlined Moderne style by local architect Arthur Pretty, *Burnbrae* stands out as a substantial, prominent, well-sited and notably intact example of the style's application to a private dwelling. (*Criterion E*)

The house retains important associations with its original and long-time owner Dr W J Burns, who was not only one of the first resident doctors in Croydon but also its longest serving. His professional presence in the area spanned a remarkable five decades, from the time that he first practiced there as a locum in 1926 before setting up his own clinic in 1929, then erecting a purpose-built counterpart in 1940-41 where he continued to practice until the mid-1970s. The important connotations between the Burns family and local health care otherwise remain perpetuated through the pharmacy business that Dr Burns' son James has operated in Main Street, in a similarly progressive Moderne-inspired building, since 1953. (*Criterion H*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, -[March 2024 April 2023](#).*

Number	Address	Grade
4	Mount View Street Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

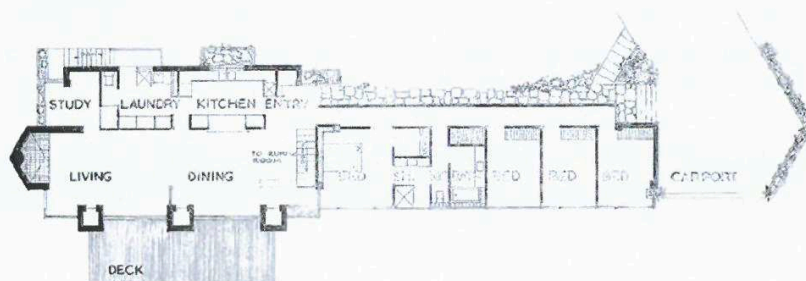
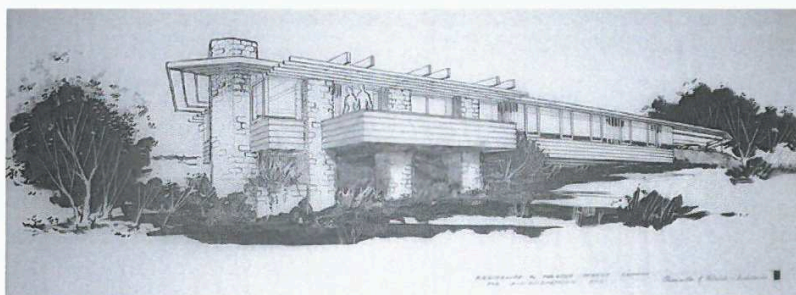
MAROONDAH PLANNING SCHEME

Statement of Significance: Fitzpatrick Residence (former), 3  
Parsons Street, Croydon (~~March 2024~~ April 2023)Heritage  
Place:

House

PS ref no:

HO162



Perspective drawing and sketch plan of the Fitzpatrick Residence in Parsons Street, Croydon  
(Source: W Callister, "Anchoring Identity: The Architecture of Chancellor & Patrick, 1950-1970")

**What is significant?**

The former Fitzpatrick Residence at 3 Parsons Street, Croydon, is a gable-roofed house of split-faced concrete brick and weatherboard construction, laid out on an elongated rectangular plan with a canted end bay incorporating a diamond-shaped chimney. Erected in 1959-60 for local veterinary surgeon Malcolm Fitzpatrick and his wife Jill, the house was designed by noted architects Chancellor & Patrick.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the elongated and narrow plan, low gabled roofline, exposed beams, textured blockwork, weatherboard spandrels and balustrades, timber-framed sash windows and diamond-shaped chimney.

**How is it significant?**

The former Fitzpatrick Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

**Why is it significant?**

The former Fitzpatrick Residence is significant for the following reasons:

The house is significant as an unusual and highly distinctive expression of modern residential architecture. Dating from the late 1950s, it was designed at a time when David Chancellor's initial fascination with the stark modernism of Richard Neutra was tempered by his growing interest in the more organic stylings of Frank Lloyd Wright. The Fitzpatrick Residence demonstrates the deft melding of both influences in the architect's mind: while the prominently exposed roof beams and rafters pay homage to Neutra's structural expressionism, the prow-like end wall and diamond-shaped chimney is more suggestive of the playful geometry of Wright. With its unusual plan form and detailing, and striking contrast of split-faced grey- masonry against dark-coloured weatherboard cladding and large expanses of glazing, the house remains an idiosyncratic re-interpretation of modernist architecture. (*Criterion E*)

The house demonstrates a high degree of creative achievement in the way that architect Chancellor deftly responded to the limitations of a challenging site, triangular in shape with a steep slope down from the street. Opting for an unusually long and narrow plan, the house effectively turned its back on the street, with continuous window bays and a prominent sundeck taking advantage of panoramic views to the rear, and the fall of the land allowing for the addition of a rumpus room underneath the house. (*Criterion F*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024 April 2023](#).*

Number	Address	Grade
3	Parsons Street, Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Church of Jesus Christ of Latter Day Saints (LDS Croydon Ward Chapel), 58-64 Hewish Road, Croydon ([March 2024](#) ~~April 2023~~)

Heritage  
Place:

PS ref no: HO170



#### What is significant?

The Church of Jesus Christ of Latter Day Saints (Croydon Ward), at 58-64 Hewish Road, Croydon, is a single-storeyed white-painted brick building with a broad gabled roofline and an elongated and asymmetrical double-fronted façade incorporating canted bay, flanking feature walls of decorative concrete block, and a recessed entry marked by a slender tower on a Greek cross plan. Erected in 1962-64 as part of a major phase of Australian expansion for the LDS church, it was erected to a standard design supplied by the mother church in Utah, adapted and supervised by Melbourne architect Maxwell Maine, a senior LDS member who had been appointed as the church's "Area Architect".

The significant fabric is defined as the exterior of the entire building, excluding rear additions. Specific elements of significance include the broad gabled roofline, concrete blockwork (including feature walls) and the recessed entry porch with integrated planter box and cruciform tower with stepped spire.

**How is it significant?**

The Church of Jesus Christ of Latter Day Saints (Croydon Ward) satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The Church of Jesus Christ of Latter Day Saints (Croydon Ward) is significant for the following reasons:

The chapel is historically significant for associations with an intensive phase of post-WW2 expansion for the Church of Jesus Christ of Latter Day Saints, based in Salt Lake City, Utah. While the denomination had been represented in Australia since the mid-nineteenth century, local congregations did not formalize until the 1890s, followed by further growth in the 1920s and even more exponential expansion from the early 1950s. While three chapels were erected in Melbourne in the mid-1950s, this number was to quadruple during the 1960s, after the mother church initiated a major program of building construction. Designed in early 1962, the Croydon Ward building was one of the first of these new chapels in Victoria, and the first one in the Melbourne metropolitan area. It thus provides early evidence of the most significant phase of this church's post-WW2 expansion across Australia, when membership reportedly increased by 2,000%. (*Criterion A*)

The chapel is aesthetically significant for its highly distinctive and unusual architectural style. With a broad gabled roofline, simple fenestration and low, spreading composition across a large double-width allotment, the building exudes an almost domestic character that, at a local level, represents a notable departure from other manifestations of post-WW2 ecclesiastical architecture, both of traditional or more progressive style. These and other key elements of the design, such as the stark white-painted wall surfaces, canted bay with flanking feature walls of decorative concrete blockwork and the slender Greek-cross tower, all form part of a distinctly identifiable aesthetic that, recurring across so many of the standard chapel designs developed by the LDS church in the 1960s and '70s, became "house style" indelibly associated with the denomination's expanding global presence in the latter half of the twentieth century. (*Criterion E*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024 April 2023](#).*

Number	Address	Grade
58-64	Hewish Road, Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: Croydon Central Scout Hall; First  
Croydon South Scout Hall (former), 33 Kent Avenue, Croydon  
([March 2024](#) ~~April 2023~~)**

Heritage  
Place:

Hall -Public

PS ref no:

HO171





*Photograph of the Scout Hall on its original site at No 1 Kent Avenue, prior to relocation and alteration in 2001. Source: Croydon Historical Society, Inc, Croydon: Then and Now (2012).*

#### **What is significant?**

The Croydon Scout Hall at 33 Kent Avenue, Croydon, is a single-storey weatherboard building. Its original extent, as erected in 1929 for the 1st Croydon Scout troop, comprises a hall with a pitched roof of corrugated galvanised steel and half-timbered gable end and a skillion-roofed rear wing, with a later gable roofed rear addition (1953) and skillion-roofed front wing (2001), both sympathetically designed in a matching style.

The significant fabric is identified as the extent of the 1929 building, excluding the post-WW2 additions.

Specific elements of significance include the gabled roofline, weatherboard cladding, original double-hung windows (to side elevations) and the half-timbered gable end with louvered vent.

#### **How is it significant?**

The Croydon Scout Hall satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;

#### **Why is it significant?**

The Croydon Scout Hall is significant for the following reasons:

The building is historically significant for associations with the early development of the scouting movement in what is now the City of Maroondah. It was erected by the First Croydon Scout troop, which was founded in 1915 as the first scout group in the study area (predating Ringwood's counterpart by a year) and occupied a succession of temporary premises before securing land and funds to proceed with erection of a purpose-built hall in 1929. It is significant not only as the first such hall to be erected in the City of Maroondah, but also as the only one to be built before WW2, predating the boom of local scout and guide halls that gradually burgeoned from the mid-1950s to the mid-1970s. Unique in the study area, it also appears to be a rare in a broader outer-eastern-

suburban context as a surviving pre-WW2 scout hall. (*Criterion A, Criterion B*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, [March 2024](#) April 2023.*

Number	Address	Grade
33	Kent Avenue, Croydon	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: *Calmora*; Doctor's residence and clinic (former), 61 Wicklow Avenue, Croydon ([March 2024](#) ~~April 2023~~)**Heritage  
Place:

House

PS ref no:

HO175

**What is significant?**

The former house/medical clinic at 61 Wicklow Avenue, Croydon, is a single-storey weatherboard building with low hipped roof and an elongated façade with half-timbered gabled ends and a projecting porch to one side. It was erected in 1923 as the residence and consulting rooms of Dr Keith Hallam, one of Croydon's first resident physicians, and remained occupied as such (later, by Hallam's brother-in-law and nephew) for almost four decades, when the practice relocated to purpose-built premises on the opposite corner.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the hipped roofline with red brick chimneys and half-timber gablets, the front porch with brick piers and paired pillars, and the groups of multi-paned double-hung sash windows

**How is it significant?**

The former house/medical clinic satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.

- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The former house/medical clinic is significant for the following reasons:

The building is historically significant for its associations with the early provision of medical care in Croydon. It was erected in 1923 as a combined residence and consulting rooms for Dr Keith Hallam, who commenced practice in the area earlier than year from premises in Coolstore Road. With the latter building long gone, and another early house/clinic in Mount View Street (occupied by Dr W J Burns from c1925) also demolished, the building at 61 Wicklow Avenue stands out as the oldest surviving doctor's premises in Croydon, and the first one known to have been purpose-built as a combined residence and clinic. Latterly occupied by others (notably, Hallam's brother in law, Dr Ian Cameron, and later Cameron's like-named son), the building provides a historical link with the purpose-built medical clinic on the opposite corner of Wicklow Avenue, which succeeded it in the late 1950s and still remains in operation today. (*Criterion A*)

The building is aesthetically significant as an unusual example of a single-storey weatherboard residence in the inter-war bungalow style. Prominently sited on a corner block, the building has uncommonly elongated façade to Wicklow Avenue, with characteristic details such as the half-timber gables, bracketed eaves and projecting off-centre porch, combined with more unusual elements such as the two rows of five windows, and separate entrances to each street elevation, that ably demonstrate that the building was designed as more than a single private residence. (*Criterion E*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024 April 2023](#).*

Number	Address	Grade
61	Wicklow Avenue, Croydon	

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## Statement of Significance

MAROONDAH PLANNING SCHEME

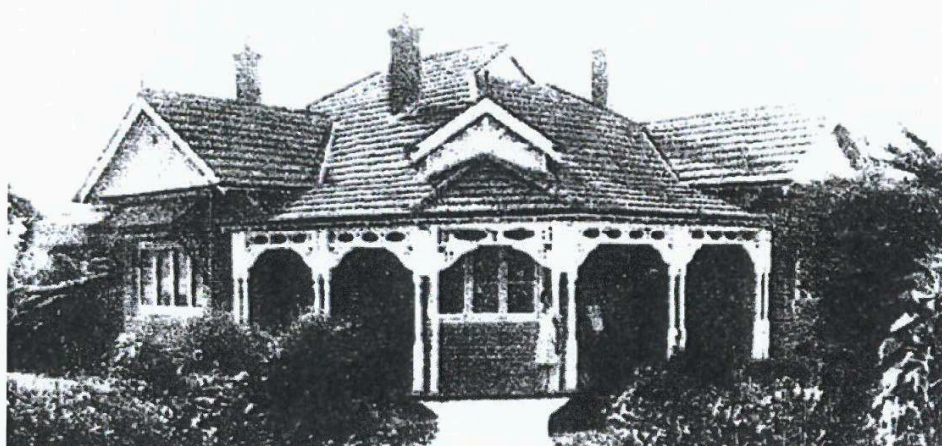
### Statement of Significance: Gill Residence; Rosedale; Three Gates; The Farmhouse, 89-91 Yarra Road, Croydon Hills ([March 2024](#) [April 2023](#))

Heritage  
Place:

House

PS ref no:

HO178



*Photograph of the house as it appeared in the early 1930s, while still occupied by the Gill family  
Source: Weekly Times, 28 March 1931, p 26*

**What is significant?**

*Three Gates* at 89-91 Yarra Road, Croydon Hills, is a single-storey Edwardian red brick villa with an irregular terracotta-tiled roofline and double-fronted façade with gabled bays and return verandah with turned posts and pierced timber frieze. Erected in 1911 by prominent orchardist W S Gill, it replaced an earlier timber house on an orchard established in the 1880s by the Smith family, pioneers of fruit-growing in Croydon.

The significant fabric is defined as the exterior of the entire house, excluding rear additions. Specific elements of significance include the irregular roofline of hips, gables and half-timbered gables, the brick chimneys with corbelled caps and terracotta pots, the return verandah with ornate timber posts and fretwork, the timber sash windows, and the bracketed slate-clad window hood.

**How is it significant?**

The house satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The house is significant for the following reasons:

The house is historically significant for associations with the fruit-growing industry, an important theme in the development of the City of Maroondah from the late nineteenth century until the 1960s. During that period, the northern fringes of the study area, encapsulating present-day Croydon Hills and Waranwood, were most strongly defined by orchards. With these vast sites subdivided for housing in the later twentieth century, few former orchard farmhouses remain today. *Three Gates* is especially notable in that it was built on a site of one of the district's oldest orchards, established in the 1880s by the Smith family, who pioneered fruit-growing in Croydon. Intrinsically rare as one of few surviving orchard farmhouses, it is also one of the oldest, one of the most intact, one of the most grandiose and one of few that still retains its original street frontage (as opposed to those retained on side-streets within later subdivisions). (*Criterion A, Criterion B*)

The building is aesthetically significant as a notable (and notably intact) example of Edwardian residential architecture. Although many Edwardian houses survive in what is now the City of Maroondah, these are invariably of timber construction. *Three Gates* is considerably rarer as an example in brick, and even more so for the sheer exuberance of its architectural form and decorative detail, typical of the Federation style. With a picturesque roofline of intersecting hips and gables, unglazed terracotta tiling with matching ridging and finials, tall chimneys and asymmetrical façade with half-timbered gables and return veranda with turned posts and shaped brackets and frieze, the house is an exceptional example of a style that, while ubiquitous in the inner eastern suburbs, is rarely seen in the City of Maroondah (*Criterion B; Criterion E*).

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024 April 2023](#).*

Number	Address	Grade
89-91	Yarra Road, Croydon Hills	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

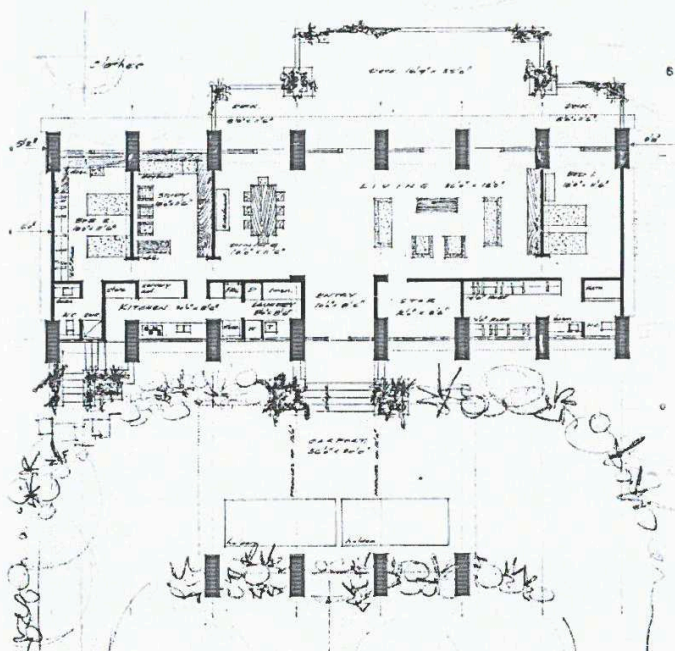
MAROONDAH PLANNING SCHEME

**Statement of Significance: Lovig Residence (former) 90  
Richardson Road, Croydon North ([March 2024](#) ~~April 2023~~)**Heritage  
Place:

House

PS ref no:

HO163



*Detail of Charles Duncan's original (undated) sketch plans for the Lovig Residence  
(Source: City of Maroondah)*

**What is significant?**

The former Lovig Residence at 90 Richardson Road, Croydon North, is a large skillion-roofed brick house on a sloping site, expressed as a series of massive brick piers and exposed beams supporting an enveloping roof clad in metal decking. The bays, defined by the brick piers, are infilled with solid wall or half-height windows along the south side and full-height windows and glazed sliding doors on the north side. Designed by architect Charles Duncan, the house was built for Robert and Barbara Lovig in 1966-68.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the modular planning defined by rows of large brick piers, the flat roofline, exposed beams and face brickwork, and the prominent drive-through carport/porte-cochere.

**How is it significant?**

The former Lovig Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

**Why is it significant?**

The former Lovig Residence is significant for the following reasons:

The house is significant as an outstanding example of residential architecture in the distinctive organic style associated with Frank Lloyd Wright. Although introduced to Australia in the pre-war era by Walter Burley Griffin, the style became increasingly popular amongst local architects in the years before and just after Wright's death in 1959, and remained so into the 1960s and beyond. Acknowledged by Philip Goad as "one of the most gifted of the 1960s Wrightians in Melbourne", Charles Duncan developed his own distinct stylistic vocabulary based on the use of rough brickwork and timber with layered rooflines, planar walls and the use of massive piers to frame full-height windows, all of which were adroitly consolidated in the design of the Lovig Residence at Croydon (*Criterion E*).

The house demonstrates a high degree of creative achievement on several levels. Firstly, it is notable for the way in which Duncan, following the guiding precepts of organic architecture, attempt to integrate the house into the landscape by slightly steeping the plan down the slope and using an expansive skillion roof to link discrete parts of the building: both are recurring themes amongst houses that he designed on hillside sites. Secondly, while Duncan's work is characterised the use of brick piers and timber beams, this manifestation, where piers of especially huge proportion effectively define the entire plan, linked by comparably massive timber beams, evokes a humbling sense of overscaled trabeation that is exceptional even when considered amongst the architect's other celebrated houses of the period. (*Criterion F*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024 April 2023](#).*

Number	Address	Grade
90	Richardson Road, Croydon North	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Melba Hall, Melba Recreation Hall (former), 25-27 Exeter Road, Croydon North (~~March 2024~~ April 2023)

Heritage  
Place:

Public Hall

PS ref no: H0168



#### What is significant?

The former Melba Hall at 25-27 Exeter Road, Croydon North, is a domestically-scaled single-storey gable-roofed weatherboard building with an asymmetrical façade that incorporates half-timber gable ends and a projecting porch with tapered pillars on brick plinths. Erected in 1926-27 by a local progress association, the hall was intended as a public meeting place and was named after (and officially opened by) the eminent opera singer Dame Nellie Melba, who was then residing in nearby Lilydale.

The significant fabric is defined as the exterior of the entire building. Specific elements of significance include the gabled roofline, weatherboard cladding, double-hung windows (to the side elevation), and its asymmetrical street façade with bungalow-style detailing (boxed windows and gabled porch with clinker brick piers and tapered roughcast pillars).

#### How is it significant?

The former Melba Hall satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:



- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- ~~Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;~~
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### Why is it significant?

The former Melba Hall is significant for the following reasons:

The building is historically significant as an early community-oriented building in the Croydon North area. Erected in 1926-27 by the then newly-formed Croydon North Progress Association, it provides evidence of the enthusiasm, ambitions and aspirations of a group of forward-thinking residents who banded together to improve conditions in an area that, hitherto sparsely-populated, began to undergo more intensive expansion from the early 1920s. Initiated and co-owned by the McEvoy family, who opened the first general store (and later the post office) along this stretch of Exeter Road, the hall served as an important focus for community events and gatherings until WW2, and remains as the oldest surviving building in a local retail strip that has since grown into an important commercial precinct. (*Criterion A*)

~~The building is also historically and architecturally significant as a surviving example of a pre-WW2 public hall. While predated by two mechanics' institutes erected at Ringwood and Croydon in 1909, the former has been demolished and the latter remodelled in 1937 with a new Moderne-style frontage. Another local counterpart, the near-contemporaneous Dorset Hall on the Maroondah Highway, has also long gone. While no longer used as such, the former Melba Hall, with its virtually unaltered exterior, remains as a rare and notably intact example of a distinct building type that was considered to be an important part of community life in the first half of the twentieth century. (*Criterion A, Criterion B*)~~

The building is aesthetically significant for its distinct domestically-inspired expression, with asymmetrical façade, half-timbered gable ends and projecting porch (with tapered pillars and clinker brick plinths) that reflects the prevailing tastes in bungalow-style residential architecture. Built right to the street boundary, at the far edge of this established retail strip, the building remains as a distinctive and eye-catching element in what is otherwise, now, an entirely post-WW2 commercial streetscape. (*Criterion E*)

The building is historically significant for its direct association with Dame Nellie Melba, Australia's most celebrated opera singer, who not only consented to this local public hall being named in her honour but also accepted the invitation to officially open it in July 1927. The naming of the hall acknowledged the enduring connection that Melba (and other members of the Mitchell family) maintained with what was then the Shire of Lillydale (part of which was severed in 1961 to form the Shire of Croydon). One of numerous sites in the former Shire of Lillydale to retain associations with Melba and her family, the former hall is the only one still standing in the City of Maroondah (which absorbed the former Shire/City of Croydon) with which she had a direct connection, having visited the venue at least twice before her death in 1931. (*Criterion H*)

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, [March 2024](#) [April 2023](#).*

Number	Address	Grade
25-27	Exeter Road, Croydon North	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

MAROONDAH PLANNING SCHEME

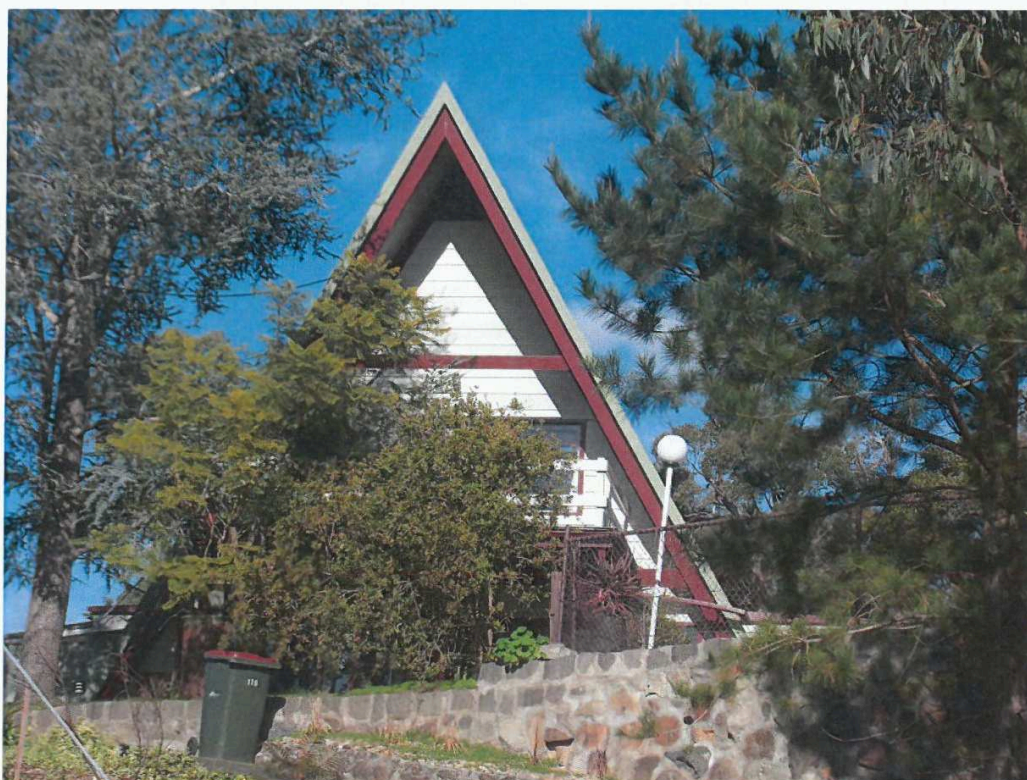
### Statement of Significance: Myers House (former) 114-116 Exeter Road, Croydon North (March 2024 ~~April 2023~~)

Heritage  
Place:

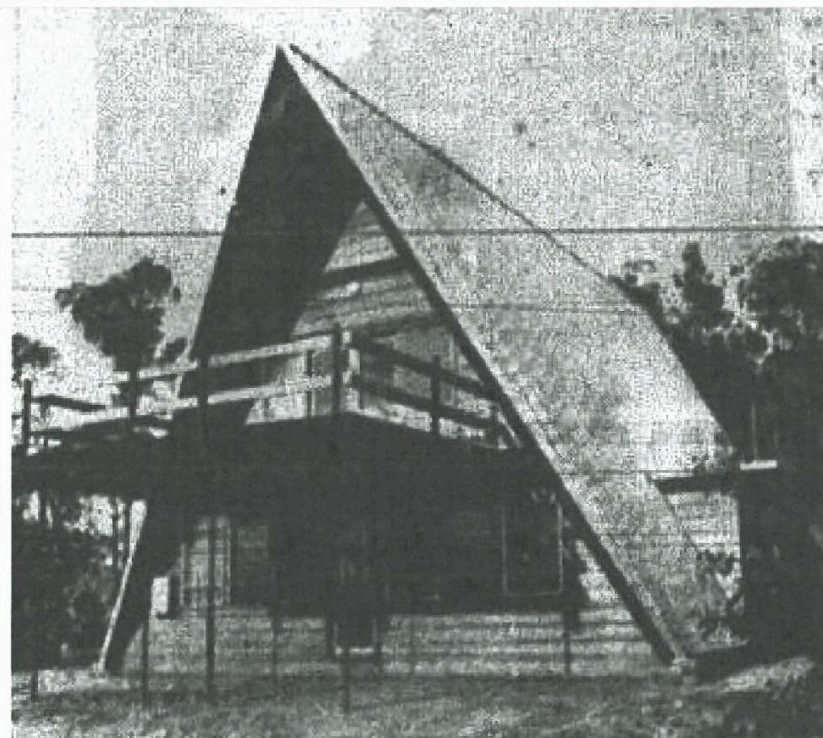
House

PS ref no:

HO169







*Photograph of the house as it appeared soon after completion*  
Source: *Herald* 3 July 1970, p 24

#### **What is significant?**

The former Myers House at 114-116 Exeter Road, Croydon North, is a two-storey A-framed house, with the characteristic steeply gabled roof extending to ground level, creating triangular elevations at either end, with raked eaves and a projecting first floor balcony to the street frontage. Erected in 1960-70 for sales manager Leon Meyers and his wife Barbara, the house was designed and built by John Wolt, a highly-regarded Dutch-born builder and timber joiner who lived and worked for many years in nearby Wonga Park.

The significant fabric is defined as the exterior of the entire building. Specific elements of significance include its steep gabled roofline with broad raked eaves and horizontal tie beam, the dormer-like side windows, and the projecting timber-framed front balcony.

#### **How is it significant?**

The former Myers House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### **Why is it significant?**

The former Myers House is significant for the following reasons:

The house is architecturally significant for its distinctive and unusual expression, demonstrative of the iconic A-framed structural form that was widely popular in the 1960s and '70s. In Australia, the expression of a building with a steep sloping roof extending down to ground level, forming acute triangular elevations to either end, was mostly expressed in ecclesiastical architecture (especially in the early 1960s) and as modesty-scaled seasonal residences in coastal and alpine areas.

Intended as a permanent suburban residence rather than a mere weekender, this particular example in Croydon North is both larger and more confidently articulated than A-framed houses typically seen in seaside resorts, which were often built to standard designs of project house or kit home companies. With its dramatic angular silhouette, bold raking eaves and its prominent siting on a cliff-like block at the crest of a hill, overlooking two public reserves, the house remains as an unexpected and eye-catching element in the local landscape. (*Criterion E*)

The house is architecturally significant as a rare example of an A-framed house in a suburban context, intended as a full-time family residence rather than a holiday dwelling in a seasonal resort area. While houses of this type became ubiquitous in coastal and alpine regions, they were rarely built as permanent homes in the Melbourne metropolitan area. One of only three A-framed buildings known to exist in the City of Maroondah (one of which was a backyard studio, since demolished), it now stands out as the largest and most architectural sophisticated example when compared to a smaller and much simpler counterpart still extant in Ringwood North. (*Criterion B*)

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024](#) April 2023.*

Number	Address	Grade
114-116	Exeter Road, Croydon North	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: State Savings Bank of Victoria, Heathmont Branch (former), Milk & Wine Co Café; Barclays Café (former), 196 Canterbury Road, Heathmont ([March 2024](#) ~~April 2023~~)**

Heritage  
Place:

Bank

PS ref no:

HO151



*Photograph by Built Heritage Pty Ltd, January 2023*

### What is significant?

The former State Savings Bank branch at 196 Canterbury Road, Heathmont, is a single-storey brick building with a simple asymmetrical façade comprising a recessed glass-walled entry bay and a square tower. Dating from 1971-72, it was designed by a private architectural firm of Keith & John R Reid, who maintained a professional association with that bank for more than twenty years.



The significant fabric is defined as the exterior of the entire building. Specific elements of significance include the recessed entry bay with full-height windows, the cantilevered metal-clad canopy, and the squat corner tower with matching metal-clad superstructure.

#### How is it significant?

The former State Savings Bank satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### Why is it significant?

The former State Savings Bank is significant for the following reasons:

The building is a fine and mostly intact example of modernist banking architecture. While much of the design is typical of other branch banks of the post-war period (which invariably incorporated glazed window walls contrasted with mass walling), the incorporation of the square tower was highly unusual feature, intended by the architects to imbue a sense of grandeur to a site that sloped downward. Providing a suitably monumental termination to this major suburban commercial strip, the former bank remains a prominent element in the streetscape and is considered something of a minor local landmark (*Criterion E*).

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, [March 2024](#) April 2023.*

Number	Address	Grade
196	Canterbury Road, Heathmont	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Heathmont Pre-School & Kindergarten; Heathmont Community Centre (former) 39-41 Viviani Crescent, Heathmont (March 2024 April 2023)

Heritage  
Place:

Hall - Public

PS ref no:

HO165



#### What is significant?

The Heathmont Pre-School and Kindergarten, at 39-41 Viviani Crescent, Heathmont, is a simple gabled weatherboard hall with five bays of full-height windows along one side and a tapering stone chimney on the other. It was erected by the Heathmont Advancement League in the early 1950s as a combined pre-school and public hall, with input from architect Frank Secomb and artist George Browning, both local residents.

The significant fabric is defined as the exterior of the entire building, excluding the rear addition. Specific elements of significance include the gabled roofline, weatherboard cladding and large multi-paned windows to the north side. Internal alteration controls are recommended to protect significant elements of the interior, notably the stone fireplace and the George Browning murals.

#### How is it significant?

The Heathmont Pre-School and Kindergarten satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.



- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

**Why is it significant?**

The Heathmont Pre-School and Kindergarten is significant for the following reasons:

The building provides evidence of the significant agitations and efforts of local progress associations during the early post-war era, when such organisations emerged in those parts of the City of Maroondah that were undergoing unprecedented residential settlement but lagging behind in the provision of community facilities. While many of these organisations existed from the 1940s to the 1970s, with varying degrees of success, the Heathmont Advancement League was not only the first such group to emerge after WW2, but also one of the most vocal and successful. Through the cumulative efforts of its members, including expert input from a local architect and artist acting in an honorary capacity, and others assisting with construction or working bees, the group achieved the remarkable feat of completing a public venue within only a few years of its establishment – not only the first purpose-built community hall to be erected in the study area after WW2, but also the only one for more than a decade thence. (*Criterion A*)

The building retains important associations with a group of enthusiastic and far-sighted local residents who collectively championed for the project and brought it to fruition. These include specific individuals such as John Harper (1911-1992), foundation president of the Heathmont Advancement League, for whom the pre-school building represented the first of many satisfactory outcomes for his community over many years of local agitation, activism and fundraising (with wife Joan), culminating in their donation of four acres of their land in Allens Road for a nature reserve in 1987. The building also has significant associations with local residents who contributed professional skills in an honorary capacity. Designed by architect Frank Secombe (1918-), it represents one of his earliest known projects, predating the establishment of the eminent city architectural firm (Eggleston, McDonald & Secombe) of which he was a key member for decades. The murals by George Browning (1911-1988) represent an unusual application of the talents of a professional artist who is best known for his war-related and museum dioramas. (*Criterion H*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, April 2023 March 2024.*

Number	Address	Grade
39-41	Viviani Crescent, Heathmont	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: Heathmont Uniting Church  
Heathmont Methodist Church (former), 89 Canterbury Road,  
Heathmont ([March 2024](#) ~~April 2023~~)**Heritage  
Place:

Church

PS ref no:

HO166

**What is significant?**

The Heathmont Uniting Church site at 89 Canterbury Road, Heathmont, was developed by the local Methodist (now Uniting) congregation and contains a series of buildings dating from the early 1950s to the late 1970s. These comprise the original timber church hall (1951-52) with a later rear addition for the Sunday School (1956), a detached parsonage (1963), the new church (1966-67) and adjacent youth hall (1979). The earlier buildings, from the 1950s, are simple timber-framed structures, while those from the later 1960s and '70s are more prepossessing buildings of concrete block construction. All were conceived with input from parishioner and local resident Frank Secomb (of Eggleston, Macdonald & Secomb fame) in his capacity as Honorary Architect. Although the new church was documented by architect Roy Colomb, its siting and architectural form correspond with earlier concept design and master planning by Secomb.



Significant fabric is defined as the U-shaped cluster of buildings to the east of the site: the weatherboard hall and Sunday School, the concrete block church and the youth hall. Specific elements of significance include:

- The 1952 hall: gabled roofline, weatherboard cladding and projecting front porch;
- The 1967 church: textured blockwork, fin-like piers, slit windows, pyramidal roofline and metal spire;
- The 1979 youth hall: the stark rectilinear expression and full-height window bays

The parsonage, visually and physically separated from the other building by a large carparking area, is not considered to be significant.

#### How is it significant?

The Heathmont Uniting Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### Why is it significant?

The Heathmont Uniting Church complex is significant for the following reasons:

The complex is historically significant as the oldest permanent church site in Heathmont. Developed on land purchased in 1949 by the trustees of the Ringwood Methodist Church in Station Street, it is associated with an offshoot church that became the first congregation to emerge in the burgeoning post-WW2 suburb. Its original timber church hall, erected on the Canterbury Road site in 1950-51, was the first purpose-built place of worship in Heathmont, not only predating the establishment of other local church buildings, but also of other congregations. The first of four churches to be erected in Heathmont during the suburb's significant phase of expansion in the 1950s, it is now one of only two that survive. Later additions to the site, namely the Sunday School Hall (1956), new church (1966-67) and youth hall (1979), provide evidence of subsequent phases of growth and expansion in the later twentieth century. (*Criterion A*)

The main church (1966-67) is architecturally and aesthetically significant for its distinctive form and landmark qualities. Its hexagonal plan form is not only unique in the City of Maroondah but represents the earliest local example of a church with a centralised nave and pyramidal roof (which would become more widespread from the early 1970s) rather than the more traditional rectilinear nave. The church is notable for its monumental scale, its stark expression with plain masonry walls, projecting fin-like piers and minimal windows, and its eye-catching tapering steel spire. The innate landmark qualities of the church, consequent to its form, scale and detailing, are enhanced by its elevated siting on a prominent major thoroughfare. The adjacent youth hall (1979), with its rectilinear form, window wall and covered walkway, represents an interesting synthesis that reflects the materiality and finishes of the main church, expressed in a more conventionally modernist idiom. (*Criterion E, Criterion F*)

The complex is significant with an enduring association with parishioner and local resident Frank Secomb. Best known as a partner in the important post-WW2 architectural firm of Eggleston, Macdonald & Secomb, he lived in Heathmont for over forty years and served as Honorary Architect to the local Methodist congregation for much of that time (from the early 1950s until at least the late 1970s), which encapsulated minor works as well as master-planning of the entire site, concept design of the new church (otherwise documented by Roy Colomb), and the design of the original



timber church hall, the rear Sunday School hall and the new youth hall. (*Criterion H*).

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, [March 2024](#) April 2023.*

Number	Address	Grade
81-89	Canterbury, Heathmont	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

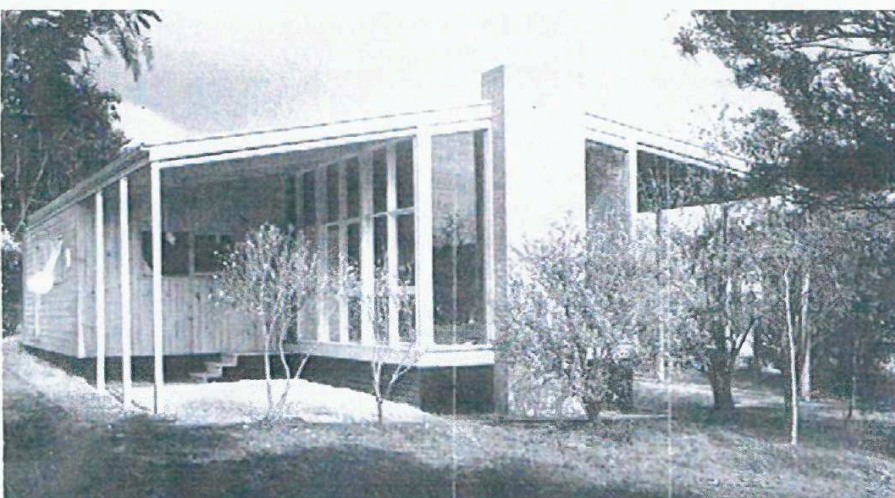
MAROONDAH PLANNING SCHEME

**Statement of Significance: FLER House (Type H17) Finch House (former), 8 Possum Lane, Heathmont (~~April 2023~~  
March 2024)**Heritage  
Place:

House

PS ref no:

HO173



*Photograph of prototypical Fler House, Type H.17 (not the example in Possum Lane)  
Source: The Fler House, publicity brochure, circa September 1958 (courtesy Tony Lee).*



**What is significant?**

The former Finch House at 8 Possum Lane, Heathmont, is a predominantly single-storey timber-framed house on a T-shaped plan with a broad gabled roof and a symmetrical façade comprising a projecting central bay flanked by a pair of integrated carports. Erected in 1962 for Arthur and Lorraine Finch, it was built to a standard design offered by the Fler Company, the well-known furniture manufacturer making a brief foray into the field of project housing.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the broad gabled roofline and symmetrical street façade with central face brick pier, flanking full-height windows and integrated twin carports. The flat-roofed detached carport is not significant.

**How is it significant?**

The former Finch House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

**Why is it significant?**

The former Finch House is significant for the following reasons:

The house is architecturally significant as a representative and uncommonly intact example of an innovative architect-designed project house marketed by the Fler Company. Well established as designers and makers of modern furniture, the company expanded its remit by embracing the burgeoning project housing market in the late 1950s, and engaged Robin Boyd to design a standardised dwelling with a modular plan and simple structural system that allowed for ease of construction, flexibility of use, and capacity for future expansion. A modest success, around one hundred Fler Houses are believed to have been erected across Victoria before the venture was discontinued in 1963. This particular example is rare as the only known Fler House in the City of Maroondah, and, with a virtually unaltered street frontage (consequent to being owned by the same family for over fifty years), as one of the more intact surviving examples yet identified in a broader metropolitan context. (*Criterion B*)

The house is also architecturally significant as an example of the work of celebrated architect Robin Boyd. While Boyd is well represented in the City of Maroondah by a number of individually commissioned houses spanning the entire length of his professional career (from the late 1940s until the early 1970s), this house is of note as a representative and intact example of a standardised dwelling associated with one of the more commercially successful of Boyd's several forays into the field of project housing. (*Criterion H*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, April 2023 March 2024.*

Number	Address	Grade
8	Possum Lane, Heathmont	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Smith Residence (former), 4 Swain Court, Heathmont ([March 2024](#) ~~April 2023~~)

Heritage  
Place:

House

PS ref no:

HO174



*Photograph of the house in the early 1970s; note volcanic rocks and bluestone pathway contributed by Gordon Ford*



Source: *Australian House & Garden*, July 1972, p 8.

#### What is significant?

The former Smith House at 4 Swain Court, Heathmont, is a double-storey flat-roofed brick and timber-framed house with a modular rectangular plan reflected in the expressed structure of the façade, defining bays that are by windows and vertical timber cladding. Erected in 1969-70, it was designed by prize-winning architect Ian J Smith as his own residence.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the block-like expression, flat roof with broad eaves and exposed beams, blank brick walls (to side elevations) and modular street façade with varied fenestration and spandrels of vertical timber panelling.

#### How is it significant?

The former Smith House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- ~~Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period~~
- ~~Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.~~

#### Why is it significant?

The former Smith House is significant for the following reasons:

~~Architecturally and A~~aesthetically, the house is significant as an unusual example of residential architecture of the late 1960s. While its box-like expression, flat roof and simple repetitive façade are all representative of the prevailing modernist idiom of the post-WW2 era, the house otherwise stands out for its strict modular plan (based on a four-foot grid) that is echoed in the structural expression, elevational treatment and fenestration (*Criterion E*). ~~The structure is based on a trabeated (post and beam) system that effectively created portal frames with no need for loadbearing internal walls. Defining modular bays that allowed for standardised infill of windows, doors and solid spandrels, this approach reflected a growing interest in what was referred to at the time as "system built" construction. (Criterion F)~~

Architecturally, the house is also significant as the home of prize-winning architect Ian J Smith, who lived in Heathmont for two decades, during which time he maintained a flourishing private practice that included many projects in what is now the City of Maroondah. With a reputation for residential work bolstered by his success in high-profile housing competitions in the 1960s and '70s, Smith designed numerous houses in Ringwood, Croydon and Heathmont, as well as a series of kindergartens commissioned by the City of Croydon in the 1970s. Smith's own house in Swain Court, which generated notable press attention at the time, stands out at the municipality's best example of the work of this prolific local architect. (*Criterion H*)

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History*, 11 May 2022; *Volume 2: Citations for Individual Heritage Places & Heritage Precincts*, ~~April 2023~~ [March 2024](#).

Number	Address	Grade
4	Swain Court, Heathmont	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Secomb Residence, 122-124 Heathmont Road, Heathmont (March 2024 ~~April 2023~~)

Heritage  
Place:

House

PS ref no:

HO180





*Composite panoramic photograph of the Heathmont Road frontage, taken by City of Maroondah, October 2020. Note stone terrace, steel-framed window wall to living room (right), projecting sunroom with timber-framed glazed doors, and master bedroom wing (far left) with another steel-framed window wall, balcony and glazed infill below.*

#### **What is significant?**

The Secomb residence at 122 Heathmont Road, Heathmont, is a single-storey gable-roofed house on an elongated angled plan, with an external cladding of timber shingles and a prominent chimney and feature walls in random coursed rough-hewn stonework. It was designed and built in 1945-46 as the private residence of noted architect Frank Secomb (a founding partner of the eminent post-WW2 firm of Eggleston, McDonald & Secomb), whose family remains in residence.

Significant fabric is defined as the exterior of the entire house (as realised to Secomb's design between 1945 and 1985, the matching shingled garage and the freestanding stone barbecue. Specific elements of significance include the canted plan, low roofline, shingled cladding, stone chimney and large windows. The tool shed, carport and tennis court are not considered to be significant.

#### **How is it significant?**

The Secomb House at 122 Heathmont Road, Heathmont, satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### **Why is it significant?**

The Secomb House is significant for the following reasons:

The house is aesthetically significant as an intact and notably early manifestation of post-WW2 modernist residential architecture. Designed by a member of the new generation of young progressive architects that included Robin Boyd, John Mockridge, Eric Lyon and Des Smith (all of whom had been Secomb's atelier classmates), the house ably expressed the emerging modernist



sensibility in its elongated linear plan form (angled to exploit views to the north), low gabled roofline and generous windows opening to a sun terrace. Dating back as far as 1945-46, the house can be considered as one of the first truly confident expressions of post-WW2 modernist residential architecture in what is now the City of Maroondah. While the house has been extended and altered, these works have been executed by its original architect/owner in a sympathetic manner that can only to be considered to enhance, rather than detract, from its significance. (*Criterion E*)

The house is architecturally significant for its unusual form and distinctive materiality, which represent an uncommonly sophisticated approach to homebuilding in the austere period immediately after WW2. The use of materials such as timber shingles and stone, as an alternative to conventional weatherboard and brick, is indicative of a time when conventional building materials and techniques were in short supply due to wartime restrictions, and homebuilders were obliged to seek alternative and often creative solutions. Befitting a dwelling designed by a emerging young architect for his own use, Secomb not only adopted such an alternative palette but expressed it a confident and adroit fashion, with the dark-coloured shingled walls and paler rough-hewn stonework (with projecting courses to create shadow effects) imparting a distinctive organic character to an otherwise conventionally modernist building. (*Criterion F*)

The house is significant for its enduring association with architect and pioneer local resident Frank Secomb. Best known as a founding partner in the important post-WW2 architectural firm of Eggleston, Macdonald & Secomb, he lived in Heathmont for over fifty years. One of the first people to settle in the area after the war, Secomb was a founding member (and honorary architect) of both the Heathmont Advancement League and the local Methodist congregation. The suburb's first and only resident architect during its initial and most important boom of development in late 1940s and early 1950s, Secomb was responsible for the design of Heathmont's first post-WW2 shop, public hall and first purpose-built church, as well as several houses. During his long period in residence, he remained as honorary architect to the Methodist church well into the 1970s and undertook various phases of addition to his own house into the 1980s. His own house, still occupied by the family, thus provides an important link with an architect who was both significant in the history of Heathmont, as well as in the broader story of post-WW2 architecture in Melbourne. (*Criterion H*)

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024 April 2023](#).*

Number	Address	Grade
122	Heathmont Road, Heathmont	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: War Service Homes Precinct,  
1/110, 116, 120, 122 & 124 Bedford Road, Heathmont ([March  
2024](#) ~~April 2023~~)**

Heritage  
Place:

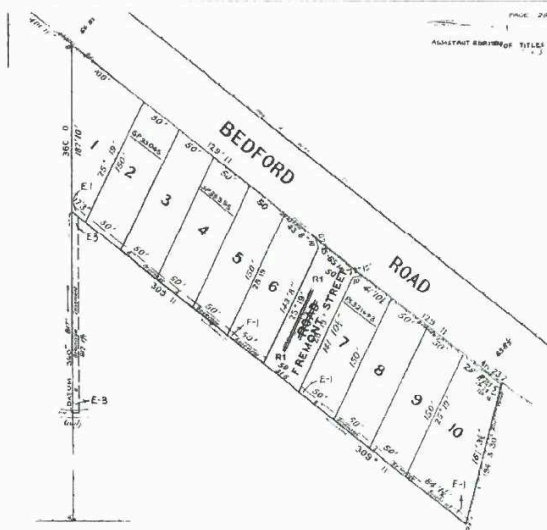
Residential Precinct

PS ref no:

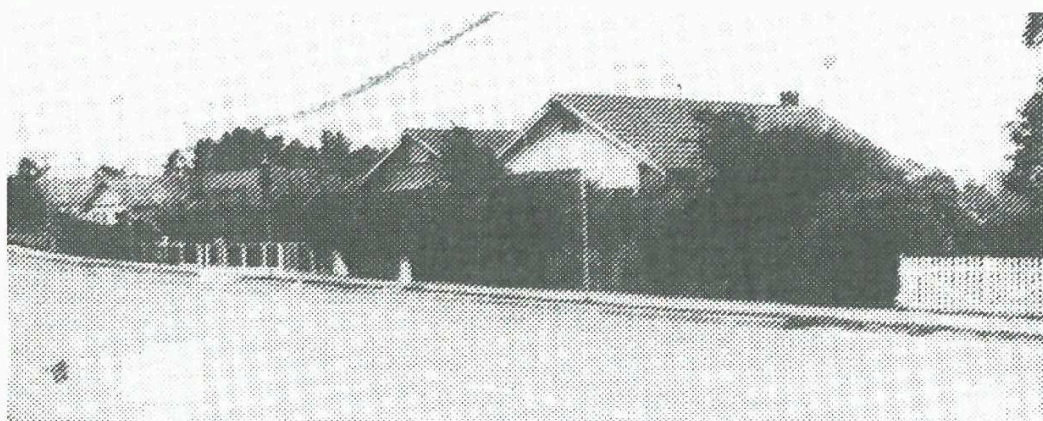
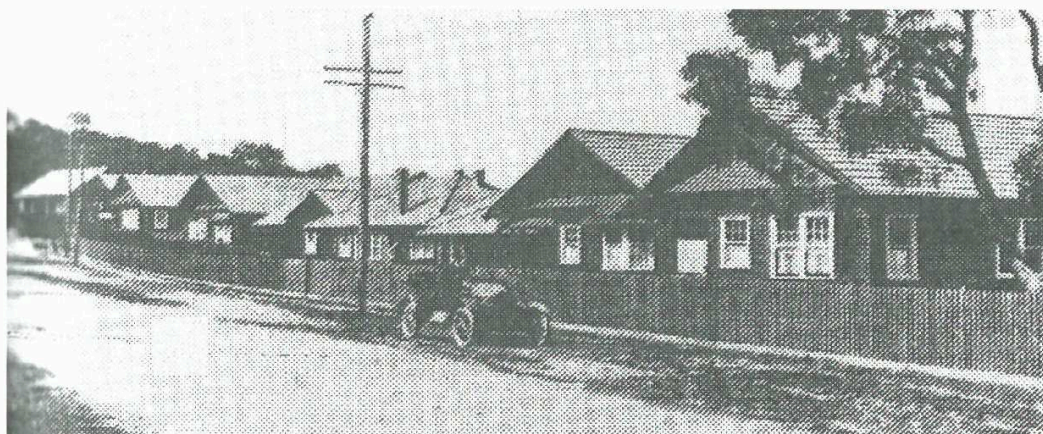
HO186







Lodged Plan No 10405, showing the original ten-lot subdivision as gazetted in November 1924  
(source: [www.landata.com.au](http://www.landata.com.au))



The estate of War Services Homes as it appeared soon after completion in 1924 (top) and in 1973 (below)  
(source: Hugh Anderson, *Ringwood: Place of Many Eagles*, p 207)





*House at No 1/110 Bedford Road*



*House at No 116 Bedford Road*



*House at No 120 Bedford Road*



*House at No 122 Bedford Road*



*House at No 124 Bedford Road*

**What is significant?**

The five houses at 1/110, 116 and 120-124 Bedford Road, Heathmont, represent the surviving components of a larger estate of ten dwellings that was established here in the early 1920s by the War Service Homes Commission to provide housing for returned WW1 servicemen. The houses, of timber construction with terracotta tiled gable roofs, represent several standard designs and thus differ in expression and detailing, with various permutations of canted or rectilinear bay windows, shingled cladding and corner porches.

The significant fabric is defined as the exterior of all five houses. Specific elements of significance include the broad gabled rooflines, weatherboard and shingle cladding, louvred or trellised gable vents, bay windows and timber-framed windows, often with multi-paned sashes.

**How is it significant?**

The precinct of five houses satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The former War Services Homes in Bedford Road are significant for associations with the early activities of the War Service Homes Commission, which was established by the Commonwealth after the passing of legislation in 1918 to provide housing loans for ex-servicemen who had served overseas during WW1. In its early days, the Commission not only provided financing (administered by the Commonwealth Bank) but also oversaw the construction of houses to standard designs by its in-house architects. The War Service Homes scheme was an immediate success, with many hundreds of dwellings built by the early 1920s, not only as individual examples but also as larger groups and estates. The group of ten dwellings at Bedford Road, Heathmont (of which five now survive) was developed from 1920 and thus represents a substantial and notably early example of the Commission's activity in what is now the City of Maroondah. (*Criterion A*)

The former War Services Homes are significant as a cohesive group of timber dwellings from the early 1920s reflecting prevailing bungalow idiom of that period. Developed contemporaneously as a single group, the houses demonstrate a pleasing consistency in scale, setback, finishes and detailing. At the same time, they also exhibit individuality due to the use of three different standard house designs. While the dwelling at No 116, with a longitudinal gabled roof, represents a one-off survivor of its particular design, the other four dwellings at Nos 1/110 and 120-124 are clearly based on the same design (with broad transverse gabled roofs, louvred vents and asymmetrical facades) with subtle variations deliberately introduced to avoid creating a bland streetscape of identical dwellings. (*Criterion E*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024 April 2023](#).*

Number	Address	Grade
1/110, 116, 120-124	Bedford Road, Heathmont	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: Dioguardi Residence (former);  
*Villa Rotonda*, 67 Loughnan Road, Ringwood (~~April 2023~~  
March 2024)**

Heritage  
Place:

House

PS ref no:

HO157



**What is significant?**

The former Dioguardi Residence at 67 Loughnan Road, Ringwood, is a three-storey flat-roofed concrete brick house that was erected in 1959-61 for Italian-born bricklayer Guiseppe Dioguardi and his life Lina. Although the drawings were prepared by the Ringwood Home Planning & Drafting Service, the design, based on an unusual radial plan and incorporating a curved glass-walled stairwell bay, was likely to have been developed by Dioguardi himself, who also acted as builder.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the fan-like plan form, flat roof, canted symmetrical façade and central bowed stairwell with full-height windows and glazed doors with ribbed glass, and balustraded terrace with curving entry steps.

**How is it significant?**

The former Dioguardi Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- ~~Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.~~



**Why is it significant?**

The former Dioguardi Residence is significant for the following reasons:

The house is significant as early evidence of Southern European migrant settlement in what is now the City of Maroondah. Although the study area has a strong association with Dutch and German migrants who settled there after WW2, Italians represented the next largest ethnic group to be represented therein. This house was built for (and by) a Sicilian who was active in the Ringwood area as a bricklayer and builder, and whose siblings included a brother who ran a fruit shop on Maroondah Highway, all typical of the broader post-war migrant experience. While many Italian families would have lived in the area, few would erect houses for themselves that were such overt representations of their European background, adopting what has since been collectively referred to (by Apperley *et al*) as the Immigrants' Nostalgic style (*Criterion A*).

The house is significant as an intact and highly evocative example of an aesthetic sub-style that has been loosely codified by the term "Immigrants' Nostalgic". Although evident in churches and other public buildings built by émigré communities, the style is most strongly associated with private residences that were "unabashedly ostentatious" in expression, typically incorporating "very loose references to the Mannerist and Baroque architecture of Southern Europe... [with] no concern for stylistic authenticity". While the style was sometimes evoked through the simple application of arches, concrete balustrades and terrazzo, the former Dioguardi Residence is an uncommonly grandiose manifestation, with its unusual plan form, curved walls and symmetrical street façade with double-height glazed stairwell. The owner/designer/builder considered the house sufficiently evocative of an Italian country villa to bestow it with the name *Villa Rotonda*, referencing Palladio's celebrated sixteenth-century residence near Vicenza. (*Criterion E*)

~~The house is significant for its highly unusual planning and articulation. Its distinctive radial plan, with rooms radiating outward from a semi-circular stairwell, appears to be unique amongst post-WW2 houses in the City of Maroondah and is rare even in a broader metropolitan context. The unusual plan has been deftly expressed in external form of the house: the street facade dominated by the double-height and glass-walled curving stairwell, and the south elevation by a sweeping convex curve. As a result of this creative achievement, the house remains a distinctive and eye-catching element in the landscape, when seen either from Loughnan Road or from vantage points further south towards Maroondah Highway (*Criterion F*).~~

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, April 2023* [March 2024](#).

Number	Address	Grade
67	Loughnan Road, Ringwood	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

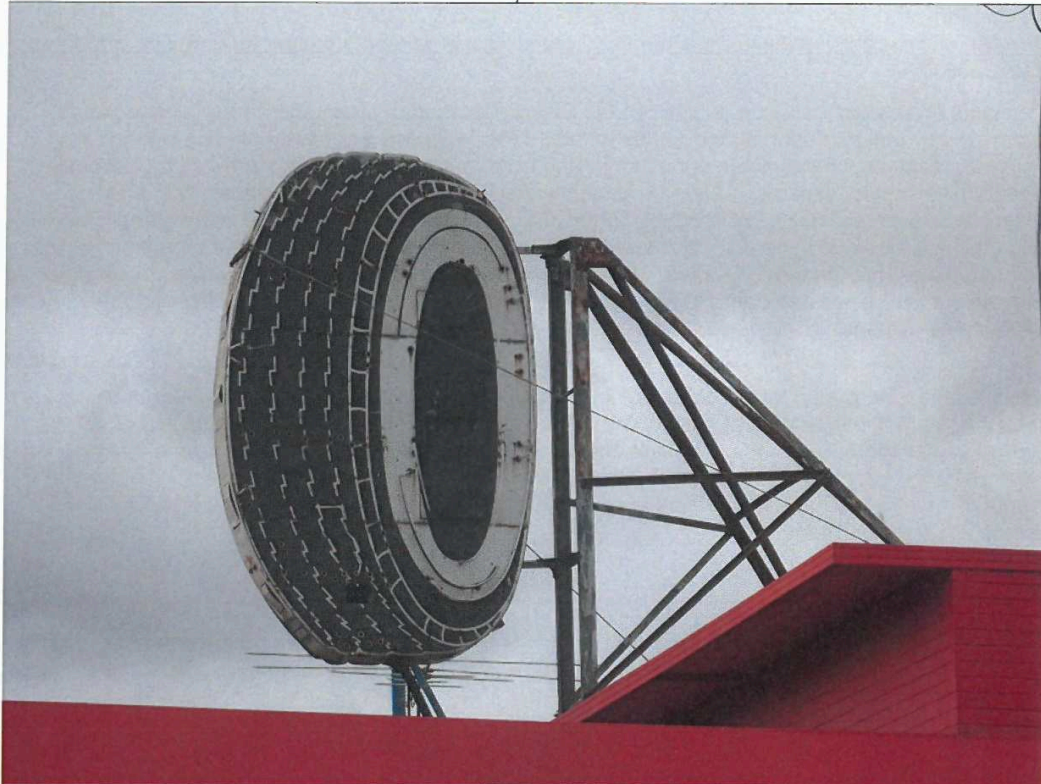
### Statement of Significance: Neon Signage (Beaurepaires), Yarra Valley Tyre Company Pty Ltd (former), 50 Maroondah Highway, Ringwood ([March 2024](#) ~~April 2023~~)

**Heritage  
Place:**

Neon Signage

**PS ref no:**

HO161



#### What is significant?

The neon signage at 50 Maroondah Highway, Ringwood, was erected in 1964 on the roof of the building that was completed the previous year as new commercial premises for Yarra Valley Tyre Pty Ltd, formerly based at Box Hill. The sign, designed and fabricated by the leading firm of Claude Neon Ltd, depicts a perspective view of an overscaled car tyre (approximately 3.3 metres tall by 2 metres wide). It is no longer operable.

The significant fabric is defined as the entire sign and its associated supporting structure. Specific elements of significance include the tyre-shaped form of the sign, the painted colour scheme and the layout of the neon tubing (although not the actual tubing).

The building itself is not considered to be significant.

#### How is it significant?

The neon sign satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion B: Possession of uncommon, rare or endangered aspects of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### Why is it significant?

The neon sign is significant for the following reasons:

The sign is associated with the major boom of commercial activity that occurred along this key stretch of the Maroondah Highway in the post-war era, when a proliferation of retail businesses (many involved in aspects of the automotive trade) and recreational facilities (including an ice-skating rink and tenpin bowling alley) competed to attract the attention of passing motorists through the use of eye-catching elements such as illuminated and painted signage, bunting and billboards. (*Criterion A*)

The sign represents a unique survivor in the City of Maroondah of vintage neon signage dating from the key period, spanning the 1930s to the 1970s, when the popularity of such signage was at its peak. Substantial examples of neon signage from that period are rare survivors on a broader metropolitan scale, especially when prominently located on major thoroughfares, and when associated with businesses or products long since defunct. While some later examples of neon signage are recorded in the City of Maroondah, as well as a few contemporaneous painted or other illuminated signs from the 1960s and 70s, this one possesses rarity as the only example of a neon sign to survive (albeit in a damaged and currently inoperable state) from the mid-century heyday of illuminated signage. (*Criterion B*)

The sign exhibits particular aesthetic characteristics as a landmark along this major commercial streetscape. More than three metres tall and two metres wide, the distinctive tyre-shaped sign still occupies its original prominent position on the rooftop of a large double-storey building on a conspicuous corner site. Designed with the sole intention of attracting the attention of passing motorists, the sign continues to do so after more than fifty years. Although currently inoperable, it remains an eye-catching and evocative example of the distinctive vernacular style of 1960s commercial art. (*Criterion E*)

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024](#) April 2023.*

Number	Address	Grade
50	Maroondah Highway, Ringwood	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

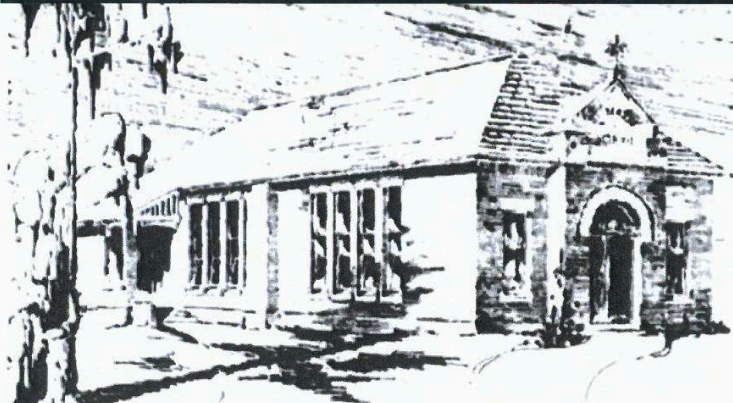
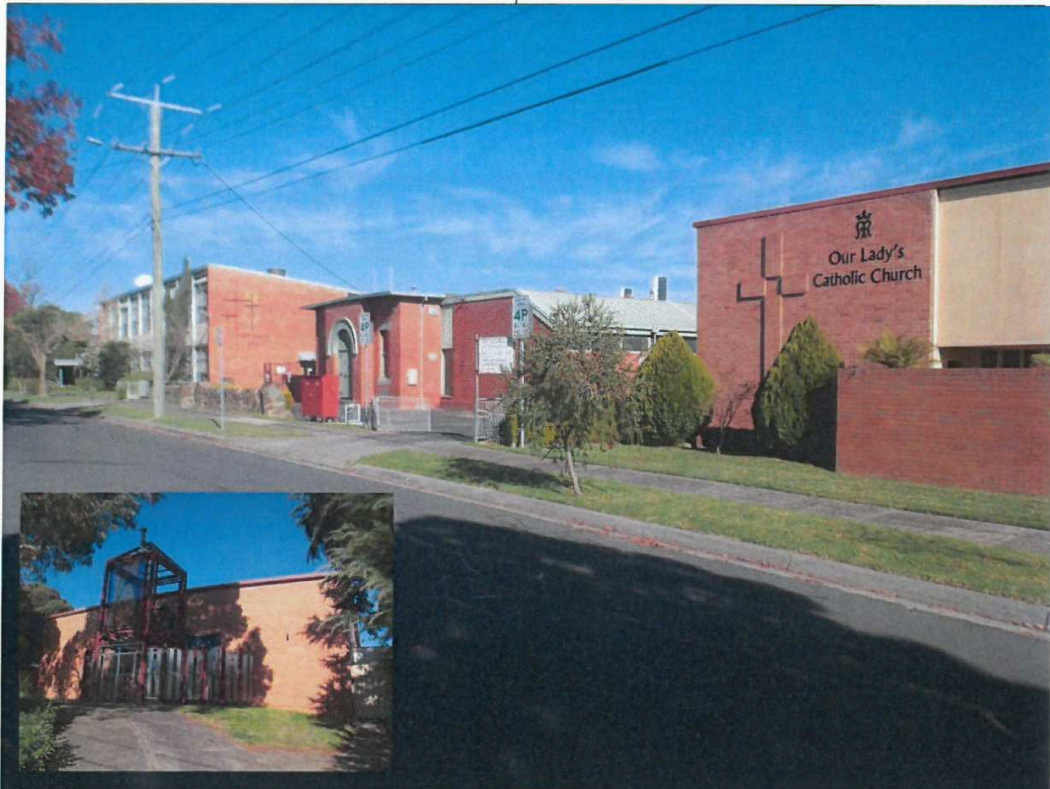
**Statement of Significance: Our Lady of Perpetual Help Church/School, Our Lady of Perpetual Succour, St Mary's church/school, 8-16 Bedford Road, Ringwood ([March 2024](#) ~~April 2023~~)**

Heritage  
Place:

Church

PS ref no:

HO176



*Architect's perspective drawing of the original church/school hall; note tile-clad roof and gabled porch parapet, both since removed. Source: [Herald](#), 29 Nov 1929*



*Bedford Road frontage, 1970; note original entry porch, prior to alterations in 1990  
Source; Ringwood & District Historical Society (via [www.victoriancollections.net.au](http://www.victoriancollections.net.au))*

#### What is significant?

The buildings at 8-16 Bedford Road Ringwood, comprise three discrete structures associated with Our Lady of Perpetual Help: the original church/school hall (A A Fritsch, 1929), the two-storey classroom block (Burrowes & McKeown, 1957) and the new church (Burrowes & McKeown, 1960-61). The oldest building is a simple red brick structure on an elongated plan with (non-original) flat roof and projecting central entry bay with arched doorway. The classroom block is a skillion-roofed steel-framed modernist building with repetitive façade of modular bays infilled with full-width windows and chequerboard-patterned spandrels. The new church is a portal-framed flat-roofed modernist building of hall-like form with stark walls of face and rendered brickwork, and a later post-modernist spire to Bedford Road (Jack Clarke, 1990).

The significant fabric is defined as the exterior of these three buildings along Wilana Road. Specific elements of significance include the following:

- 1929 church: red face brickwork, front entrance (round arch with rendered architrave, drip mould, panelled spandrel and matching doors with metal hardware) and original fenestration to east and south elevations (masonry lintels and sills, with timber-framed sashes);
- 1957 classroom block: modular street façade (fin-like piers, multi-paned windows and chequerboard spandrels); cream brickwork with projecting headers and Latin cross/shield motif (north elevation);
- 1961 church: stark block-like form, face brickwork, concrete spandrels with recessed bays, Latin cross motifs (east elevation), strip windows (west elevation) and 1990 metal-framed spire (north elevation)

All other non-original additions to these buildings, as well as the other school buildings west of the Wilana Road frontage, are not considered to be significant.

#### How is it significant?

The buildings along the Wilana Street frontage of Our Lady of Perpetual Help, Ringwood, satisfy the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.



**Why is it significant?**

The buildings are significant for the following reasons:

The buildings are historically significant, not only as the oldest Roman Catholic church/school complex in the City of Maroondah, but also as the only one established prior to WW2, and the only intact (and still operating) of three established before 1960. An important focus for the local Roman Catholic community for over ninety years, the buildings on Wilana Street provide evidence of the parish's humble pre-WW2 origins and more ambitious post-WW2 expansion. They are not only significant collectively, but also individually: although altered, the original church/school building (1929) is a unique pre-WW2 specimen its type, while the classroom block (1957) and church (1960-61) as the oldest surviving examples of their respective types amongst other Roman Catholic infrastructure in the City of Maroondah. (*Criterion A, Criterion B*)

The buildings are aesthetically significant as a distinctive non-residential streetscape made up of elements that, while linked by a common origin as ecclesiastical/education buildings for the Roman Catholic Parish, otherwise demonstrate variety of forms, styles and finishes, all evocative of their respective eras. Although altered, the original church/school hall (1929) is typical of the conservative approach to such buildings at that time, with its plain red brickwork and simple symmetrical facade punctuated by an unexpectedly grand round-arched doorway. The classroom block (1957) is a fine and substantially intact example of post-WW2 modernism, with rectilinear massing and a repetitive façade that deftly merges the fads for structural expression and modular infill with decorative touches, such as patterned brickwork and especially the eye-catching chequerboard spandrels, hinting at the emerging trend for a more playful "Featurist" approach. The stark hall-like church (1960-61) illustrates a return to more reductive modernist style, with even bolder rectilinear massing, stark walls of face brick and render, and minimal windows, enlivened by the new spire that was added in 1990 in a fashionable and eye-catching post-modernist style. (*Criterion E*)

The classroom block (1957) and church (1960-61) are architecturally significant as examples of the work of the firm of Burrows & McKeown, which, while relatively short lived, fostered a reputation as designers of Roman Catholic churches and schools in the late 1950s and early 1960s. As the partnership was founded in 1957, the same year that it was engaged by Our Lady of Perpetual Help, the work undertaken there stands out as one of its earliest known commissions. The firm's subsequent and ongoing association with the site, which continued until the early 1960s, demonstrates both historical and architectural cohesion, enhanced by the knowledge that co-founder Gerald McKeown settled in the area in 1959, designing his own house in Ringwood North, as well as other houses and one other denominational school. (*Criterion H*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024](#) [April 2023](#).*

Number	Address	Grade
8-16	Bedford Road Ringwood	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: Ringwood Uniting Church,  
Ringwood Methodist Church (former) 30-32 Station Street,  
Ringwood ([March 2024](#) [April, 2023](#))**

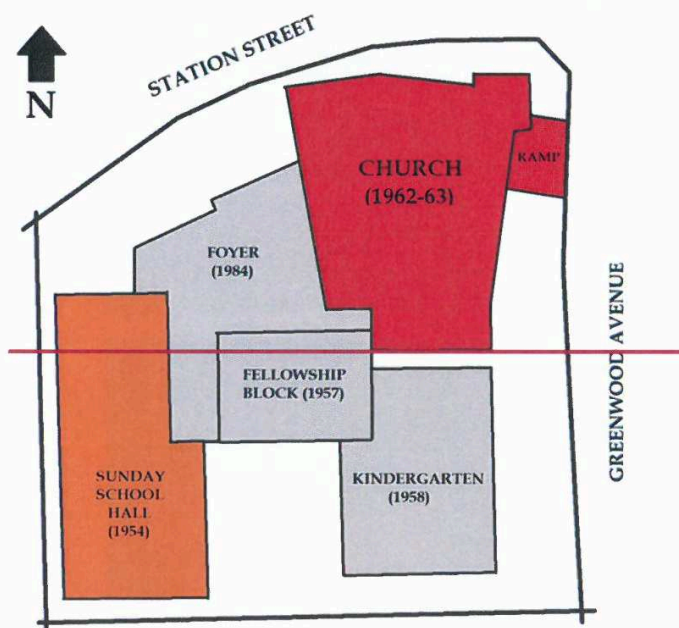
Heritage  
Place:

Church

PS ref no:

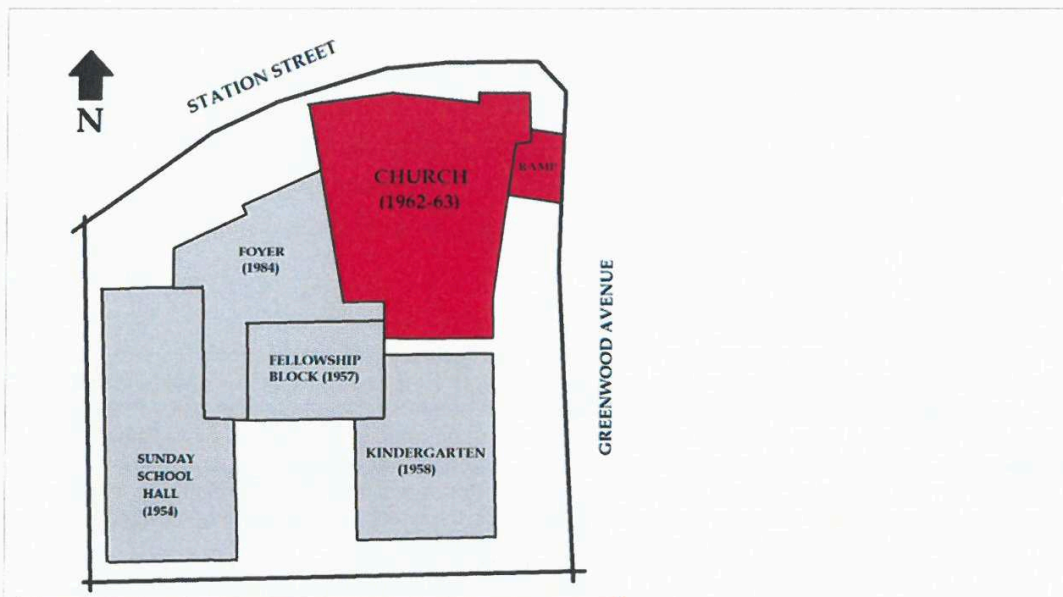
HO184





*Indicative site plan, showing positions of the component buildings; the new church indicated in red and the Sunday School Hall (of contributory significance) in orange; remaining non-contributory elements in grey*





*Indicative site plan, showing positions of the component buildings; the new church indicated in red and the remaining buildings, designated as non-contributory elements, in grey.*

#### What is significant?

The Ringwood Uniting Church at 30-32 Station Street, Ringwood is a large, intact and visually commanding Modernist church erected in 1962-63 for the Methodist Church, designed by architect F C Armstrong. The church is sited above a rock retaining wall opposite the Ringwood railway station. Its façade is dominated by a large salmon brick prow-shaped gable bisected by a tall leadlight window and a massive, full height concrete cross. The leadlight has a sunburst forming an abstract sunburst cross. Counterpointing the large mass of the nave there is a low flat-roofed entrance and chapel section partly faced in Castlemaine stone, with a cross-shaped brick column five storeys high, surmounted by a bronze Celtic cross.

The significant fabric is defined as the exterior of the 1962-63 church. Specific elements of significance include the face brickwork and pebbled concrete panels, symmetrical nave facade with Latin cross and leadlight windows, flat-roofed corner foyer with Castlemaine slate cladding, cruciform tower with Celtic cross, and the elements salvaged from the original 1918 church (ie foundation stone and stained glass windows).

The adjacent Sunday School Hall, ~~is considered as a contributory element, but the other structures on the site (namely the Fellowship Block, Kindergarten, 1980s foyer addition and two residences on Greenwood Avenue) are not considered to be significant.~~

#### How is it significant?

The Ringwood Uniting Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

**How is it significant?**

The Ringwood Uniting Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

**Why is it significant?**

The church is historically significant for its association with Ringwood's Methodist (later Uniting) church congregation. Erected in 1962-63 to replace an earlier church on the site built in 1918, the new church was the culmination of decade-long masterplan to upgrade facilities on the site in response to the growing congregation consequent to the post-war population boom in the Ringwood area. The new church significantly incorporated fabric from the earlier church, namely the foundation stones and memorial stained glass windows, which remain to provide tangible evidence of the congregation's pre-war origins. (*Criterion A*)

The church is architecturally significant as an intact and striking example of post-WW2 ecclesiastical modernism, with its unusual wedge-shaped nave, tapering prow-like roofline and canted façade to Station Street incorporating a large leadlight window with sunburst cross motif. Elements such as the Castlemaine slate cladding, pebbled panels and zigzag metal railings demonstrative the pervasive influence of the trend towards decorative embellishment in the early 1960s, often seen in houses of that period but less commonly in churches. Occupying an elevated site, the church remains as a prominent landmark overlooking Ringwood's railway station precinct. (*Criterion E*)

The church is socially significant as an urban landmark, traditional community focus, meeting place and repository of memories and spiritual sentiment. (*Criterion G*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, - [March 2024 April 2023](#).*

Number	Address	Grade
30-32	Station Street, Ringwood	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*



## Statement of Significance

MAROONDAH PLANNING SCHEME

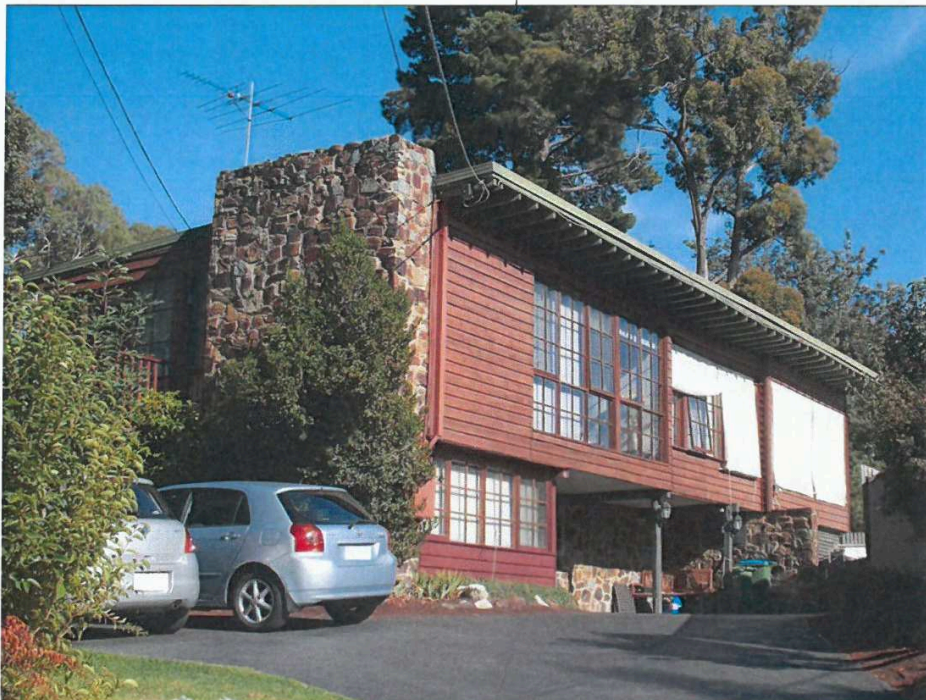
### Statement of Significance: Kotzman Residence (former), 17 Malcolm Court, Ringwood East (~~March 2024~~ April 2023)

Heritage  
Place:

House

PS ref no:

HO160



*Photograph by Built Heritage Pty Ltd, April 2018*



*Photograph of the Kotzman Residence soon after completion, 1954  
(Source: Kenneth McDonald, The New Australian Home)*



**What is significant?**

The former Kotzman Residence at 17 Malcolm Court, Ringwood East, was built in 1952-52 for Slovakian-born engineer William Kotzman and his wife Anne, to a design by Melbourne architect and academic Douglas Alexandra. One of the architect's first commissions, it is a substantial two-storey skillion-roofed timber house in a strict modernist idiom, with the upper level prominently expressed as a box-like volume above a recessed lower level with undercroft, and a massive stone chimney with projecting wing wall.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the skillion roofline, broad eaves with exposed beams, the articulation of the upper storey as a large mass elevated on exposed posts and beams, and the stone chimney with matching ground floor feature wall.

**How is it significant?**

The former Kotzman Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.
- ~~Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.~~

**Why is it significant?**

The former Kotzman Residence is significant for the following reasons:

The house exhibits many of the characteristics that defined modernist residential architecture in the 1950s. Not only was the house conceived with the trademark articulation of an elevated box-like upper storey that projects over a recessed lower level, but it also integrated the bold skillion roof with broad eaves and exposed rafters, generous windows, *pilotis* (undercroft columns) and a massive slab-like stone chimney with a matching stone wing wall projecting from the undercroft. Despite a number of later alterations, such as recladding, replacement of window sashes and partial infill of open areas, the original minimalist articulation of the house can still be readily interpreted. (*Criterion E*)

The house demonstrates creative achievement in that its confident expression of modernist themes and motifs was notably early in the context of Melbourne architecture. While many of these themes, including the volumetric massing, undercroft, *pilotis*, projecting stone walls and large windows, had been popularised via the published work of Harry Seidler in Sydney, they were effectively introduced into Melbourne by this modest suburban example by Douglas Alexandra which was designed as early as 1952, only a few years after Seidler's celebrated house for his mother and other high-profile dwellings. (*Criterion F*)

~~The house is a very early and important example of the work of noted architect and academic Douglas Alexandra (1922-2000), who, having recently accepted a full-time teaching position at the University of Melbourne with the right to private practice, undertook this project as one of his first commissions. Widely published in newspapers and magazines and even gracing the cover of a slender monograph entitled *The New Australian Home* (1954), the Kotzman Residence effectively marked the beginning of Alexandra's high-profile architectural career, which saw many more of his houses published during the 1950s. (*Criterion H*)~~

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, ~~April 2023~~ [March 2024](#).*

<i>Number</i>	<i>Address</i>	<i>Grade</i>
<i>17</i>	<i>Malcolm Court, Ringwood East</i>	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

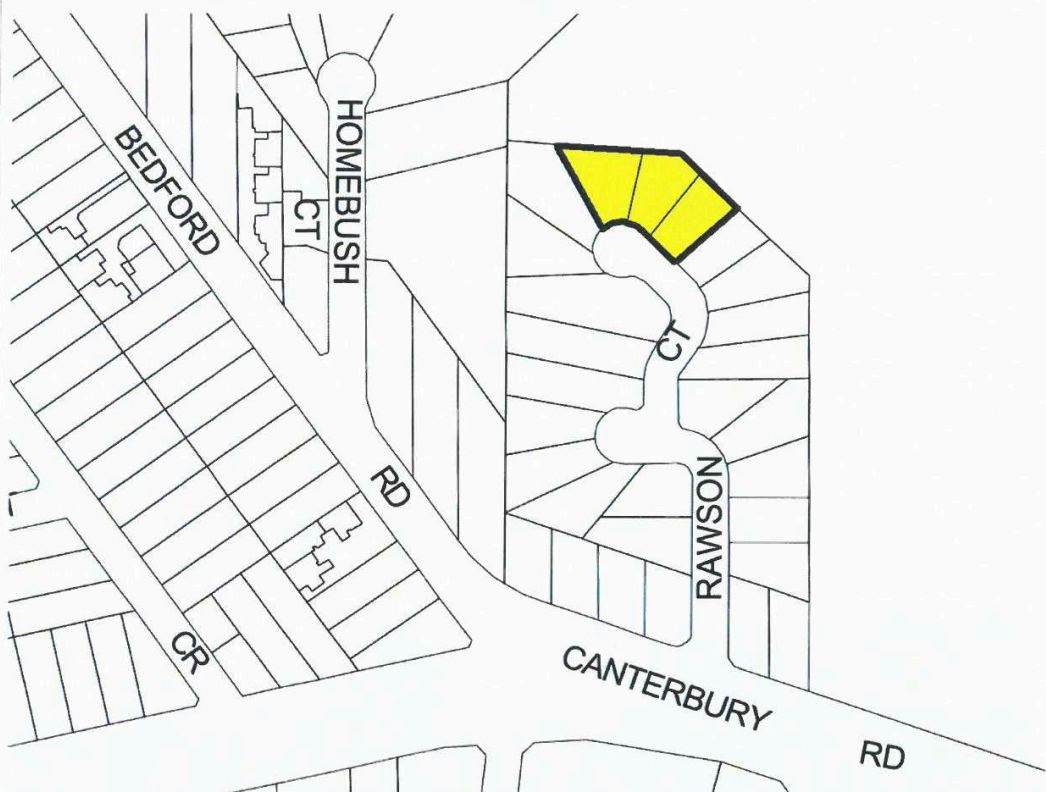
MAROONDAH PLANNING SCHEME

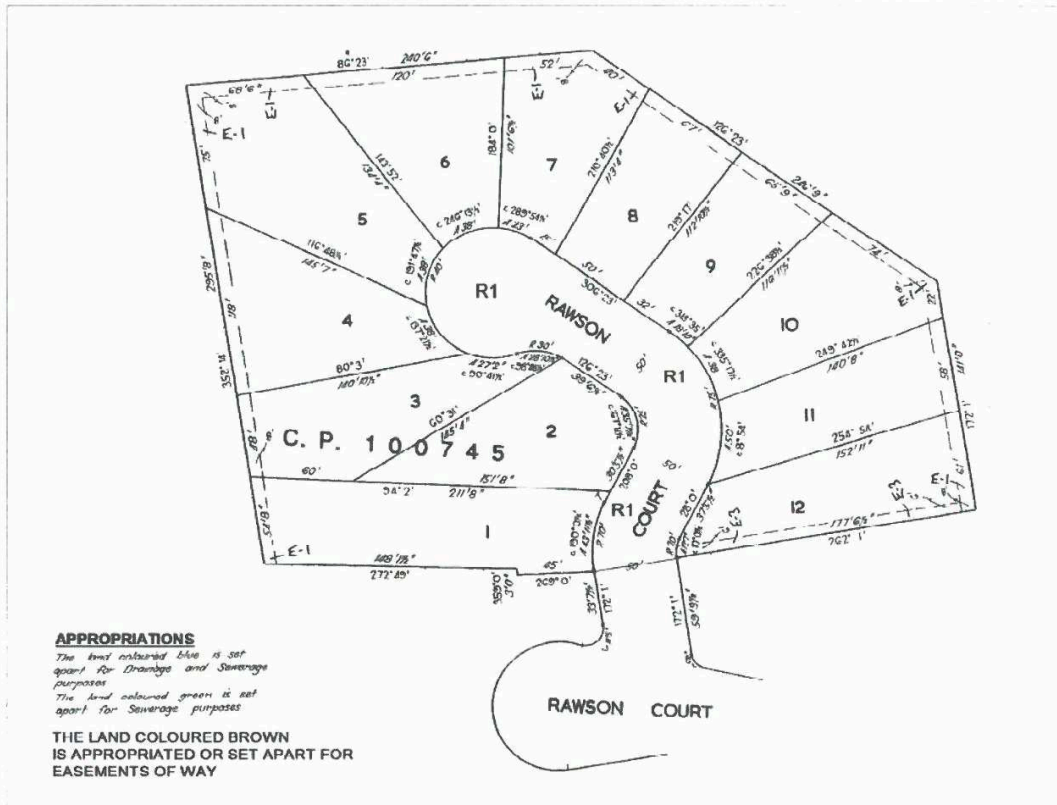
### Statement of Significance: Sunbower Display Village Precinct: 20, 22 & 24 Rawson Court, Ringwood East (April 2023 March 2024)

Heritage  
Place:

Residential precinct

PS ref no: HO187



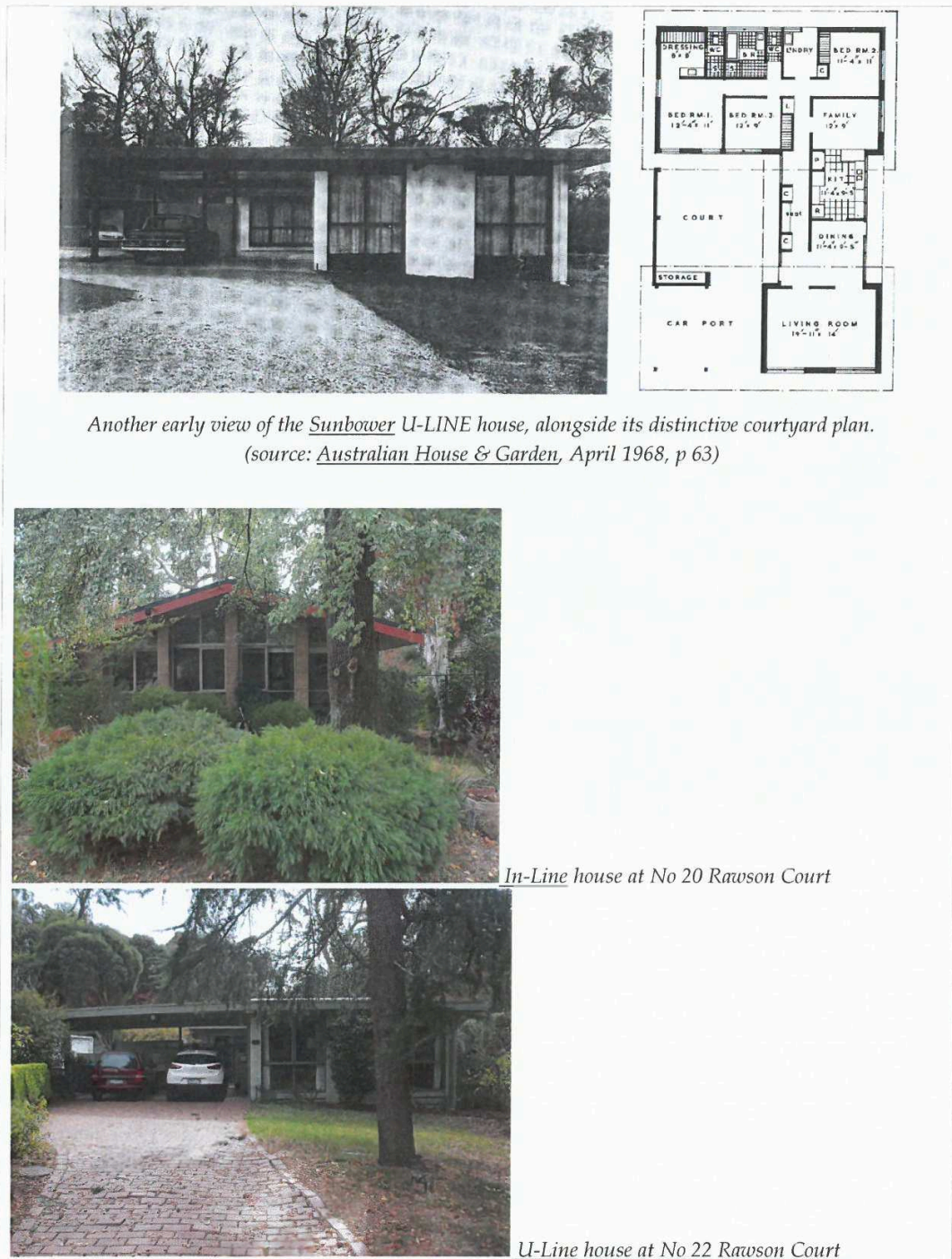


The subdivision plan that extended Rawson Court in 1966; note Lots 6, 7 and 8 that were acquired by Fulton Constructions during that year as the site for its proposed Sunbower display village.  
(source: [www.landata.com.au](http://www.landata.com.au))



The three houses at the Sunbower display village as they appeared soon after completion in 1967.  
(source: Age, 13 October 1967, p 19)

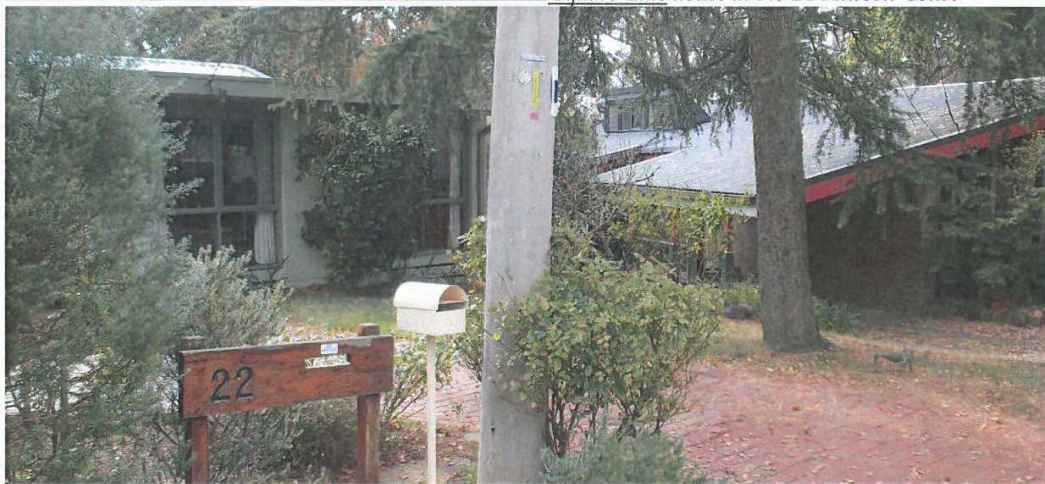








*Square-Line house at No 24 Rawson Court*



*Streetscape view, showing the U-Line house at No 22 (left) and the In-Line house at No 20*

#### What is significant?

The three houses at 20-24 Rawson Court, Ringwood East, were built in 1967 as a display village for project housing firm Fulton Constructions Pty Ltd, to showcase three standard designs from its new high-end *Sunbower* series. Designed by the Office of Don Hendry Fulton, architects and town planners, the houses were comparable in scale, size, setback, materials and detailing, but otherwise distinct in their individual architectural expression: the *In-Line* (No 20) with broad gabled roof and linear plan, the *U-Line* (No 22) with flat-roof and courtyard plan, and the *Square-Line* (No 24) with gambrel roof and centralized square plan.

The significant fabric is defined as the exterior of the three houses. Specific elements of significance include:

- No 20: broad gabled roofline with integrated carport, face brickwork, and regular fenestration defined by full-height windows between fin-like brick piers;
- No 22: flat roofline with integrated carport, stark planar walls and full-height window bays;
- No 24: gambrel roofline and symmetrical façade with central recessed porch and flanking window bays with projecting piers

#### How is it significant?

The former *Sunbower* display village satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:



- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- ~~Criterion H: Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.~~

#### Why is it significant?

The former *Sunbower* display village is significant for the following reasons:

The three houses are significant for association with a new direction that project housing took from the mid-1960s, when changing tastes and consumer expectations saw companies introduce standard designs aimed at the higher end of the market. Intending to rehabilitate the uneven reputation that project housing had acquired by that time, these were typically commissioned from leading architects of the day rather than developed by a company's in-house designers or draftsmen. These "new generation" project houses were not only characterised by more sophisticated architectural expression but also by superior planning, more luxurious fitouts and finishes, and the integration of elements rarely seen in off-the-shelf houses at that time, such as family rooms and *en suite* bathrooms. While Fulton Constructions appears to be one of several companies that did not achieve lasting success with their higher-end project houses, the display village remains as evidence of this important phase in the development of project housing, a significant theme in the post-war settlement of the City of Maroondah. (*Criterion A*)

The three houses are significant as a group of dwellings that, while contemporaneous and designed by the same architect, exhibit a diversity of design that encapsulates several different trends in modernist residential architecture of the 1960s. The *In-Line* house at 20 Rawson Court, with its spreading gabled roofline and prominent brick piers, shows the pervasive influence of Frank Lloyd Wright (whom Don Fulton met in 1954) that is otherwise evinced in the houses of Geoffrey Woodfall and Charles Duncan. The *U-Line* house at No 22, with its courtyard plan, low roofline and stark planar walls, is more akin to the minimalist modernism of such local architects as McGlashan & Everist. Lastly, the *Square Line* house at No 24, with its centralized plan, modified pyramid roof and symmetrical façade, pays homage to the timeless classically-influenced style that is mostly associated with Guilford Bell and Wayne Gillespie. (*Criterion E*)

~~The houses are significant as rare examples of the residential work of notable and award-winning Melbourne architect Don Fulton. Although Fulton completed post-graduate study in California on the subject of group housing, he rarely undertook private residential commissions during the peak of his practice in the 1960s. Ultimately, Fulton remains best known for large-scale master-planning projects involving multiple buildings on large sites (most notably, his mining townships at Mary Katheleen and Weipa, but also the St Kilda Marina and the Victorian State Forensic Science Centre). The *Sunbower* display village at Ringwood East represents a rare example of Fulton's work in the sphere of individual suburban dwellings, and a unique foray into the specific typology of project housing. (*Criterion H*)~~

#### Primary source

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History*, 11 May 2022; *Volume 2: Citations for Individual Heritage Places & Heritage Precincts*, - [March 2024](#) [April 2023](#).

Number	Address	Grade
20-24	Rawson Court, Ringwood East	

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

MAROONDAH PLANNING SCHEME

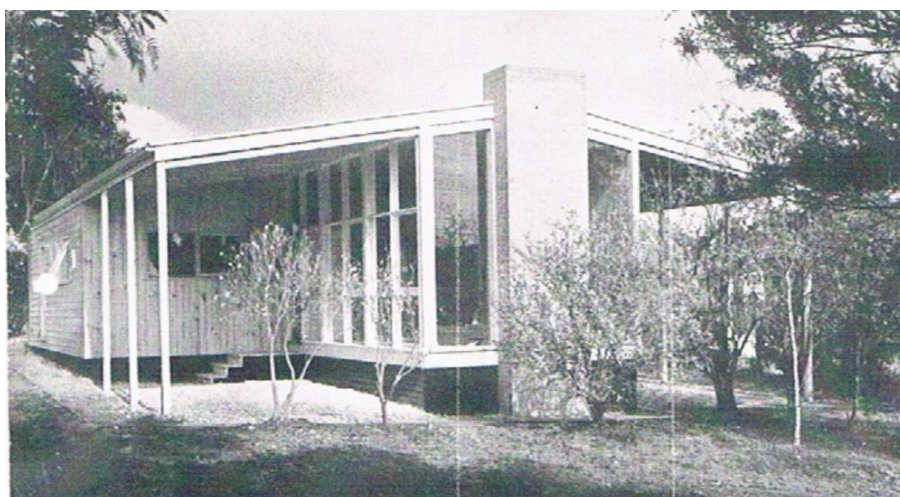
### Statement of Significance: FLER House (Type H17) Finch House (former), 8 Possum Lane, Heathmont ( March 2024)

Heritage  
Place:

House

PS ref no:

HO173



*Photograph of prototypical Fler House, Type H.17 (not the example in Possum Lane)  
Source: The Fler House, publicity brochure, circa September 1958 (courtesy Tony Lee).*



**What is significant?**

The former Finch House at 8 Possum Lane, Heathmont, is a predominantly single-storey timber-framed house on a T-shaped plan with a broad gabled roof and a symmetrical façade comprising a projecting central bay flanked by a pair of integrated carports. Erected in 1962 for Arthur and Lorraine Finch, it was built to a standard design offered by the Fler Company, the well-known furniture manufacturer making a brief foray into the field of project housing.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the broad gabled roofline and symmetrical street façade with central face brick pier, flanking full-height windows and integrated twin carports. The flat-roofed detached carport is not significant.

**How is it significant?**

The former Finch House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

**Why is it significant?**

The former Finch House is significant for the following reasons:

The house is architecturally significant as a representative and uncommonly intact example of an innovative architect-designed project house marketed by the Fler Company. Well established as designers and makers of modern furniture, the company expanded its remit by embracing the burgeoning project housing market in the late 1950s, and engaged Robin Boyd to design a standardised dwelling with a modular plan and simple structural system that allowed for ease of construction, flexibility of use, and capacity for future expansion. A modest success, around one hundred Fler Houses are believed to have been erected across Victoria before the venture was discontinued in 1963. This particular example is rare as the only known Fler House in the City of Maroondah, and, with a virtually unaltered street frontage (consequent to being owned by the same family for over fifty years), as one of the more intact surviving examples yet identified in a broader metropolitan context. (*Criterion B*)

The house is also architecturally significant as an example of the work of celebrated architect Robin Boyd. While Boyd is well represented in the City of Maroondah by a number of individually commissioned houses spanning the entire length of his professional career (from the late 1940s until the early 1970s), this house is of note as a representative and intact example of a standardised dwelling associated with one of the more commercially successful of Boyd's several forays into the field of project housing. (*Criterion H*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Ringwood Uniting Church, Ringwood Methodist Church (former) 30-32 Station Street, Ringwood (March 2024 )

Heritage  
Place:

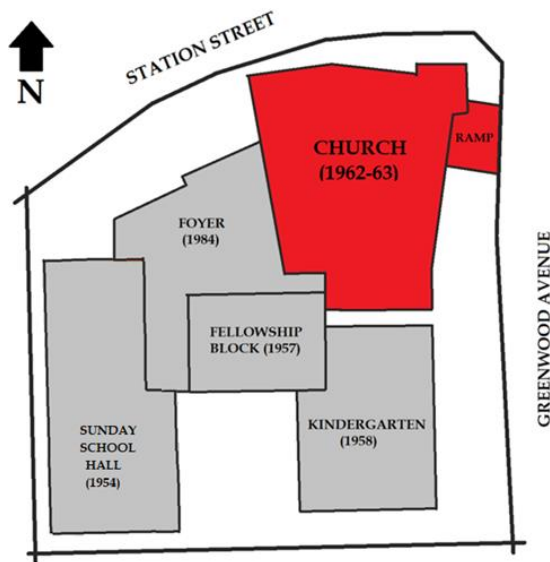
Church

PS ref no:

HO184







*Indicative site plan, showing positions of the component buildings; the new church indicated in red and the remaining buildings, designated as non-contributory elements, in grey.*

**What is significant?**

The Ringwood Uniting Church at 30-32 Station Street, Ringwood is a large, intact and visually commanding Modernist church erected in 1962-63 for the Methodist Church, designed by architect F C Armstrong. The church is sited above a rock retaining wall opposite the Ringwood railway station. Its façade is dominated by a large salmon brick prow-shaped gable bisected by a tall leadlight window and a massive, full height concrete cross. The leadlight has a sunburst forming an abstract sunburst cross. Counterpointing the large mass of the nave there is a low flat-roofed entrance and chapel section partly faced in Castlemaine stone, with a cross-shaped brick column five storeys high, surmounted by a bronze Celtic cross.

The significant fabric is defined as the exterior of the 1962-63 church. Specific elements of significance include the face brickwork and pebbled concrete panels, symmetrical nave facade with Latin cross and leadlight windows, flat-roofed corner foyer with Castlemaine slate cladding, cruciform tower with Celtic cross, and the elements salvaged from the original 1918 church (ie foundation stone and stained glass windows).

The Sunday School Hall, Fellowship Block, Kindergarten, 1980s foyer addition and two residences on Greenwood Avenue) are not considered to be significant.

#### *How is it significant?*

The Ringwood Uniting Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

#### **How is it significant?**

The Ringwood Uniting Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

#### **Why is it significant?**

The church is historically significant for its association with Ringwood's Methodist (later Uniting) church congregation. Erected in 1962-63 to replace an earlier church on the site built in 1918, the new church was the culmination of decade-long masterplan to upgrade facilities on the site in response to the growing congregation consequent to the post-war population boom in the Ringwood area. The new church significantly incorporated fabric from the earlier church, namely the foundation stones and memorial stained glass windows, which remain to provide tangible evidence of the congregation's pre-war origins. (*Criterion A*)

The church is architecturally significant as an intact and striking example of post-WW2 ecclesiastical modernism, with its unusual wedge-shaped nave, tapering prow-like roofline and canted façade to Station Street incorporating a large leadlight window with sunburst cross motif. Elements such as the Castlemaine slate cladding, pebbled panels and zigzag metal railings demonstrative the pervasive influence of the trend towards decorative embellishment in the early 1960s, often seen in houses of that period but less commonly in churches. Occupying an elevated site, the church remains as a prominent landmark overlooking Ringwood's railway station precinct. (*Criterion E*)

The church is socially significant as an urban landmark, traditional community focus, meeting place

and repository of memories and spiritual sentiment. (*Criterion G*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Heathmont Uniting Church Heathmont Methodist Church (former), 89 Canterbury Road, Heathmont (March 2024 )

**Heritage  
Place:**

Church

**PS ref no:**

HO166



#### What is significant?

The Heathmont Uniting Church site at 89 Canterbury Road, Heathmont, was developed by the local Methodist (now Uniting) congregation and contains a series of buildings dating from the early 1950s to the late 1970s. These comprise the original timber church hall (1951-52) with a later rear addition for the Sunday School (1956), a detached parsonage (1963), the new church (1966-67) and adjacent youth hall (1979). The earlier buildings, from the 1950s, are simple timber-framed structures, while those from the later 1960s and '70s are more prepossessing buildings of concrete block construction. All were conceived with input from parishioner and local resident Frank Secomb (of Eggleston, Macdonald & Secomb fame) in his capacity as Honorary Architect. Although the new church was documented by architect Roy Colomb, its siting and architectural form correspond with earlier concept design and master planning by Secomb.

Significant fabric is defined as the U-shaped cluster of buildings to the east of the site: the weatherboard hall and Sunday School, the concrete block church and the youth hall. Specific elements of significance include:

- The 1952 hall: gabled roofline, weatherboard cladding and projecting front porch;
- The 1967 church: textured blockwork, fin-like piers, slit windows, pyramidal roofline and metal spire;
- The 1979 youth hall: the stark rectilinear expression and full-height window bays

The parsonage, visually and physically separated from the other building by a large carparking area, is not considered to be significant.

#### How is it significant?

The Heathmont Uniting Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### Why is it significant?

The Heathmont Uniting Church complex is significant for the following reasons:

The complex is historically significant as the oldest permanent church site in Heathmont. Developed on land purchased in 1949 by the trustees of the Ringwood Methodist Church in Station Street, it is associated with an offshoot church that became the first congregation to emerge in the burgeoning post-WW2 suburb. Its original timber church hall, erected on the Canterbury Road site in 1950-51, was the first purpose-built place of worship in Heathmont, not only predating the establishment of other local church buildings, but also of other congregations. The first of four churches to be erected in Heathmont during the suburb's significant phase of expansion in the 1950s, it is now one of only two that survive. Later additions to the site, namely the Sunday School Hall (1956), new church (1966-67) and youth hall (1979), provide evidence of subsequent phases of growth and expansion in the later twentieth century. (*Criterion A*)

The main church (1966-67) is architecturally and aesthetically significant for its distinctive form and landmark qualities. Its hexagonal plan form is not only unique in the City of Maroondah but represents the earliest local example of a church with a centralised nave and pyramidal roof (which would become more widespread from the early 1970s) rather than the more traditional rectilinear nave. The church is notable for its monumental scale, its stark expression with plain masonry walls, projecting fin-like piers and minimal windows, and its eye-catching tapering steel spire. The innate landmark qualities of the church, consequent to its form, scale and detailing, are enhanced by its elevated siting on a prominent major thoroughfare. The adjacent youth hall (1979), with its rectilinear form, window wall and covered walkway, represents an interesting synthesis that reflects the materiality and finishes of the main church, expressed in a more conventionally modernist idiom. (*Criterion E, Criterion F*)

The complex is significant with an enduring association with parishioner and local resident Frank Secomb. Best known as a partner in the important post-WW2 architectural firm of Eggleston, Macdonald & Secomb, he lived in Heathmont for over forty years and served as Honorary Architect to the local Methodist congregation for much of that time (from the early 1950s until at least the late 1970s), which encapsulated minor works as well as master-planning of the entire site, concept design of the new church (otherwise documented by Roy Colomb), and the design of the original



timber church hall, the rear Sunday School hall and the new youth hall. (*Criterion H*).

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024 .*

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Statement of Significance

MAROONDAH PLANNING SCHEME

Statement of Significance: TLC (Truth & Liberation Concern)  
Church 265 Canterbury Road, Bayswater North (March 2024 )

Heritage Place:	Church	PS ref no:	HO167
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What is significant?

The TLC Church at 265 Canterbury Road, Bayswater North, is the headquarters/meeting-place for a unique Christian denomination/social welfare group fully known as the Truth & Liberation Concern and consists of a small former residence (a single-storey double-fronted pre-war weatherboard dwelling) attached to a larger timber-framed mudbrick building with broad hipped roof extending to form a verandah along one side and an entry porch. Designed by Alistair Knox & Associates in 1976, the building was built over the course of five years (almost entirely by voluntary labour) to provide a large purpose-built multi-function premises for the group, which had formerly operated from the small timber house on the site.

The significant fabric is defined as the exterior of the entire church, comprising the Knox building and the attached former house (now offices). Specific external elements of significance include the low roofline, mudbrick walls, exposed timber structure, large front doors, verandahs and bays of timber-framed doors and glazed windows.

Internal alteration controls are recommended to preserve the original finishes, fittings and furniture of the principal interior spaces of the Knox building, defined as the auditorium, foyer and former billiard/activities area. Specific elements of significance in these spaces including mudbrick walls, exposed timber structure, shingled lining, brick paved floors, fireplaces, and the original timber pulpit. Lesser internal spaces, namely the utilitarian service areas (kitchen and toilets), music studio and office fitouts, are not considered significant.

While the landscaping is sympathetic to the style of the building, it is of relatively recent origin and is not considered significant. Other recent additions at the south end of the property, namely the playground, community garden, crèche and youth centre, are also not considered significant.

#### How is it significant?

The TLC Church satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history;
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics;
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period;
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### Why is it significant?

The TLC Church is significant for the following reasons:

The building is historically significant for associations with the Trust & Liberation Concern, an innovative Christian ministry initiated in 1972 by former schoolteacher turned counter-cultural preacher, the Reverend Dr John Smith, best known as founder of the *God's Squad* motorcycle club. Aligned with the so-called "Jesus Movement" that emanated from the USA in the late 1960s, Smith's ministry focused on bringing a Christian message to marginalised members of society. One of many such radical Christian groups to emerge in Australia from the early 1970s, the TLC was one of few to provide itself with purpose-built multi-functional premises geared to its far-reaching ministry. An unusual manifestation of post-WW2 religious development in the City of Maroondah, the TLC Church is unique on a broader metropolitan scale, not only as the state headquarters of this unique denomination, but also as the only church it ever built. (*Criterion A, Criterion B*)

The building is architecturally and aesthetically significant as a highly distinctive and unusual example of ecclesiastical architecture, or even considered more broadly as a public building. Its deliberately domestic character, which represents a significant departure from traditional church architecture, was intended by its proprietors to evoke a homely environment amenable to its unorthodox ministry remit, reflected in the provision of informal seating and open fireplaces in the auditorium. Its specific articulation as an oversized homestead, with low hipped roofline and elongated side verandah, demonstrates the influence of a renewed interest in colonial architecture from the early 1970s, while its mudbrick construction, rough timberwork and bespoke metalwork are all indicative of the parallel trend for organic architecture and self-building that also became popular during that period. (*Criterion E, Criterion H*)

The building is also significant as a notable achievement of participatory construction, where the majority of work was undertaken as a collective effort by members of the TLC group themselves, on a voluntary basis. This covered virtually all aspects of the project, with group members assisting with design, manual labour, preparation of timber, hoisting of structural members, production and laying of mudbricks, fabrication of bespoke metalwork and the sourcing and relocation of second-hand furniture. This ambitious and unusual approach demonstrates a high degree of creative and technical achievement at the time. Rarely undertaken on such a grand scale, this participatory approach was not only adopted due to the group's limited finances (reportedly reducing the overall

project cost by at least 80%) but also to foster feelings of community, co-operation, self-reliance and self-esteem that the TLC group considered part of its broader programme of ministry and pastoral care. (*Criterion F*)

The building is architecturally significant as a large and unusual example of the work of Alistair Knox, an influential environmental designer who is often credited with re-introducing the mudbrick aesthetic into the post-WW2 architectural scene, as well as popularizing the self-building movement and the use of recycled or salvaged building materials that all became highly fashionable during the 1970s. While Knox is known to have designed nearly a dozen houses in what is now the City of Maroondah, this building stands out at the local level as his largest and most ambitious project, and his only non-residential one (and, on a broader scale, one of his very few forays into the field of ecclesiastical architecture. (*Criterion B, Criterion H*)

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**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

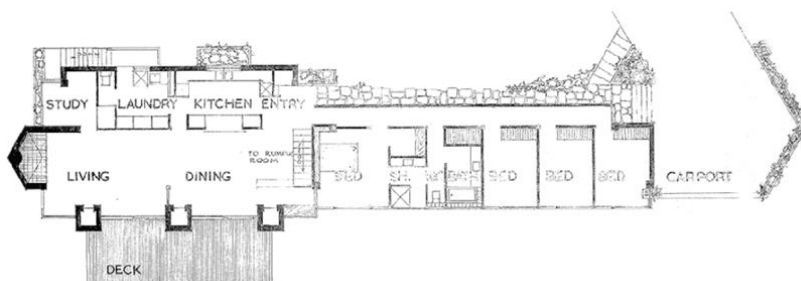
## MAROONDAH PLANNING SCHEME

**Statement of Significance: Fitzpatrick Residence (former), 3  
Parsons Street, Croydon (March 2024)****Heritage  
Place:**

House

**PS ref no:**

HO162



*Perspective drawing and sketch plan of the Fitzpatrick Residence in Parsons Street, Croydon  
(Source: W Callister, "Anchoring Identity: The Architecture of Chancellor & Patrick, 1950-1970")*



**What is significant?**

The former Fitzpatrick Residence at 3 Parsons Street, Croydon, is a gable-roofed house of split-faced concrete brick and weatherboard construction, laid out on an elongated rectangular plan with a canted end bay incorporating a diamond-shaped chimney. Erected in 1959-60 for local veterinary surgeon Malcolm Fitzpatrick and his wife Jill, the house was designed by noted architects Chancellor & Patrick.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the elongated and narrow plan, low gabled roofline, exposed beams, textured blockwork, weatherboard spandrels and balustrades, timber-framed sash windows and diamond-shaped chimney.

**How is it significant?**

The former Fitzpatrick Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

**Why is it significant?**

The former Fitzpatrick Residence is significant for the following reasons:

The house is significant as an unusual and highly distinctive expression of modern residential architecture. Dating from the late 1950s, it was designed at a time when David Chancellor's initial fascination with the stark modernism of Richard Neutra was tempered by his growing interest in the more organic stylings of Frank Lloyd Wright. The Fitzpatrick Residence demonstrates the deft melding of both influences in the architect's mind: while the prominently exposed roof beams and rafters pay homage to Neutra's structural expressionism, the prow-like end wall and diamond-shaped chimney is more suggestive of the playful geometry of Wright. With its unusual plan form and detailing, and striking contrast of split-faced grey- masonry against dark-coloured weatherboard cladding and large expanses of glazing, the house remains an idiosyncratic re-interpretation of modernist architecture. (*Criterion E*)

The house demonstrates a high degree of creative achievement in the way that architect Chancellor deftly responded to the limitations of a challenging site, triangular in shape with a steep slope down from the street. Opting for an unusually long and narrow plan, the house effectively turned its back on the street, with continuous window bays and a prominent sundeck taking advantage of panoramic views to the rear, and the fall of the land allowing for the addition of a rumpus room underneath the house. (*Criterion F*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

### MAROONDAH PLANNING SCHEME

#### Statement of Significance: Burns Residence & Clinic (former); *Burnbrae*, 4 Mount View Street, Croydon (March 2024 )

Heritage  
Place:

House

PS ref no:

HO159



#### What is significant?

*Burnbrae*, at 4 Mount View Street (171 Main Street) Croydon, is a double-storey hip-roofed brick house in a loosely Streamlined Moderne style, occupying a large block with three street frontages. Erected in 1940-41 as a combined residence and medical clinic for local physician Dr W J Burns and his family, the house was designed by the Burns themselves (taking inspiration from several nearby buildings designed in a similar style by local architect Arthur Pretty) and was erected by local builder Eric Radden.

The significant fabric is defined as the exterior of the entire house as well as its landscaped setting, dwarf walls, piers and fences. Specific elements of significance include the face brickwork, slatted eaves, curved corners (and curved window), continuous window bays with timber-framed sashes, and cursive metal sign.

#### How is it significant?

*Burnbrae* satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics.
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

**Why is it significant?**

*Burnbrae* is significant for the following reasons:

The house is significant for associations with the emergence and early development of formalised medical facilities in Croydon in the inter-war period. The owner of the house, Dr W J Burns, was one of the first resident doctors in the district when he began locum services there in 1926, later commencing his own practice from an existing house on the opposite side of Mount View Street before building the present building in 1940-41. While predated by an earlier purpose-built house and medical clinic at 61 Wicklow Avenue (c1924), *Burnbrae* has notably maintained its core use as a medical facility for over seven decades, housing Dr Burns' practice into the 1970s and, more recently, other community health services (*Criterion A*).

The house is notable example of a large detached house in the Streamlined Moderne style that was perennially popular from the mid-1930s into the 1950s. Designed by the owners themselves without the input of an architect, it is a surprisingly confident expression of the idiom, exhibiting its trademark contrast of pale and dark face brickwork, block-like massing and curved corner incorporating the minor technical achievement of a curved glass window. Taking direct inspiration from several non-residential buildings in the immediate vicinity designed in the Streamlined Moderne style by local architect Arthur Pretty, *Burnbrae* stands out as a substantial, prominent, well-sited and notably intact example of the style's application to a private dwelling. (*Criterion E*)

The house retains important associations with its original and long-time owner Dr W J Burns, who was not only one of the first resident doctors in Croydon but also its longest serving. His professional presence in the area spanned a remarkable five decades, from the time that he first practiced there as a locum in 1926 before setting up his own clinic in 1929, then erecting a purpose-built counterpart in 1940-41 where he continued to practice until the mid-1970s. The important connotations between the Burns family and local health care otherwise remain perpetuated through the pharmacy business that Dr Burns' son James has operated in Main Street, in a similarly progressive Moderne-inspired building, since 1953. (*Criterion H*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

MAROONDAH PLANNING SCHEME

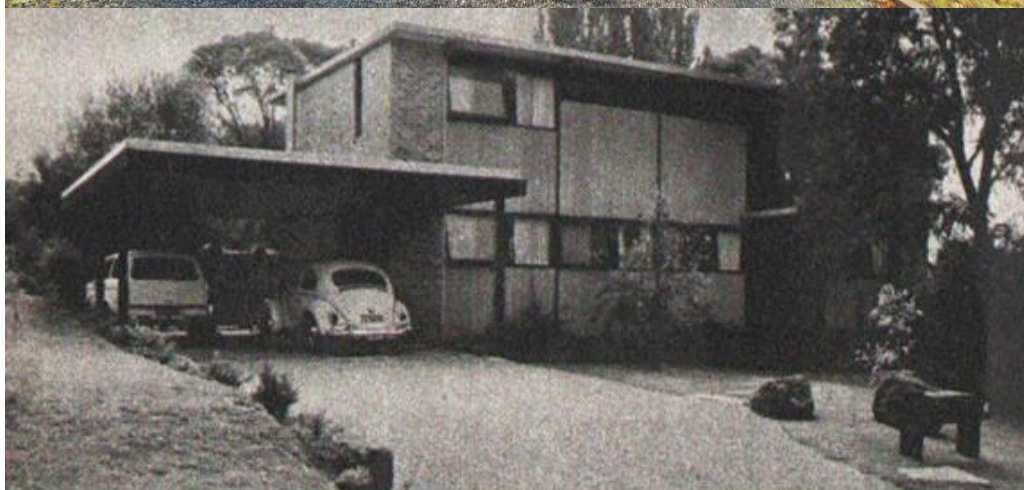
### Statement of Significance: Smith Residence (former), 4 Swain Court, Heathmont (March 2024 )

Heritage  
Place:

House

PS ref no:

HO174



*Photograph of the house in the early 1970s; note volcanic rocks and bluestone pathway contributed by Gordon Ford*

*Source: Australian House & Garden, July 1972, p 8.*

**What is significant?**

The former Smith House at 4 Swain Court, Heathmont, is a double-storey flat-roofed brick and timber-framed house with a modular rectangular plan reflected in the expressed structure of the façade, defining bays that are by windows and vertical timber cladding. Erected in 1969-70, it was designed by prize-winning architect Ian J Smith as his own residence.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the block-like expression, flat roof with broad eaves and exposed beams, blank brick walls (to side elevations) and modular street façade with varied fenestration and spandrels of vertical timber panelling.

**How is it significant?**

The former Smith House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The former Smith House is significant for the following reasons:

Aesthetically, the house is significant as an unusual example of residential architecture of the late 1960s. While its box-like expression, flat roof and simple repetitive façade are all representative of the prevailing modernist idiom of the post-WW2 era, the house otherwise stands out for its strict modular plan (based on a four-foot grid) that is echoed in the structural expression, elevational treatment and fenestration (*Criterion E*).

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

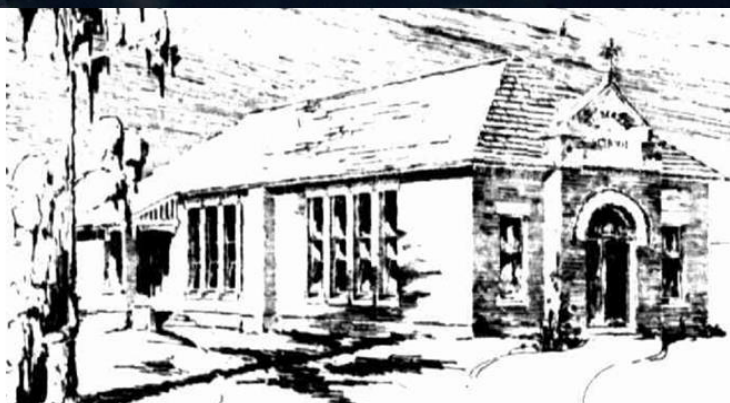
MAROONDAH PLANNING SCHEME

**Statement of Significance: Our Lady of Perpetual Help  
Church/School, Our Lady of Perpetual Succour, St Mary's  
church/school, 8-16 Bedford Road, Ringwood (March 2024 )**Heritage  
Place:

Church

PS ref no:

HO176



Architect's perspective drawing of the original church/school hall; note tile-clad roof and gabled porch parapet, both since removed. Source: Herald, 29 Nov 1929



*Bedford Road frontage, 1970; note original entry porch, prior to alterations in 1990  
Source; Ringwood & District Historical Society (via [www.victoriancollections.net.au](http://www.victoriancollections.net.au))*

### **What is significant?**

The buildings at 8-16 Bedford Road Ringwood, comprise three discrete structures associated with Our Lady of Perpetual Help: the original church/school hall (AA Fritsch, 1929), the two-storey classroom block (Burrowes & McKeown, 1957) and the new church (Burrowes & McKeown, 1960-61). The oldest building is a simple red brick structure on an elongated plan with (non-original) flat roof and projecting central entry bay with arched doorway. The classroom block is a skillion-roofed steel-framed modernist building with repetitive façade of modular bays infilled with full-width windows and chequerboard-patterned spandrels. The new church is a portal-framed flat-roofed modernist building of hall-like form with stark walls of face and rendered brickwork, and a later post-modernist spire to Bedford Road (Jack Clarke, 1990).

The significant fabric is defined as the exterior of these three buildings along Wilana Road. Specific elements of significance include the following:

- 1929 church: red face brickwork, front entrance (round arch with rendered architrave, drip mould, panelled spandrel and matching doors with metal hardware) and original fenestration to east and south elevations (masonry lintels and sills, with timber-framed sashes);
- 1957 classroom block: modular street façade (fin-like piers, multi-paned windows and chequerboard spandrels); cream brickwork with projecting headers and Latin cross/shield motif (north elevation);
- 1961 church: stark block-like form, face brickwork, concrete spandrels with recessed bays, Latin cross motifs (east elevation), strip windows (west elevation) and 1990 metal-framed spire (north elevation)

All other non-original additions to these buildings, as well as the other school buildings west of the Wilana Road frontage, are not considered to be significant.

### **How is it significant?**

The buildings along the Wilana Street frontage of Our Lady of Perpetual Help, Ringwood, satisfy the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

**Why is it significant?**

The buildings are significant for the following reasons:

The buildings are historically significant, not only as the oldest Roman Catholic church/school complex in the City of Maroondah, but also as the only one established prior to WW2, and the only intact (and still operating) of three established before 1960. An important focus for the local Roman Catholic community for over ninety years, the buildings on Wilana Street provide evidence of the parish's humble pre-WW2 origins and more ambitious post-WW2 expansion. They are not only significant collectively, but also individually: although altered, the original church/school building (1929) is a unique pre-WW2 specimen its type, while the classroom block (1957) and church (1960-61) as the oldest surviving examples of their respective types amongst other Roman Catholic infrastructure in the City of Maroondah. (*Criterion A, Criterion B*)

The buildings are aesthetically significant as a distinctive non-residential streetscape made up of elements that, while linked by a common origin as ecclesiastical/education buildings for the Roman Catholic Parish, otherwise demonstrate variety of forms, styles and finishes, all evocative of their respective eras. Although altered, the original church/school hall (1929) is typical of the conservative approach to such buildings at that time, with its plain red brickwork and simple symmetrical facade punctuated by an unexpectedly grand round-arched doorway. The classroom block (1957) is a fine and substantially intact example of post-WW2 modernism, with rectilinear massing and a repetitive façade that deftly merges the fads for structural expression and modular infill with decorative touches, such as patterned brickwork and especially the eye-catching chequerboard spandrels, hinting at the emerging trend for a more playful "Featurist" approach. The stark hall-like church (1960-61) illustrates a return to more reductive modernist style, with even bolder rectilinear massing, stark walls of face brick and render, and minimal windows, enlivened by the new spire that was added in 1990 in a fashionable and eye-catching post-modernist style. (*Criterion E*)

The classroom block (1957) and church (1960-61) are architecturally significant as examples of the work of the firm of Burrows & McKeown, which, while relatively short lived, fostered a reputation as designers of Roman Catholic churches and schools in the late 1950s and early 1960s. As the partnership was founded in 1957, the same year that it was engaged by Our Lady of Perpetual Help, the work undertaken there stands out as one of its earliest known commissions. The firm's subsequent and ongoing association with the site, which continued until the early 1960s, demonstrates both historical and architectural cohesion, enhanced by the knowledge that co-founder Gerald McKeown settled in the area in 1959, designing his own house in Ringwood North, as well as other houses and one other denominational school. (*Criterion H*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

This document is an incorporated document in the Maroondah Planning Scheme pursuant to section 6(2)(j) of the *Planning and Environment Act 1987*

## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Kotzman Residence (former), 17 Malcolm Court, Ringwood East (March 2024)

Heritage  
Place:

House

PS ref no:

HO160



*Photograph by Built Heritage Pty Ltd, April 2018*



*Photograph of the Kotzman Residence soon after completion, 1954  
(Source: Kenneth McDonald, The New Australian Home)*



**What is significant?**

The former Kotzman Residence at 17 Malcolm Court, Ringwood East, was built in 1952-52 for Slovakian-born engineer William Kotzman and his wife Anne, to a design by Melbourne architect and academic Douglas Alexandra. One of the architect's first commissions, it is a substantial two-storey skillion-roofed timber house in a strict modernist idiom, with the upper level prominently expressed as a box-like volume above a recessed lower level with undercroft, and a massive stone chimney with projecting wing wall.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the skillion roofline, broad eaves with exposed beams, the articulation of the upper storey as a large mass elevated on exposed posts and beams, and the stone chimney with matching ground floor feature wall.

**How is it significant?**

The former Kotzman Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

**Why is it significant?**

The former Kotzman Residence is significant for the following reasons:

The house exhibits many of the characteristics that defined modernist residential architecture in the 1950s. Not only was the house conceived with the trademark articulation of an elevated box-like upper storey that projects over a recessed lower level, but it also integrated the bold skillion roof with broad eaves and exposed rafters, generous windows, *pilotis* (undercroft columns) and a massive slab-like stone chimney with a matching stone wing wall projecting from the undercroft. Despite a number of later alterations, such as recladding, replacement of window sashes and partial infill of open areas, the original minimalist articulation of the house can still be readily interpreted. (*Criterion E*)

The house demonstrates creative achievement in that its confident expression of modernist themes and motifs was notably early in the context of Melbourne architecture. While many of these themes, including the volumetric massing, undercroft, *pilotis*, projecting stone walls and large windows, had been popularised via the published work of Harry Seidler in Sydney, they were effectively introduced into Melbourne by this modest suburban example by Douglas Alexandra which was designed as early as 1952, only a few years after Seidler's celebrated house for his mother and other high-profile dwellings. (*Criterion F*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024.*

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## Statement of Significance

### MAROONDAH PLANNING SCHEME

#### Statement of Significance: Melba Hall, Melba Recreation Hall (former), 25-27 Exeter Road, Croydon North (March 2024)

Heritage  
Place:

Public Hall

PS ref no:

H0168



#### What is significant?

The former Melba Hall at 25-27 Exeter Road, Croydon North, is a domestically-scaled single-storey gable-roofed weatherboard building with an asymmetrical façade that incorporates half-timber gable ends and a projecting porch with tapered pillars on brick plinths. Erected in 1926-27 by a local progress association, the hall was intended as a public meeting place and was named after (and officially opened by) the eminent opera singer Dame Nellie Melba, who was then residing in nearby Lilydale.

The significant fabric is defined as the exterior of the entire building. Specific elements of significance include the gabled roofline, weatherboard cladding, double-hung windows (to the side elevation), and its asymmetrical street façade with bungalow-style detailing (boxed windows and gabled porch with clinker brick piers and tapered roughcast pillars).

#### How is it significant?

The former Melba Hall satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

**Why is it significant?**

The former Melba Hall is significant for the following reasons:

The building is historically significant as an early community-oriented building in the Croydon North area. Erected in 1926-27 by the then newly-formed Croydon North Progress Association, it provides evidence of the enthusiasm, ambitions and aspirations of a group of forward-thinking residents who banded together to improve conditions in an area that, hitherto sparsely-populated, began to undergo more intensive expansion from the early 1920s. Initiated and co-owned by the McEvoy family, who opened the first general store (and later the post office) along this stretch of Exeter Road, the hall served as an important focus for community events and gatherings until WW2, and remains as the oldest surviving building in a local retail strip that has since grown into an important commercial precinct. (*Criterion A*)

The building is aesthetically significant for its distinct domestically-inspired expression, with asymmetrical façade, half-timbered gable ends and projecting porch (with tapered pillars and clinker brick plinths) that reflects the prevailing tastes in bungalow-style residential architecture. Built right to the street boundary, at the far edge of this established retail strip, the building remains as a distinctive and eye-catching element in what is otherwise, now, an entirely post-WW2 commercial streetscape. (*Criterion E*)

The building is historically significant for its direct association with Dame Nellie Melba, Australia's most celebrated opera singer, who not only consented to this local public hall being named in her honour but also accepted the invitation to officially open it in July 1927. The naming of the hall acknowledged the enduring connection that Melba (and other members of the Mitchell family) maintained with what was then the Shire of Lillydale (part of which was severed in 1961 to form the Shire of Croydon). One of numerous sites in the former Shire of Lillydale to retain associations with Melba and her family, the former hall is the only one still standing in the City of Maroondah (which absorbed the former Shire/City of Croydon) with which she had a direct connection, having visited the venue at least twice before her death in 1931. (*Criterion H*)

**Primary source**


*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024 .*

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Statement of Significance

MAROONDAH PLANNING SCHEME

Statement of Significance: Croydon Central Scout Hall; First Croydon South Scout Hall (former), 33 Kent Avenue, Croydon (March 2024 )

Heritage Place:	Hall -Public	PS ref no:	HO171
			



*Photograph of the Scout Hall on its original site at No 1 Kent Avenue, prior to relocation and alteration in 2001. Source: Croydon Historical Society, Inc, Croydon: Then and Now (2012).*

#### **What is significant?**

The Croydon Scout Hall at 33 Kent Avenue, Croydon, is a single-storey weatherboard building. Its original extent, as erected in 1929 for the 1st Croydon Scout troop, comprises a hall with a pitched roof of corrugated galvanised steel and half-timbered gable end and a skillion-roofed rear wing, with a later gable roofed rear addition (1953) and skillion-roofed front wing (2001), both sympathetically designed in a matching style.

The significant fabric is identified as the extent of the 1929 building, excluding the post-WW2 additions.

Specific elements of significance include the gabled roofline, weatherboard cladding, original double-hung windows (to side elevations) and the half-timbered gable end with louvered vent.

#### **How is it significant?**

The Croydon Scout Hall satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;

#### **Why is it significant?**

The Croydon Scout Hall is significant for the following reasons:

The building is historically significant for associations with the early development of the scouting movement in what is now the City of Maroondah. It was erected by the First Croydon Scout troop, which was founded in 1915 as the first scout group in the study area (predating Ringwood's counterpart by a year) and occupied a succession of temporary premises before securing land and funds to proceed with erection of a purpose-built hall in 1929. It is significant not only as the first such hall to be erected in the City of Maroondah, but also as the only one to be built before WW2, predating the boom of local scout and guide halls that gradually burgeoned from the mid-1950s to the mid-1970s. Unique in the study area, it also appears to be a rare in a broader outer-eastern-

suburban context as a surviving pre-WW2 scout hall. (*Criterion A, Criterion B*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024 .*

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## Statement of Significance

### MAROONDAH PLANNING SCHEME

#### Statement of Significance: Heathmont Pre-School & Kindergarten; Heathmont Community Centre (former) 39-41 Viviani Crescent, Heathmont (March 2024 )

Heritage  
Place:

Hall - Public

PS ref no:

HO165



#### What is significant?

The Heathmont Pre-School and Kindergarten, at 39-41 Viviani Crescent, Heathmont, is a simple gabled weatherboard hall with five bays of full-height windows along one side and a tapering stone chimney on the other. It was erected by the Heathmont Advancement League in the early 1950s as a combined pre-school and public hall, with input from architect Frank Secomb and artist George Browning, both local residents.

The significant fabric is defined as the exterior of the entire building, excluding the rear addition. Specific elements of significance include the gabled roofline, weatherboard cladding and large multi-paned windows to the north side. Internal alteration controls are recommended to protect significant elements of the interior, notably the stone fireplace and the George Browning murals.

#### How is it significant?

The Heathmont Pre-School and Kindergarten satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.

- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

**Why is it significant?**

The Heathmont Pre-School and Kindergarten is significant for the following reasons:

The building provides evidence of the significant agitations and efforts of local progress associations during the early post-war era, when such organisations emerged in those parts of the City of Maroondah that were undergoing unprecedented residential settlement but lagging behind in the provision of community facilities. While many of these organisations existed from the 1940s to the 1970s, with varying degrees of success, the Heathmont Advancement League was not only the first such group to emerge after WW2, but also one of the most vocal and successful. Through the cumulative efforts of its members, including expert input from a local architect and artist acting in an honorary capacity, and others assisting with construction or working bees, the group achieved the remarkable feat of completing a public venue within only a few years of its establishment – not only the first purpose-built community hall to be erected in the study area after WW2, but also the only one for more than a decade thence. (*Criterion A*)

The building retains important associations with a group of enthusiastic and far-sighted local residents who collectively championed for the project and brought it to fruition. These include specific individuals such as John Harper (1911-1992), foundation president of the Heathmont Advancement League, for whom the pre-school building represented the first of many satisfactory outcomes for his community over many years of local agitation, activism and fundraising (with wife Joan), culminating in their donation of four acres of their land in Allens Road for a nature reserve in 1987. The building also has significant associations with local residents who contributed professional skills in an honorary capacity. Designed by architect Frank Secombe (1918-), it represents one of his earliest known projects, predating the establishment of the eminent city architectural firm (Eggleston, McDonald & Secombe) of which he was a key member for decades. The murals by George Browning (1911-1988) represent an unusual application of the talents of a professional artist who is best known for his war-related and museum dioramas. (*Criterion H*)

**Primary source**


*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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Statement of Significance

MAROONDAH PLANNING SCHEME

Statement of Significance: Neon Signage (Beaurepaires),  
Yarra Valley Tyre Company Pty Ltd (former), 50 Maroondah  
Highway, Ringwood (March 2024 )

Heritage Place:	Neon Signage	PS ref no:	HO161
			

What is significant?

The neon signage at 50 Maroondah Highway, Ringwood, was erected in 1964 on the roof of the building that was completed the previous year as new commercial premises for Yarra Valley Tyre Pty Ltd, formerly based at Box Hill. The sign, designed and fabricated by the leading firm of Claude Neon Ltd, depicts a perspective view of an overscaled car tyre (approximately 3.3 metres tall by 2 metres wide). It is no longer operable.

The significant fabric is defined as the entire sign and its associated supporting structure. Specific elements of significance include the tyre-shaped form of the sign, the painted colour scheme and the layout of the neon tubing (although not the actual tubing).

The building itself is not considered to be significant.

How is it significant?

The neon sign satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion B: Possession of uncommon, rare or endangered aspects of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The neon sign is significant for the following reasons:

The sign is associated with the major boom of commercial activity that occurred along this key stretch of the Maroondah Highway in the post-war era, when a proliferation of retail businesses (many involved in aspects of the automotive trade) and recreational facilities (including an ice-skating rink and tenpin bowling alley) competed to attract the attention of passing motorists through the use of eye-catching elements such as illuminated and painted signage, bunting and billboards. (*Criterion A*)

The sign represents a unique survivor in the City of Maroondah of vintage neon signage dating from the key period, spanning the 1930s to the 1970s, when the popularity of such signage was at its peak. Substantial examples of neon signage from that period are rare survivors on a broader metropolitan scale, especially when prominently located on major thoroughfares, and when associated with businesses or products long since defunct. While some later examples of neon signage are recorded in the City of Maroondah, as well as a few contemporaneous painted or other illuminated signs from the 1960s and 70s, this one possesses rarity as the only example of a neon sign to survive (albeit in a damaged and currently inoperable state) from the mid-century heyday of illuminated signage. (*Criterion B*)

The sign exhibits particular aesthetic characteristics as a landmark along this major commercial streetscape. More than three metres tall and two metres wide, the distinctive tyre-shaped sign still occupies its original prominent position on the rooftop of a large double-storey building on a conspicuous corner site. Designed with the sole intention of attracting the attention of passing motorists, the sign continues to do so after more than fifty years. Although currently inoperable, it remains an eye-catching and evocative example of the distinctive vernacular style of 1960s commercial art. (*Criterion E*)

**Primary source**

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## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Church of Jesus Christ of Latter Day Saints (LDS Croydon Ward Chapel), 58-64 Hewish Road, Croydon (March 2024 )

**Heritage  
Place:****PS ref no:** HO170

#### What is significant?

The Church of Jesus Christ of Latter Day Saints (Croydon Ward), at 58-64 Hewish Road, Croydon, is a single-storeyed white-painted brick building with a broad gabled roofline and an elongated and asymmetrical double-fronted façade incorporating canted bay, flanking feature walls of decorative concrete block, and a recessed entry marked by a slender tower on a Greek cross plan. Erected in 1962-64 as part of a major phase of Australian expansion for the LDS church, it was erected to a standard design supplied by the mother church in Utah, adapted and supervised by Melbourne architect Maxwell Maine, a senior LDS member who had been appointed as the church's "Area Architect".

The significant fabric is defined as the exterior of the entire building, excluding rear additions. Specific elements of significance include the broad gabled roofline, concrete blockwork (including feature walls) and the recessed entry porch with integrated planter box and cruciform tower with stepped spire.



**How is it significant?**

The Church of Jesus Christ of Latter Day Saints (Croydon Ward) satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The Church of Jesus Christ of Latter Day Saints (Croydon Ward) is significant for the following reasons:

The chapel is historically significant for associations with an intensive phase of post-WW2 expansion for the Church of Jesus Christ of Latter Day Saints, based in Salt Lake City, Utah. While the denomination had been represented in Australia since the mid-nineteenth century, local congregations did not formalize until the 1890s, followed by further growth in the 1920s and even more exponential expansion from the early 1950s. While three chapels were erected in Melbourne in the mid-1950s, this number was to quadruple during the 1960s, after the mother church initiated a major program of building construction. Designed in early 1962, the Croydon Ward building was one of the first of these new chapels in Victoria, and the first one in the Melbourne metropolitan area. It thus provides early evidence of the most significant phase of this church's post-WW2 expansion across Australia, when membership reportedly increased by 2,000%. (*Criterion A*)

The chapel is aesthetically significant for its highly distinctive and unusual architectural style. With a broad gabled roofline, simple fenestration and low, spreading composition across a large double-width allotment, the building exudes an almost domestic character that, at a local level, represents a notable departure from other manifestations of post-WW2 ecclesiastical architecture, both of traditional or more progressive style. These and other key elements of the design, such as the stark white-painted wall surfaces, canted bay with flanking feature walls of decorative concrete blockwork and the slender Greek-cross tower, all form part of a distinctly identifiable aesthetic that, recurring across so many of the standard chapel designs developed by the LDS church in the 1960s and '70s, became "house style" indelibly associated with the denomination's expanding global presence in the latter half of the twentieth century. (*Criterion E*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: *Calmora*; Doctor's residence and clinic (former), 61 Wicklow Avenue, Croydon (February 2024 )

**Heritage Place:**

House

**PS ref no:**

HO175



#### What is significant?

The former house/medical clinic at 61 Wicklow Avenue, Croydon, is a single-storey weatherboard building with low hipped roof and an elongated façade with half-timbered gabled ends and a projecting porch to one side. It was erected in 1923 as the residence and consulting rooms of Dr Keith Hallam, one of Croydon's first resident physicians, and remained occupied as such (later, by Hallam's brother-in-law and nephew) for almost four decades, when the practice relocated to purpose-built premises on the opposite corner.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the hipped roofline with red brick chimneys and half-timber gablets, the front porch with brick piers and paired pillars, and the groups of multi-paned double-hung sash windows

#### How is it significant?

The former house/medical clinic satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The former house/medical clinic is significant for the following reasons:

The building is historically significant for its associations with the early provision of medical care in Croydon. It was erected in 1923 as a combined residence and consulting rooms for Dr Keith Hallam, who commenced practice in the area earlier than year from premises in Coolstore Road. With the latter building long gone, and another early house/clinic in Mount View Street (occupied by Dr W J Burns from c1925) also demolished, the building at 61 Wicklow Avenue stands out as the oldest surviving doctor's premises in Croydon, and the first one known to have been purpose-built as a combined residence and clinic. Latterly occupied by others (notably, Hallam's brother in law, Dr Ian Cameron, and later Cameron's like-named son), the building provides a historical link with the purpose-built medical clinic on the opposite corner of Wicklow Avenue, which succeeded it in the late 1950s and still remains in operation today. (*Criterion A*)

The building is aesthetically significant as an unusual example of a single-storey weatherboard residence in the inter-war bungalow style. Prominently sited on a corner block, the building has uncommonly elongated façade to Wicklow Avenue, with characteristic details such as the half-timber gables, bracketed eaves and projecting off-centre porch, combined with more unusual elements such as the two rows of five windows, and separate entrances to each street elevation, that ably demonstrate that the building was designed as more than a single private residence. (*Criterion E*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, February 2024 .*

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Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: Dioguardi Residence (former);  
Villa Rotonda, 67 Loughnan Road, Ringwood ( March 2024)**

Heritage Place:	House	PS ref no:	HO157
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**What is significant?**

The former Dioguardi Residence at 67 Loughnan Road, Ringwood, is a three-storey flat-roofed concrete brick house that was erected in 1959-61 for Italian-born bricklayer Guiseppe Dioguardi and his life Lina. Although the drawings were prepared by the Ringwood Home Planning & Drafting Service, the design, based on an unusual radial plan and incorporating a curved glass-walled stairwell bay, was likely to have been developed by Dioguardi himself, who also acted as builder.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the fan-like plan form, flat roof, canted symmetrical façade and central bowed stairwell with full-height windows and glazed doors with ribbed glass, and balustraded terrace with curving entry steps.

**How is it significant?**

The former Dioguardi Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### Why is it significant?

The former Dioguardi Residence is significant for the following reasons:

The house is significant as early evidence of Southern European migrant settlement in what is now the City of Maroondah. Although the study area has a strong association with Dutch and German migrants who settled there after WW2, Italians represented the next largest ethnic group to be represented therein. This house was built for (and by) a Sicilian who was active in the Ringwood area as a bricklayer and builder, and whose siblings included a brother who ran a fruit shop on Maroondah Highway, all typical of the broader post-war migrant experience. While many Italian families would have lived in the area, few would erect houses for themselves that were such overt representations of their European background, adopting what has since been collectively referred to (by Apperley *et al*) as the Immigrants' Nostalgic style (*Criterion A*).

The house is significant as an intact and highly evocative example of an aesthetic sub-style that has been loosely codified by the term "Immigrants' Nostalgic". Although evident in churches and other public buildings built by émigré communities, the style is most strongly associated with private residences that were "unabashedly ostentatious" in expression, typically incorporating "very loose references to the Mannerist and Baroque architecture of Southern Europe... [with] no concern for stylistic authenticity". While the style was sometimes evoked through the simple application of arches, concrete balustrades and terrazzo, the former Dioguardi Residence is an uncommonly grandiose manifestation, with its unusual plan form, curved walls and symmetrical street façade with double-height glazed stairwell. The owner/designer /builder considered the house sufficiently evocative of an Italian country villa to bestow it with the name *Villa Rotonda*, referencing Palladio's celebrated sixteenth-century residence near Vicenza. (*Criterion E*)

#### Primary source

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Statement of Significance

MAROONDAH PLANNING SCHEME

Statement of Significance: Pethebridge Residence (former),  
82 Hull Road, Croydon (March 2024 )

Heritage Place:	House	PS ref no:	HO155
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**What is significant?**

The house at 82 Hull Road, Croydon, is a single-storey skillion-roofed timber house on a stepped rectilinear plan. It was designed in 1947 by architect Kevin Pethebridge as a house for himself and his family, incorporating a small room for his architectural studio. Until his family moved elsewhere in the mid-1950s, he not only resided but also practiced architecture from this address, designing a number of local buildings in partnership with architect and fellow Croydon resident Frank Bell.

The significant fabric is defined as the exterior of the entire house. Specific features of significance include the low gabled roofline, weatherboard cladding, brick chimney, continuous bay of timber-framed windows, and full-height window wall to the main entry.

**How is it significant?**

The former Pethebridge Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

**Why is it significant?**

The former Pethebridge Residence is significant for the following reasons:

The building is significant as an important early example of modernist residential architecture in Victoria. Designed as early as 1947, it demonstrates many of the characteristic forms, details and themes that would recur as local modernism matured into the early 1950s and became ubiquitous thereafter. These include the articulation of the house as separate volumes to express zoned planning within, the use of bold skillion roof, slab-like chimneys and varied fenestration (e.g., window walls, strip windows, clerestories). These innovative aesthetic qualities were critically acknowledged at the time, with the house being lauded in publications that included *Smudges*, the *Age*, the *Australian Home Beautiful* and *Architecture* journal. (Criterion E)

The building is significant as one of the first skillion-roofed houses to be erected in Melbourne after the end of the Second World War. Although many flat-roofed houses had been built in Melbourne in the 1930s and '20s (and even earlier), the re-introduction of the skillion roof in post-war residential architecture was seen as a controversial issue, with a number of local councils (including the Shire of Lilydale) refusing to allow such houses to be built. Breaking new ground in post-war modernist residential architecture and paving the way for innumerable skillion-roofed houses of the 1950s, this pioneering example demonstrates a high degree of creative achievement. (Criterion F)

The building is significant as the former home and architectural office of Kevin Pethebridge, a leading Melbourne architect and former associate of Robin Boyd. In partnership with fellow Croydon resident Frank Bell, Pethebridge ran an architectural practice known as Associated Architects that, for most of the 1950s, was Croydon's only resident architectural office. It was responsible for the design of many projects in the district's important phase of early post-war expansion, including not only houses but also commercial premises and church buildings. The architect's own home and studio in Hull Road retains a special association with Pethebridge, a person of importance in the Maroondah's history. (Criterion H)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Gill Residence; Rosedale; Three Gates; The Farmhouse, 89-91 Yarra Road, Croydon Hills (March 2024 )

Heritage Place:	House	PS ref no:	HO178
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*Photograph of the house as it appeared in the early 1930s, while still occupied by the Gill family*  
Source: *Weekly Times*, 28 March 1931, p 26

**What is significant?**

*Three Gates* at 89-91 Yarra Road, Croydon Hills, is a single-storey Edwardian red brick villa with an irregular terracotta-tiled roofline and double-fronted façade with gabled bays and return verandah with turned posts and pierced timber frieze. Erected in 1911 by prominent orchardist W S Gill, it replaced an earlier timber house on an orchard established in the 1880s by the Smith family, pioneers of fruit-growing in Croydon.

The significant fabric is defined as the exterior of the entire house, excluding rear additions. Specific elements of significance include the irregular roofline of hips, gables and half-timbered gablets, the brick chimneys with corbelled caps and terracotta pots, the return verandah with ornate timber posts and fretwork, the timber sash windows, and the bracketed slate-clad window hood.

**How is it significant?**

The house satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The house is significant for the following reasons:

The house is historically significant for associations with the fruit-growing industry, an important theme in the development of the City of Maroondah from the late nineteenth century until the 1960s. During that period, the northern fringes of the study area, encapsulating present-day Croydon Hills and Waranwood, were most strongly defined by orchards. With these vast sites subdivided for housing in the later twentieth century, few former orchard farmhouses remain today. *Three Gates* is especially notable in that it was built on a site of one of the district's oldest orchards, established in the 1880s by the Smith family, who pioneered fruit-growing in Croydon. Intrinsically rare as one of few surviving orchard farmhouses, it is also one of the oldest, one of the most intact, one of the most grandiose and one of few that still retains its original street frontage (as opposed to those retained on side-streets within later subdivisions). (*Criterion A, Criterion B*)

The building is aesthetically significant as a notable (and notably intact) example of Edwardian residential architecture. Although many Edwardian houses survive in what is now the City of Maroondah, these are invariably of timber construction. *Three Gates* is considerably rarer as an example in brick, and even more so for the sheer exuberance of its architectural form and decorative detail, typical of the Federation style. With a picturesque roofline of intersecting hips and gables, unglazed terracotta tiling with matching ridging and finials, tall chimneys and asymmetrical façade with half-timbered gables and return veranda with turned posts and shaped brackets and frieze, the house is an exceptional example of a style that, while ubiquitous in the inner eastern suburbs, is rarely seen in the City of Maroondah (*Criterion B; Criterion E*).

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

MAROONDAH PLANNING SCHEME

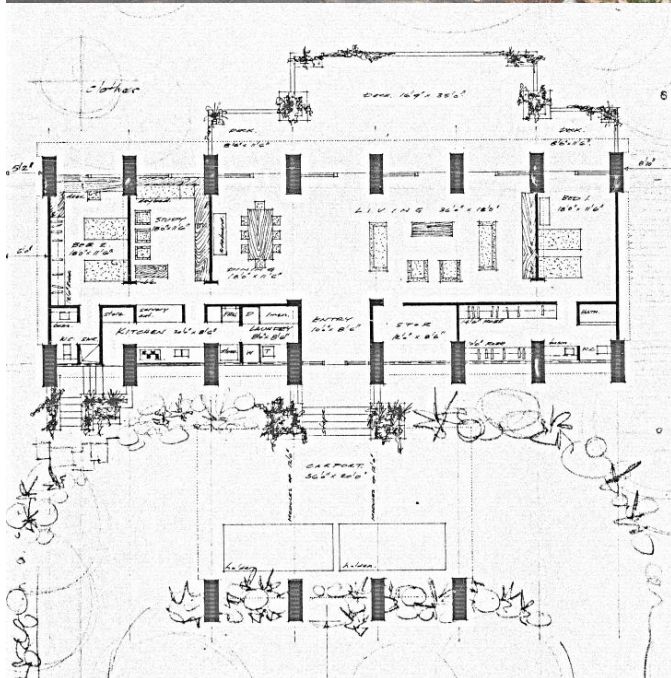
### Statement of Significance: Lovig Residence (former) 90 Richardson Road, Croydon North (March 2024 )

Heritage  
Place:

House

PS ref no:

HO163



*Detail of Charles Duncan's original (undated) sketch plans for the Lovig Residence  
(Source: City of Maroondah)*



**What is significant?**

The former Lovig Residence at 90 Richardson Road, Croydon North, is a large skillion-roofed brick house on a sloping site, expressed as a series of massive brick piers and exposed beams supporting an enveloping roof clad in metal decking. The bays, defined by the brick piers, are infilled with solid wall or half-height windows along the south side and full-height windows and glazed sliding doors on the north side. Designed by architect Charles Duncan, the house was built for Robert and Barbara Lovig in 1966-68.

The significant fabric is defined as the exterior of the entire house. Specific elements of significance include the modular planning defined by rows of large brick piers, the flat roofline, exposed beams and face brickwork, and the prominent drive-through carport/porte-cochere.

**How is it significant?**

The former Lovig Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

**Why is it significant?**

The former Lovig Residence is significant for the following reasons:

The house is significant as an outstanding example of residential architecture in the distinctive organic style associated with Frank Lloyd Wright. Although introduced to Australia in the pre-war era by Walter Burley Griffin, the style became increasingly popular amongst local architects in the years before and just after Wright's death in 1959, and remained so into the 1960s and beyond. Acknowledged by Philip Goad as "one of the most gifted of the 1960s Wrightians in Melbourne", Charles Duncan developed his own distinct stylistic vocabulary based on the use of rough brickwork and timber with layered rooflines, planar walls and the use of massive piers to frame full-height windows, all of which were adroitly consolidated in the design of the Lovig Residence at Croydon (*Criterion E*).

The house demonstrates a high degree of creative achievement on several levels. Firstly, it is notable for the way in which Duncan, following the guiding precepts of organic architecture, attempt to integrate the house into the landscape by slightly steeping the plan down the slope and using an expansive skillion roof to link discrete parts of the building: both are recurring themes amongst houses that he designed on hillside sites. Secondly, while Duncan's work is characterised the use of brick piers and timber beams, this manifestation, where piers of especially huge proportion effectively define the entire plan, linked by comparably massive timber beams, evokes a humbling sense of overscaled trabeation that is exceptional even when considered amongst the architect's other celebrated houses of the period. (*Criterion F*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Myers House (former) 114-116 Exeter Road, Croydon North (March 2024 )

Heritage  
Place:

House

PS ref no:

HO169





*Photograph of the house as it appeared soon after completion  
Source: Herald 3 July 1970, p 24*

#### **What is significant?**

The former Myers House at 114-116 Exeter Road, Croydon North, is a two-storey A-framed house, with the characteristic steeply gabled roof extending to ground level, creating triangular elevations at either end, with raked eaves and a projecting first floor balcony to the street frontage. Erected in 1960-70 for sales manager Leon Meyers and his wife Barbara, the house was designed and built by John Wolt, a highly-regarded Dutch-born builder and timber joiner who lived and worked for many years in nearby Wonga Park.

The significant fabric is defined as the exterior of the entire building. Specific elements of significance include its steep gabled roofline with broad raked eaves and horizontal tie beam, the dormer-like side windows, and the projecting timber-framed front balcony.

#### **How is it significant?**

The former Myers House satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history;
- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### **Why is it significant?**

The former Myers House is significant for the following reasons:

The house is architecturally significant for its distinctive and unusual expression, demonstrative of the iconic A-framed structural form that was widely popular in the 1960s and '70s. In Australia, the expression of a building with a steep sloping roof extending down to ground level, forming acute triangular elevations to either end, was mostly expressed in ecclesiastical architecture (especially in the early 1960s) and as modesty-scaled seasonal residences in coastal and alpine areas.

Intended as a permanent suburban residence rather than a mere weekender, this particular example in Croydon North is both larger and more confidently articulated than A-framed houses typically seen in seaside resorts, which were often built to standard designs of project house or kit home companies. With its dramatic angular silhouette, bold raking eaves and its prominent siting on a cliff-like block at the crest of a hill, overlooking two public reserves, the house remains as an unexpected and eye-catching element in the local landscape. (*Criterion E*)

The house is architecturally significant as a rare example of an A-framed house in a suburban context, intended as a full-time family residence rather than a holiday dwelling in a seasonal resort area. While houses of this type became ubiquitous in coastal and alpine regions, they were rarely built as permanent homes in the Melbourne metropolitan area. One of only three A-framed buildings known to exist in the City of Maroondah (one of which was a backyard studio, since demolished), it now stands out as the largest and most architectural sophisticated example when compared to a smaller and much simpler counterpart still extant in Ringwood North. (*Criterion B*)

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**Primary source**

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## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Secomb Residence, 122-124 Heathmont Road, Heathmont (March 2024 )

Heritage  
Place:

House

PS ref no:

HO180







*Composite panoramic photograph of the Heathmont Road frontage, taken by City of Maroondah, October 2020. Note stone terrace, steel-framed window wall to living room (right), projecting sunroom with timber-framed glazed doors, and master bedroom wing (far left) with another steel-framed window wall, balcony and glazed infill below.*

#### **What is significant?**

The Secomb residence at 122 Heathmont Road, Heathmont, is a single-storey gable-roofed house on an elongated angled plan, with an external cladding of timber shingles and a prominent chimney and feature walls in random coursed rough-hewn stonework. It was designed and built in 1945-46 as the private residence of noted architect Frank Secomb (a founding partner of the eminent post-WW2 firm of Eggleston, McDonald & Secomb), whose family remains in residence.

Significant fabric is defined as the exterior of the entire house (as realised to Secomb's design between 1945 and 1985, the matching shingled garage and the freestanding stone barbecue. Specific elements of significance include the canted plan, low roofline, shingled cladding, stone chimney and large windows. The tool shed, carport and tennis court are not considered to be significant.

#### **How is it significant?**

The Secomb House at 122 Heathmont Road, Heathmont, satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics
- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

#### **Why is it significant?**

The Secomb House is significant for the following reasons:

The house is aesthetically significant as an intact and notably early manifestation of post-WW2 modernist residential architecture. Designed by a member of the new generation of young progressive architects that included Robin Boyd, John Mockridge, Eric Lyon and Des Smith (all of whom had been Secomb's atelier classmates), the house ably expressed the emerging modernist

sensibility in its elongated linear plan form (angled to exploit views to the north), low gabled roofline and generous windows opening to a sun terrace. Dating back as far as 1945-46, the house can be considered as one of the first truly confident expressions of post-WW2 modernist residential architecture in what is now the City of Maroondah. While the house has been extended and altered, these works have been executed by its original architect/owner in a sympathetic manner that can only to be considered to enhance, rather than detract, from its significance. (*Criterion E*)

The house is architecturally significant for its unusual form and distinctive materiality, which represent an uncommonly sophisticated approach to homebuilding in the austere period immediately after WW2. The use of materials such as timber shingles and stone, as an alternative to conventional weatherboard and brick, is indicative of a time when conventional building materials and techniques were in short supply due to wartime restrictions, and homebuilders were obliged to seek alternative and often creative solutions. Befitting a dwelling designed by an emerging young architect for his own use, Secomb not only adopted such an alternative palette but expressed it a confident and adroit fashion, with the dark-coloured shingled walls and paler rough-hewn stonework (with projecting courses to create shadow effects) imparting a distinctive organic character to an otherwise conventionally modernist building. (*Criterion F*)

The house is significant for its enduring association with architect and pioneer local resident Frank Secomb. Best known as a founding partner in the important post-WW2 architectural firm of Eggleston, Macdonald & Secomb, he lived in Heathmont for over fifty years. One of the first people to settle in the area after the war, Secomb was a founding member (and honorary architect) of both the Heathmont Advancement League and the local Methodist congregation. The suburb's first and only resident architect during its initial and most important boom of development in late 1940s and early 1950s, Secomb was responsible for the design of Heathmont's first post-WW2 shop, public hall and first purpose-built church, as well as several houses. During his long period in residence, he remained as honorary architect to the Methodist church well into the 1970s and undertook various phases of addition to his own house into the 1980s. His own house, still occupied by the family, thus provides an important link with an architect who was both significant in the history of Heathmont, as well as in the broader story of post-WW2 architecture in Melbourne. (*Criterion H*)

#### Primary source

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## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Romyn Residence and Studio (former) 129 and 131-133 Dorset Road, Croydon (March 2024)

Heritage  
Place:

House

PS ref no: HO153



#### What is significant?

The properties designated as 129 and 131-133 Dorset Road, Croydon, comprised the former architectural office and former residence, respectively, of architect Hank Romyn, who designed both buildings in 1964 as part of his ambitious development of what had been a triple-width site. With flat roofs, Besser blockwork and full-height glazing, the two buildings are similar in form and expression, although the original house (No 131-133) is much grander two-storey edifice, distinguished by canted balconies with matching canopies.

The significant fabric is defined as the exterior of both buildings. Specific elements of significant include:

- The house: concrete blockwork, full-height windows and projecting balconies with matching canopies;
- The studio: elongated form with low stepping roofline, large windows and curved glass block wall

**How is it significant?**

The former Romyn Residence and Studio satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The former Romyn Residence and Studio are significant for the following reasons:

The two buildings, with their flat roofs, broad eaves, unusual Roman-style blockwork and generous glazing, represent an idiosyncratic manifestation of modernist architecture that references Romyn's varied interests in European modernism (being Dutch himself, he admired Mondrian and Reijnders), Frank Lloyd Wright, and Japanese design. With a striking façade of repetitive bays, canted balconies and canopies, the main residence remains an eye-catching element in the streetscape. (*Criterion E*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

MAROONDAH PLANNING SCHEME

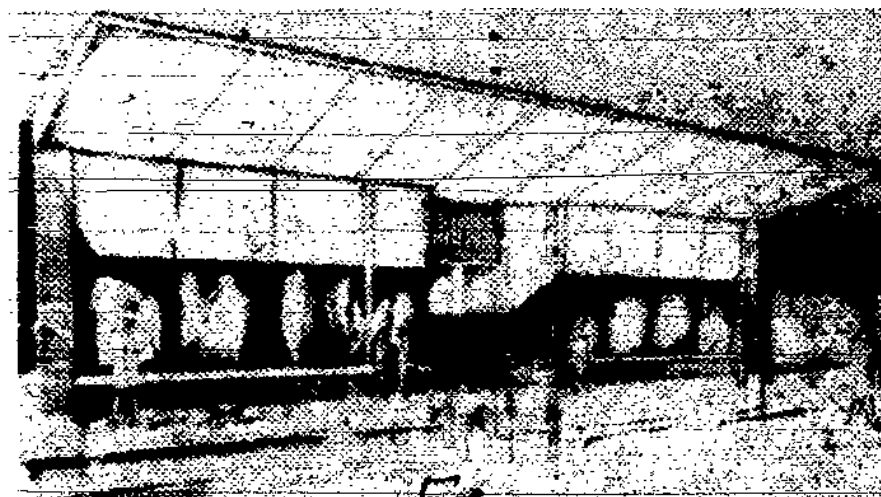
### Statement of Significance: Lawson & Carrington (former); Waltons (former), 141-145 Main Street, Croydon (March 2024)

Heritage  
Place:

Shop

PS ref no:

HO158



*Kurt Popper's original perspective drawing of the Lawson & Carrington showroom in Croydon (source: Herald, 6 November 1953, p 12)*



**What is significant?**

The former Lawson & Carrington showroom at 141-145 Main Street, Croydon, was erected in 1953-54 as premises for a new and successful credit retailing chain. Designed by Austrian émigré architect Kurt Popper, the building included a virtually full-glazed street façade with boldly cantilevered and angled canopy.

The significant fabric is defined as the exterior of the entire showroom. Specific elements of significance include the angled canopy, large metal-framed shop windows and the central recessed entrance.

**How is it significant?**

The former Lawson & Carrington showroom satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The former Lawson & Carrington showroom is significant for the following reasons:

The building is significant as an intact and evocative representation of modernist architecture as applied to medium-scaled retail premises. With a virtually full-glazed street façade of sloping windows and a boldly upswept cantilevered canopy, the building represented a major departure from pre-war shops that were still characterised by flat masonry or timber frontages with relatively small display windows and roofs concealed behind parapets. Designed as early as 1953, the Lawson & Carrington showroom building ushered in a new era of modernist commercial architecture, not merely in Main Street, Croydon, but across the broader study area. Notably intact, it remains an eye-catching element in the retail streetscape. (*Criterion E*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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Statement of Significance

MAROONDAH PLANNING SCHEME

Statement of Significance: Alsop Residence (former); *Darley Dale*, 161 Dorset Road, Croydon (March 2024 )

Heritage Place:	House	PS ref no:	HO154
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What is significant?

*Darley Dale*, the former Alsop Residence at 161 Dorset Road, Croydon, is a bungalow-style two-storey weatherboard house with a terracotta tiled roof. Erected in 1939, it was designed by Miss Ruth Alsop, Victoria's first qualified female architect, for herself and her two unmarried sisters, Florence and Edith

The significant fabric is defined as the exterior of the entire house, excluding the second storey addition. Specific elements of significance include the original weatherboard cladding, terracotta-tiled hipped roof (at the lower level), double-hung sash windows and the timber-posted corner porch.

**How is it significant?**

The former Alsop Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

**Why is it significant?**

The former Alsop Residence is significant for the following reasons:

The house is significant as the only independent architectural project that can be attributed to Ruth Alsop (1879-1976), acknowledged as the first woman to become qualified as an architect in Victoria. A member of large and creative family, Ruth was the elder sister of Rodney Alsop, a more well-known (if short-lived) Melbourne architect, in whose city practice she commenced her own career, joining him as an articled pupil as early as 1906. Although employed in her brother's office for some years, she never established her own practice. To date, only two examples of her independent work have been identified: the renovation of an unidentified cousin's "seaside cottage" in 1937, and this house in Dorset Road, Croydon, which Alsop designed for herself and her two single sisters. Although altered by a second storey addition, the house is still the only building known to have been designed by Victoria's first female architect. (*Criterion H*)

**Primary source**

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Statement of Significance

MAROONDAH PLANNING SCHEME

Statement of Significance: State Savings Bank of Victoria, Heathmont Branch (former), Milk & Wine Co Café; Barclays Café (former), 196 Canterbury Road, Heathmont (March 2024 )

Heritage Place:	Bank	PS ref no:	HO151
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Photograph by Built Heritage Pty Ltd, January 2023

What is significant?

The former State Savings Bank branch at 196 Canterbury Road, Heathmont, is a single-storey brick building with a simple asymmetrical façade comprising a recessed glass-walled entry bay and a square tower. Dating from 1971-72, it was designed by a private architectural firm of Keith & John R Reid, who maintained a professional association with that bank for more than twenty years.

The significant fabric is defined as the exterior of the entire building. Specific elements of significance include the recessed entry bay with full-height windows, the cantilevered metal-clad canopy, and the squat corner tower with matching metal-clad superstructure.

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**How is it significant?**

The former State Savings Bank satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

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**Why is it significant?**

The former State Savings Bank is significant for the following reasons:

The building is a fine and mostly intact example of modernist banking architecture. While much of the design is typical of other branch banks of the post-war period (which invariably incorporated glazed window walls contrasted with mass walling), the incorporation of the square tower was highly unusual feature, intended by the architects to imbue a sense of grandeur to a site that sloped downward. Providing a suitably monumental termination to this major suburban commercial strip, the former bank remains a prominent element in the streetscape and is considered something of a minor local landmark (*Criterion E*).

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**Primary source**

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Statement of Significance

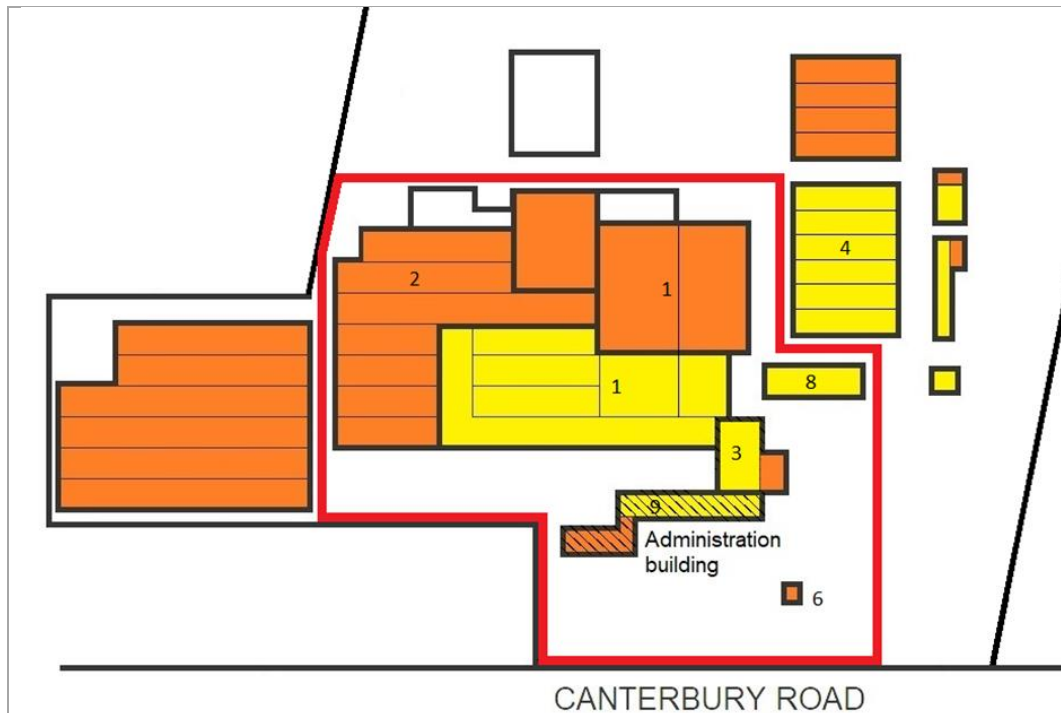
MAROONDAH PLANNING SCHEME

Statement of Significance: Fibremakers Business Park  
(British Nylon Spinners/Fibremakers Factory) (former), 254  
Canterbury Road, Bayswater North, March 2024

Heritage Place:	Factory / plant	PS ref no:	HO152
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*Indicative map of the Fibremakers site, showing extent of original 1955-58 masterplan (in yellow)  
and subsequent additions undertaken by Stephenson & Turner up to 1970 (in orange)*



*Indicative map of the Fibremakers site, showing extent of original 1955-58 masterplan (in yellow) and subsequent additions by Stephenson & Turner up to 1970 (in orange). Numbers indicate buildings as follows:*

*Building 1 (spinning floor and drawtwist), Building 2 (warehouse), Building 3 (canteen, amenities and medical centre), Building 6 (control centre, weighbridge), Building 8 (boiler house) and Building 9 (administration building) Red outline indicates proposed extent of HO. Hatching indicates where prohibited use may be permitted.*

#### **What is significant?**

Developed and occupied by a local subsidiary of a prominent British manufacturer as the first nylon spinning factory in Australia, the British Nylon Spinners factory at 254 Canterbury Road, Bayswater North, was erected in several stages between 1956 and 1970. The original buildings, laid out according to a 1955 masterplan by Stephenson & Turner, were completed between 1956 and 1958, with several subsequent phases of expansion (designed by the same architects) undertaken during the 1960s. These buildings, while differing in scale and form according to function, are otherwise similarly expressed in a stark modernist idiom with a consistent palette of pale brickwork and curtain walling.

The significant fabric is defined as the exterior of buildings 1, 2, 3, and 9 (as marked on the plan overleaf) that represent the core of the 1955-58 masterplan by Stephenson & Turner, and later additions by the same architects up to 1970. Specific elements of significance include the stark block-like expression of buildings, low rooflines, cream brickwork and repetitive fenestration, including bays of curtain walling.

#### **How is it significant?**

The former British Nylon Spinners factory satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.

- Criterion E: Importance in exhibiting particular aesthetic characteristics

#### Why is it significant?

The former British Nylon Spinners factory is significant for the following reasons:

The factory is significant as an ambitious and ultimately successful attempt by a leading British-based manufacturer to establish a presence in Australia by developing this country's first nylon spinning factory. A unique venture at the time, the project attracted considerable attention and publicity. It went on to become a major presence in the outer eastern suburbs as well as a highly significant local employer. By far the largest, busiest and best-known factory ever developed within what is now the City of Maroondah, it also represented a major industrial achievement. (*Criterion A*)

The factory is significant as an intact and evocative example of post-war industrial architecture that was carefully designed to dispel preconceptions that such buildings must necessarily be ugly and undesirable. Laid out according to a masterplan by leading factory specialists Stephenson & Turner, the complex was designed in the crisp modernist idiom that characterised the firm's highly-regarded work at that time, with simple expression of volumes, stark pale-coloured brickwork and curtain walling. In what was a deliberate attempt to emulate the parent company's existing factory in Wales, the Bayswater North counterpart was to include recreational amenities for staff (including a sports oval; since redeveloped) and a landscaped setting. (*Criterion E*)

#### Primary source

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## Statement of Significance

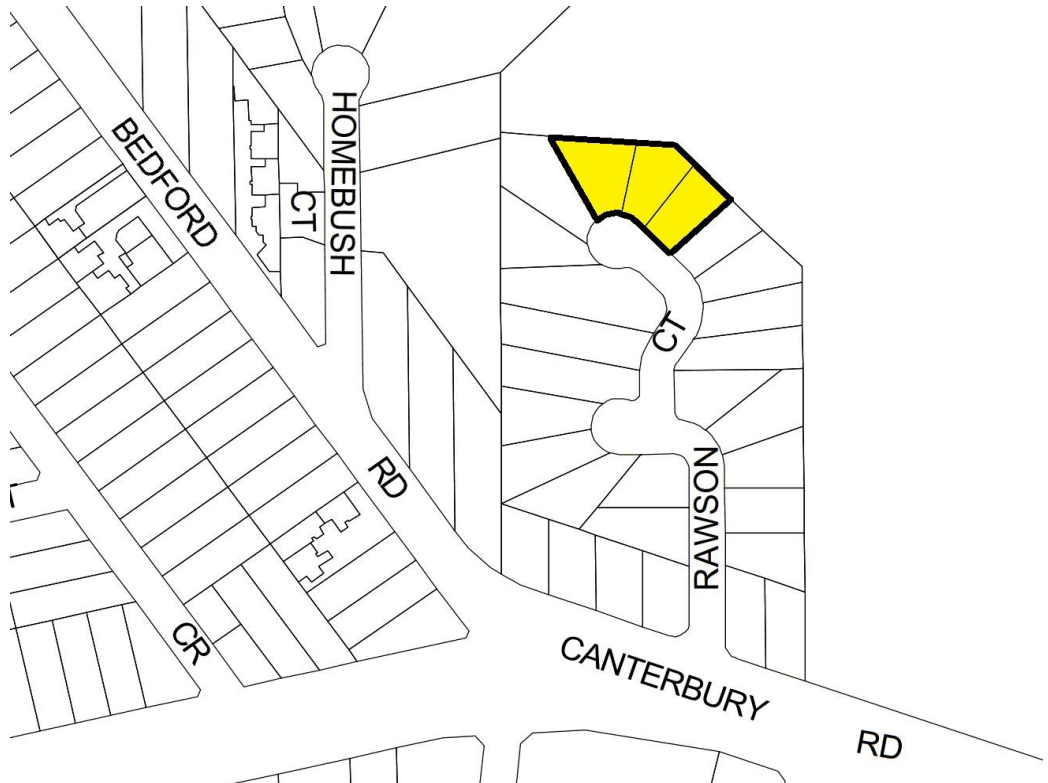
MAROONDAH PLANNING SCHEME

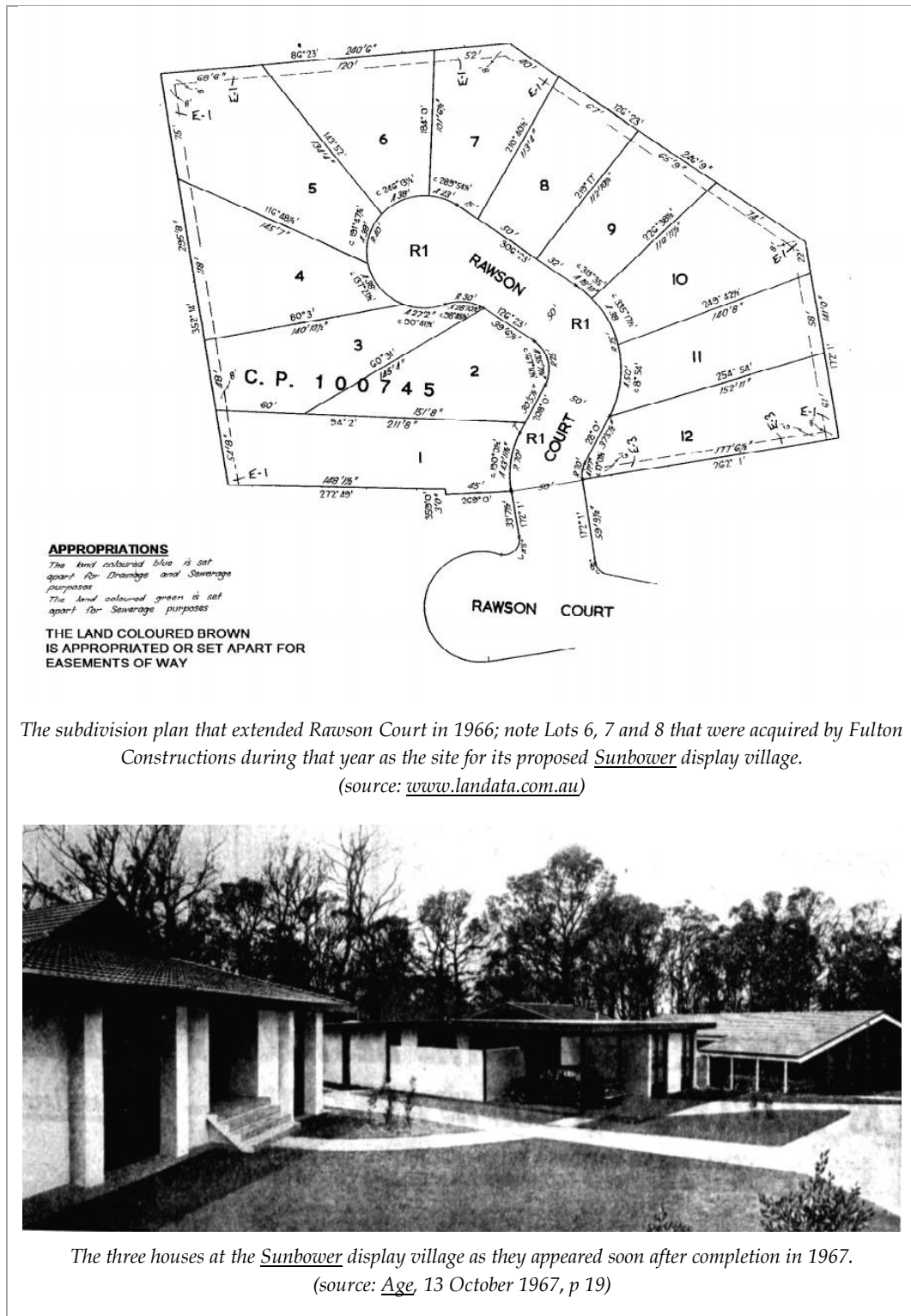
### Statement of Significance: Sunbower Display Village Precinct: 20, 22 & 24 Rawson Court, Ringwood East ( March 2024)

Heritage  
Place:

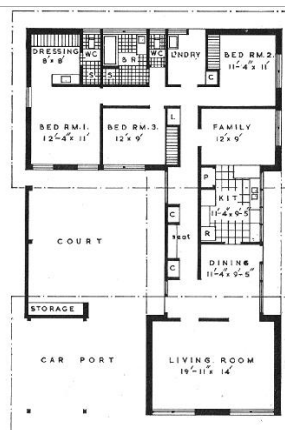
Residential precinct

PS ref no: HO187









Another early view of the Sunbower U-LINE house, alongside its distinctive courtyard plan.  
(source: Australian House & Garden, April 1968, p 63)



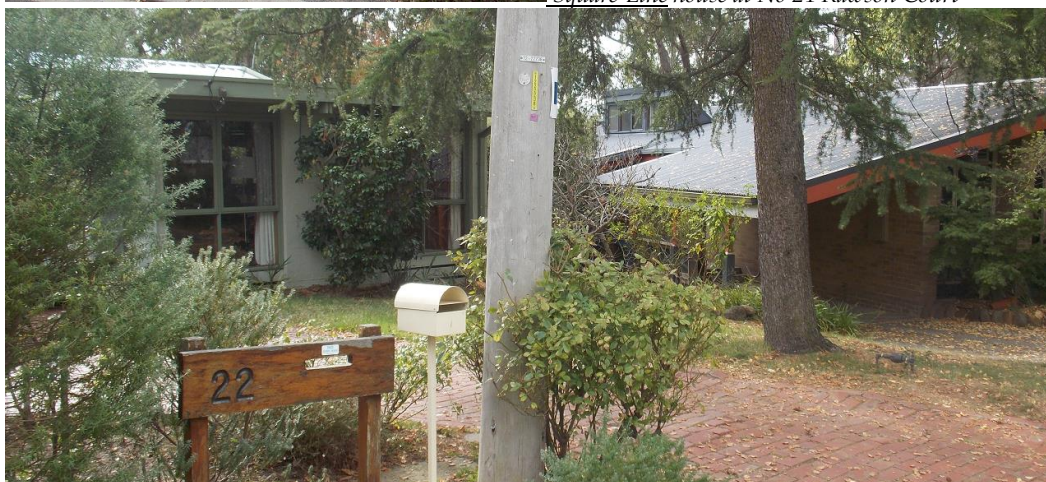
In-Line house at No 20 Rawson Court



U-Line house at No 22 Rawson Court



*Square-Line house at No 24 Rawson Court*



*Streetscape view, showing the U-Line house at No 22 (left) and the In-Line house at No 20*

#### What is significant?

The three houses at 20-24 Rawson Court, Ringwood East, were built in 1967 as a display village for project housing firm Fulton Constructions Pty Ltd, to showcase three standard designs from its new high-end *Sunbower* series. Designed by the Office of Don Hendry Fulton, architects and town planners, the houses were comparable in scale, size, setback, materials and detailing, but otherwise distinct in their individual architectural expression: the *In-Line* (No 20) with broad gabled roof and linear plan, the *U-Line* (No 22) with flat-roof and courtyard plan, and the *Square-Line* (No 24) with gambrel roof and centralized square plan.

The significant fabric is defined as the exterior of the three houses. Specific elements of significance include:

- No 20: broad gabled roofline with integrated carport, face brickwork, and regular fenestration defined by full-height windows between fin-like brick piers;
- No 22: flat roofline with integrated carport, stark planar walls and full-height window bays;
- No 24: gambrel roofline and symmetrical façade with central recessed porch and flanking window bays with projecting piers

#### How is it significant?

The former *Sunbower* display village satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The former *Sunbower* display village is significant for the following reasons:

The three houses are significant for association with a new direction that project housing took from the mid-1960s, when changing tastes and consumer expectations saw companies introduce standard designs aimed at the higher end of the market. Intending to rehabilitate the uneven reputation that project housing had acquired by that time, these were typically commissioned from leading architects of the day rather than developed by a company's in-house designers or draftsmen. These "new generation" project houses were not only characterised by more sophisticated architectural expression but also by superior planning, more luxurious fitouts and finishes, and the integration of elements rarely seen in off-the-shelf houses at that time, such as family rooms and *en suite* bathrooms. While Fulton Constructions appears to be one of several companies that did not achieve lasting success with their higher-end project houses, the display village remains as evidence of this important phase in the development of project housing, a significant theme in the post-war settlement of the City of Maroondah. (*Criterion A*)

The three houses are significant as a group of dwellings that, while contemporaneous and designed by the same architect, exhibit a diversity of design that encapsulates several different trends in modernist residential architecture of the 1960s. The *In-Line* house at 20 Rawson Court, with its spreading gabled roofline and prominent brick piers, shows the pervasive influence of Frank Lloyd Wright (whom Don Fulton met in 1954) that is otherwise evinced in the houses of Geoffrey Woodfall and Charles Duncan. The *U-Line* house at No 22, with its courtyard plan, low roofline and stark planar walls, is more akin to the minimalist modernism of such local architects as McGlashan & Everist. Lastly, the *Square Line* house at No 24, with its centralized plan, modified pyramid roof and symmetrical façade, pays homage to the timeless classically-influenced style that is mostly associated with Guilford Bell and Wayne Gillespie. (*Criterion E*)

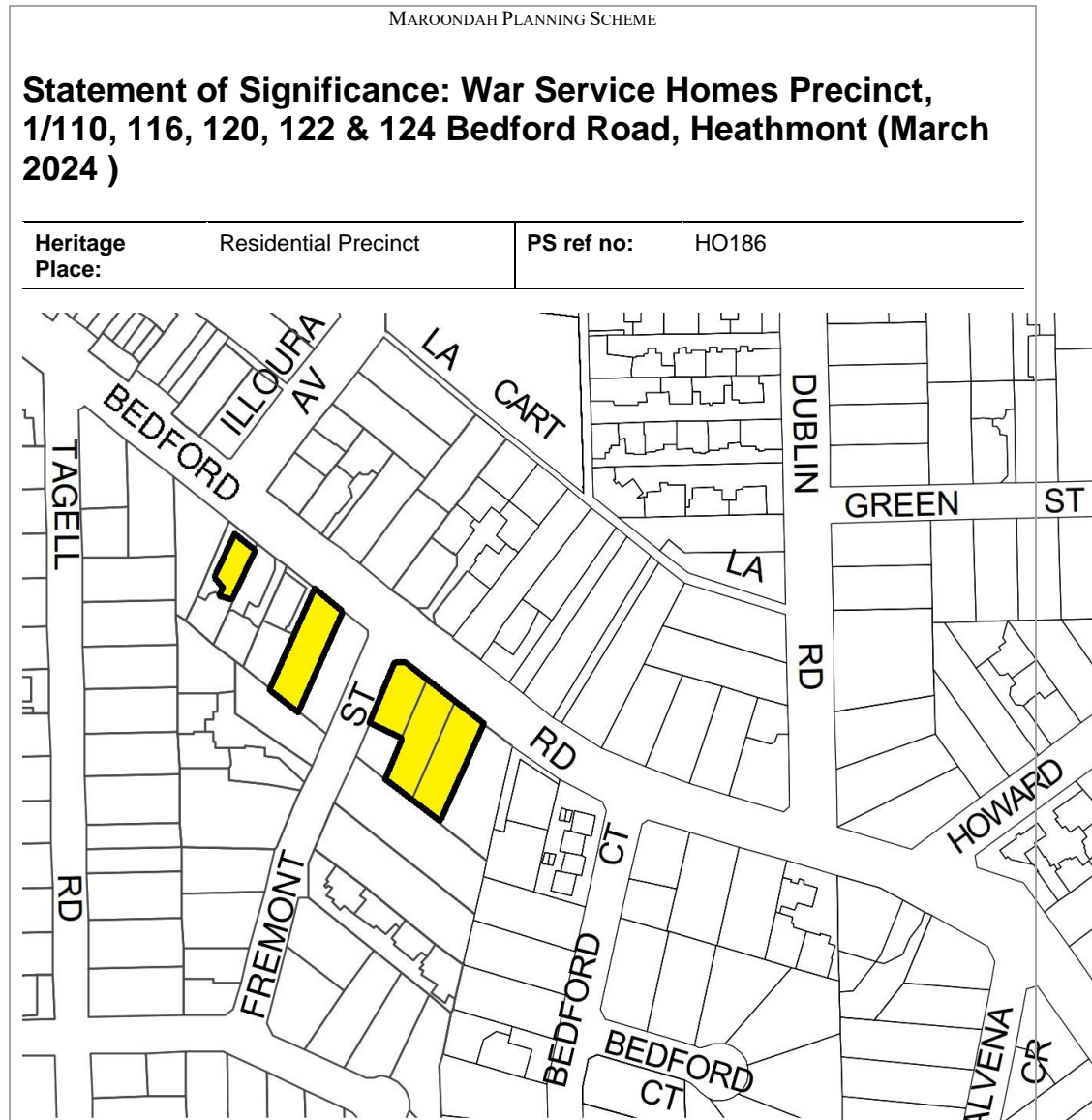
**Primary source**

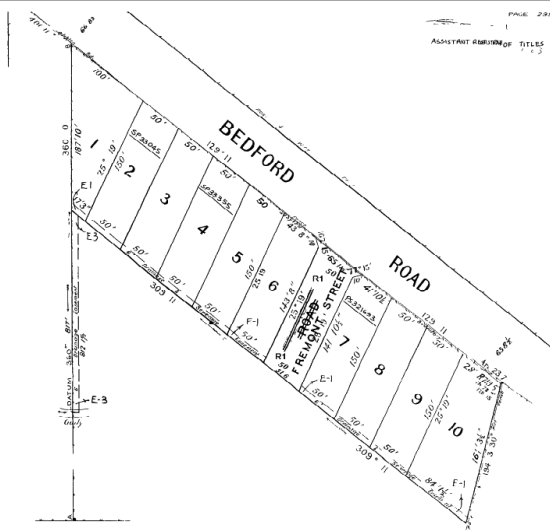
*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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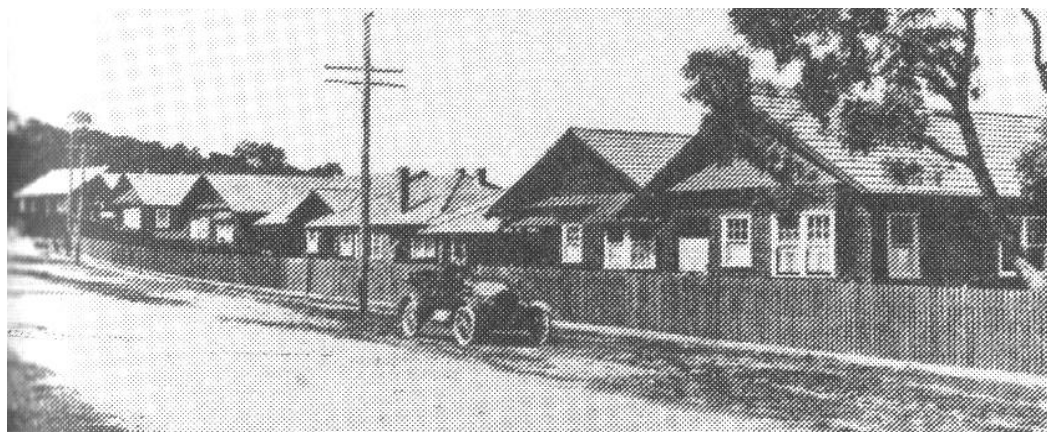


## Statement of Significance





Lodged Plan No 10405, showing the original ten-lot subdivision as gazetted in November 1924  
(source: [www.landata.com.au](http://www.landata.com.au))



The estate of War Services Homes as it appeared soon after completion in 1924 (top) and in 1973 (below)  
(source: Hugh Anderson, *Ringwood: Place of Many Eagles*, p 207)





*House at No 1/110 Bedford Road*



*House at No 116 Bedford Road*



*House at No 120 Bedford Road*



*House at No 122 Bedford Road*



*House at No 124 Bedford Road*

**What is significant?**

The five houses at 1/110, 116 and 120-124 Bedford Road, Heathmont, represent the surviving components of a larger estate of ten dwellings that was established here in the early 1920s by the War Service Homes Commission to provide housing for returned WW1 servicemen. The houses, of timber construction with terracotta tiled gable roofs, represent several standard designs and thus differ in expression and detailing, with various permutations of canted or rectilinear bay windows, shingled cladding and corner porches.

The significant fabric is defined as the exterior of all five houses. Specific elements of significance include the broad gabled rooflines, weatherboard and shingle cladding, louvred or trellised gable vents, bay windows and timber-framed windows, often with multi-paned sashes.

**How is it significant?**

The precinct of five houses satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion A: Importance to the course, or pattern, of Maroondah's cultural history.
- Criterion E: Importance in exhibiting particular aesthetic characteristics

**Why is it significant?**

The former War Services Homes in Bedford Road are significant for associations with the early activities of the War Service Homes Commission, which was established by the Commonwealth after the passing of legislation in 1918 to provide housing loans for ex-servicemen who had served overseas during WW1. In its early days, the Commission not only provided financing (administered by the Commonwealth Bank) but also oversaw the construction of houses to standard designs by its in-house architects. The War Service Homes scheme was an immediate success, with many hundreds of dwellings built by the early 1920s, not only as individual examples but also as larger groups and estates. The group of ten dwellings at Bedford Road, Heathmont (of which five now survive) was developed from 1920 and thus represents a substantial and notably early example of the Commission's activity in what is now the City of Maroondah. (*Criterion A*)

The former War Services Homes are significant as a cohesive group of timber dwellings from the early 1920s reflecting prevailing bungalow idiom of that period. Developed contemporaneously as a single group, the houses demonstrate a pleasing consistency in scale, setback, finishes and detailing. At the same time, they also exhibit individuality due to the use of three different standard house designs. While the dwelling at No 116, with a longitudinal gabled roof, represents a one-off survivor of its particular design, the other four dwellings at Nos 1/110 and 120-124 are clearly based on the same design (with broad transverse gabled roofs, louvred vents and asymmetrical facades) with subtle variations deliberately introduced to avoid creating a bland streetscape of identical dwellings. (*Criterion E*)

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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## Statement of Significance

MAROONDAH PLANNING SCHEME

### Statement of Significance: Jope Residence (former), 1/30 and 2/30 Bayswater Road, Croydon ( March 2024)

**Heritage**  
**Place:** Houses

**PS ref no:** HO149



#### What is significant?

The former Jope Residence at 1/30 and 2/30 Bayswater Road, Croydon, is a single-storey timber house on an L-shaped plan (since divided into two flats) with low-pitched roof, weatherboard cladding and varied fenestration. Erected in 1948-49 for Stephen and Betty Jope, it was designed by noted architect Robin Boyd, who was then director of the Small Homes Service and operating (for the only time in his life) a sole practice.

The significant fabric is defined as the exterior of the entire house(s). Specific elements of significance include the weatherboard cladding, low gabled roofline and simple repetitive fenestration with timber framed sash windows.

#### How is it significant?

The former Jope Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion E: Importance in exhibiting particular aesthetic characteristics

- Criterion H: Special association with the life or works of a person, or group of persons, of importance in Maroondah's history.

**Why is it significant?**

The former Jope Residence is significant for the following reasons:

The building is significant as an important early example of modernist residential architecture in the City of Maroondah. Dating from 1948, the house prefigures the maturing modernism of the 1950s through its carefully zoned planning, with living spaces and bedrooms articulated as separate wings, and with varied fenestration that similarly responds to the functions of spaces within (*Criterion E*).

The Jope Residence is significant as an early residential project by Robin Boyd, one of Australia's most eminent architects (and architectural writers) of the post-war era. While Boyd is well represented in the City of Maroondah by several buildings dating from the later phase of his career, including the last house he ever completed before his death in 1971, the Jope House remains as important evidence of the opposite end of his illustrious career when he made his first forays into private practice after the Second World War. While Boyd designed numerous houses during this early phase, many have been demolished or altered beyond recognition. The Jope Residence is one of few surviving pre-partnership Boyd houses for which the original form, finishes and fenestration remain strongly evident (notwithstanding some changes) (*Criterion H*).

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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Statement of Significance

MAROONDAH PLANNING SCHEME

**Statement of Significance: Hume-Cook Residence (former)  
Keera, 3-5 Braemar Street, Croydon (March 2024 )**

Heritage Place:	House	PS ref no:	HO150
-----------------	-------	------------	-------



**What is significant?**

The house at 3-5 Braemar Street, Croydon, is a single-storey skillion-roofed timber house on an elongated rectangular plan. Erected for Keith and Cora Hume-Cook, it was designed in 1947 by Sydney architect Roy McCulloch but not completed until 1949 due to McCulloch's premature return to Sydney and problems in securing building approval from the Shire of Lilydale, which was troubled by the innovative skillion roof.

The significant fabric is defined as the exterior of the entire house, excluding recent rear addition. Specific elements of significance include the elongated expression of the street façade, low gabled roofline and stone chimney, broad weatherboards, regular fenestration with timber-framed sashes, and cursive metal sign



**How is it significant?**

The former Hume-Cook Residence satisfies the following criteria for inclusion on the heritage overlay schedule to the City of Maroondah planning scheme:

- Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

**Why is it significant?**

The former Hume-Cook Residence is significant for the following reasons:

The building is significant as one of the first skillion-roofed houses to be erected in Melbourne after the end of the Second World War. Although many flat-roofed houses had been built in Melbourne in the 1930s and '20s (and even earlier), the re-introduction of the skillion roof in post-war residential architecture was seen as a controversial issue, with a number of local councils (including the Shire of Lilydale) refusing to allow such houses to be built. The Hume Cook-House was one of a number of such houses that could only be constructed after prolonged pressure (and threatened litigation) from the client. Breaking new ground in post-war modernist residential architecture and paving the way for innumerable skillion-roofed houses of the 1950s, this pioneering example demonstrates a high degree of creative achievement (*Criterion F*).

**Primary source**

*City of Maroondah Heritage Study Review: Volume 1 Post-WW2- Thematic Environmental History, 11 May 2022; Volume 2: Citations for Individual Heritage Places & Heritage Precincts, March 2024*

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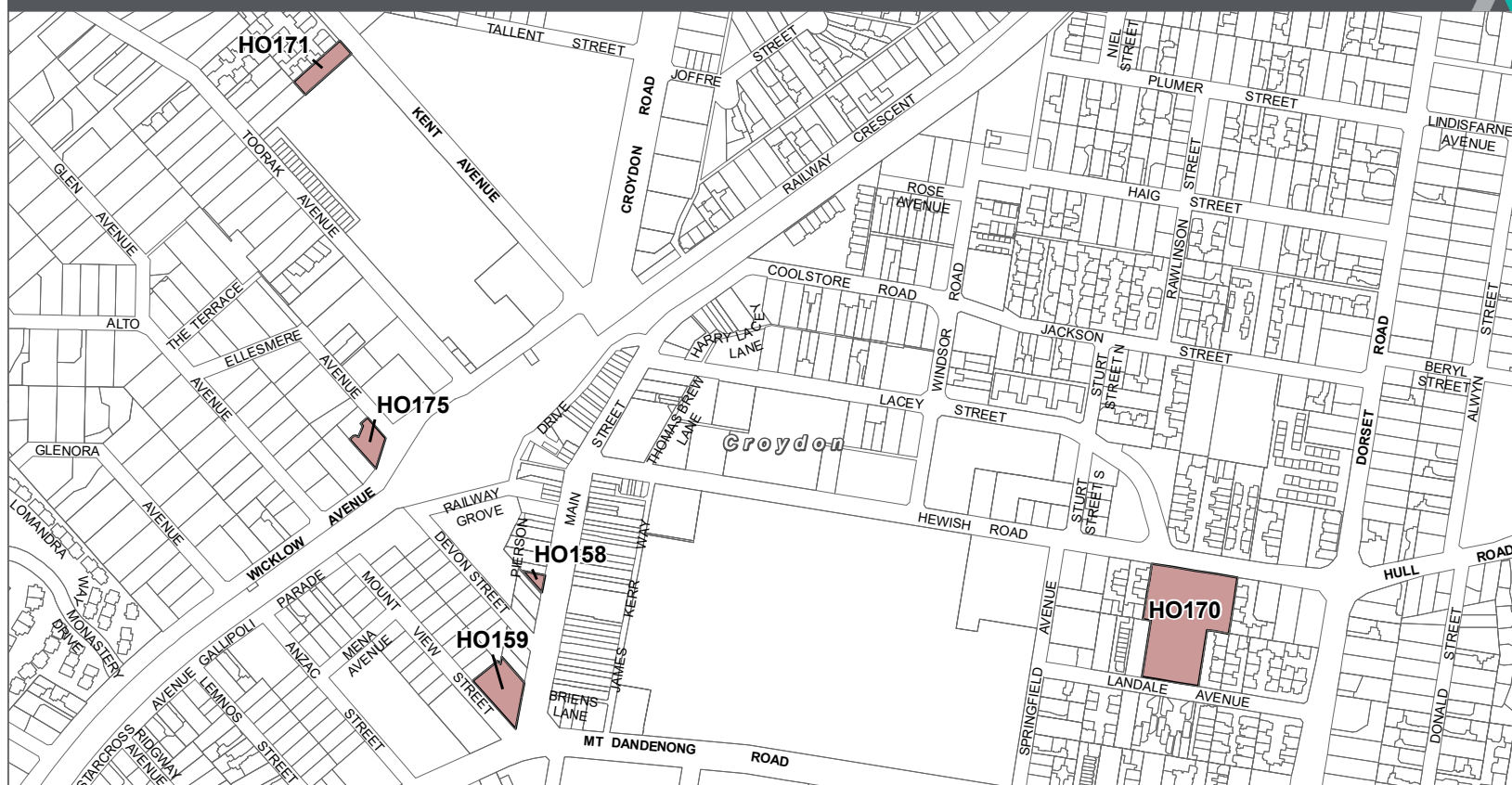
# MAROONDAH PLANNING SCHEME - LOCAL PROVISION AMENDMENT C148maro





002

# MAROONDAH PLANNING SCHEME - LOCAL PROVISION AMENDMENT C148maro



## LEGEND

- HO - Heritage Overlay
- Local Government Area

## Disclaimer

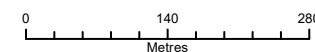
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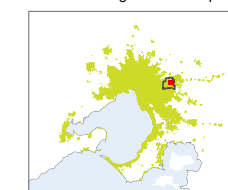
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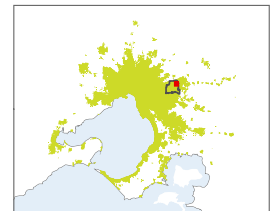
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# MAROONDAH PLANNING SCHEME - LOCAL PROVISION AMENDMENT C148maro



## LEGEND

- HO - Heritage Overlay
- Local Government Area



Part of Planning Scheme Map 3HO

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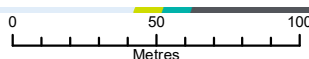
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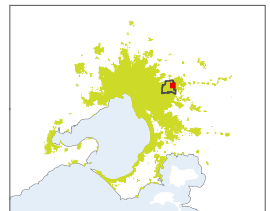
# MAROONDAH PLANNING SCHEME - LOCAL PROVISION AMENDMENT C148maro



## LEGEND

- HO - Heritage Overlay
- Local Government Area

Part of Planning Scheme Map 3HO

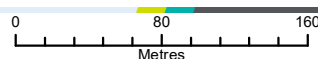


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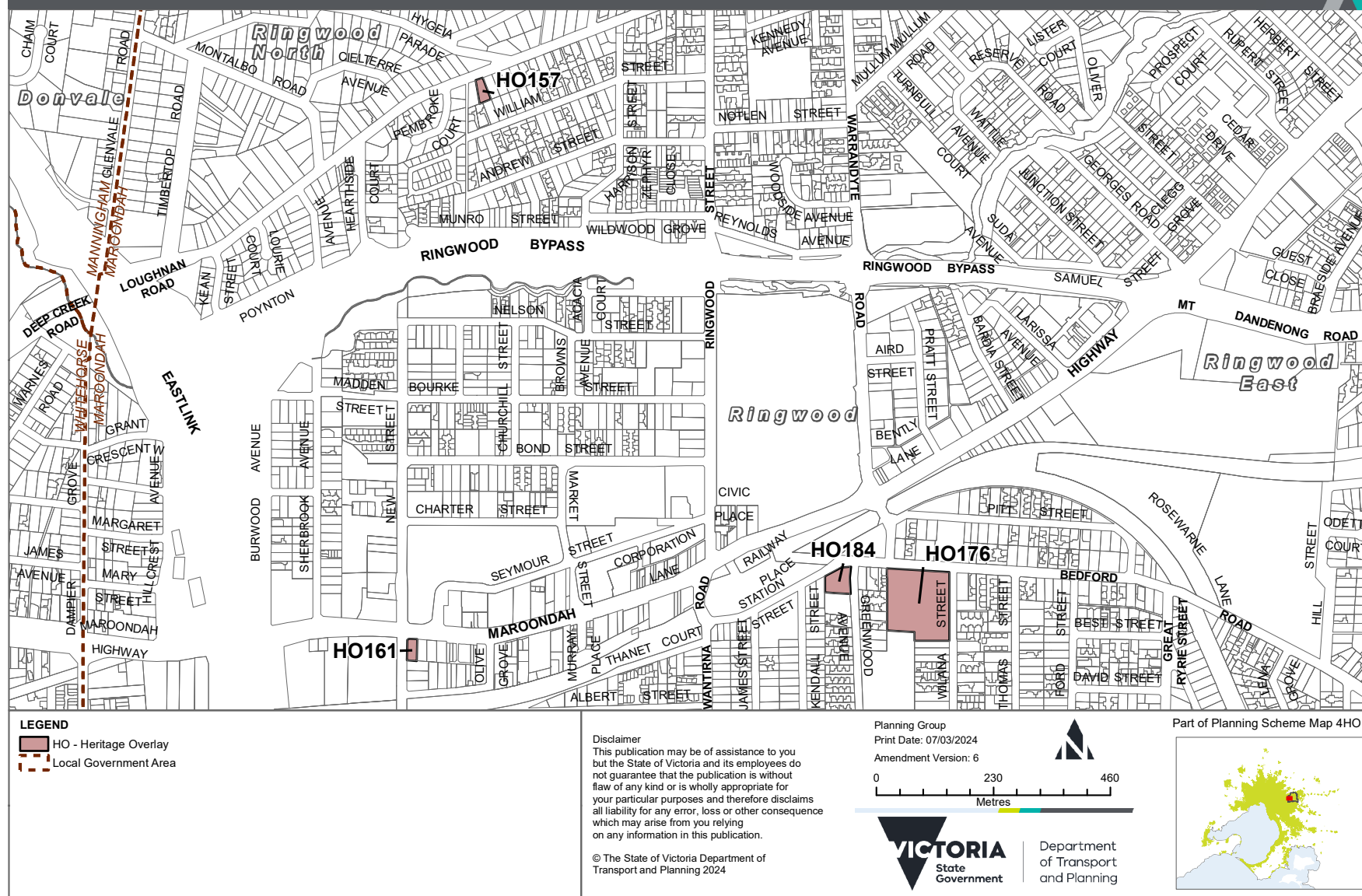


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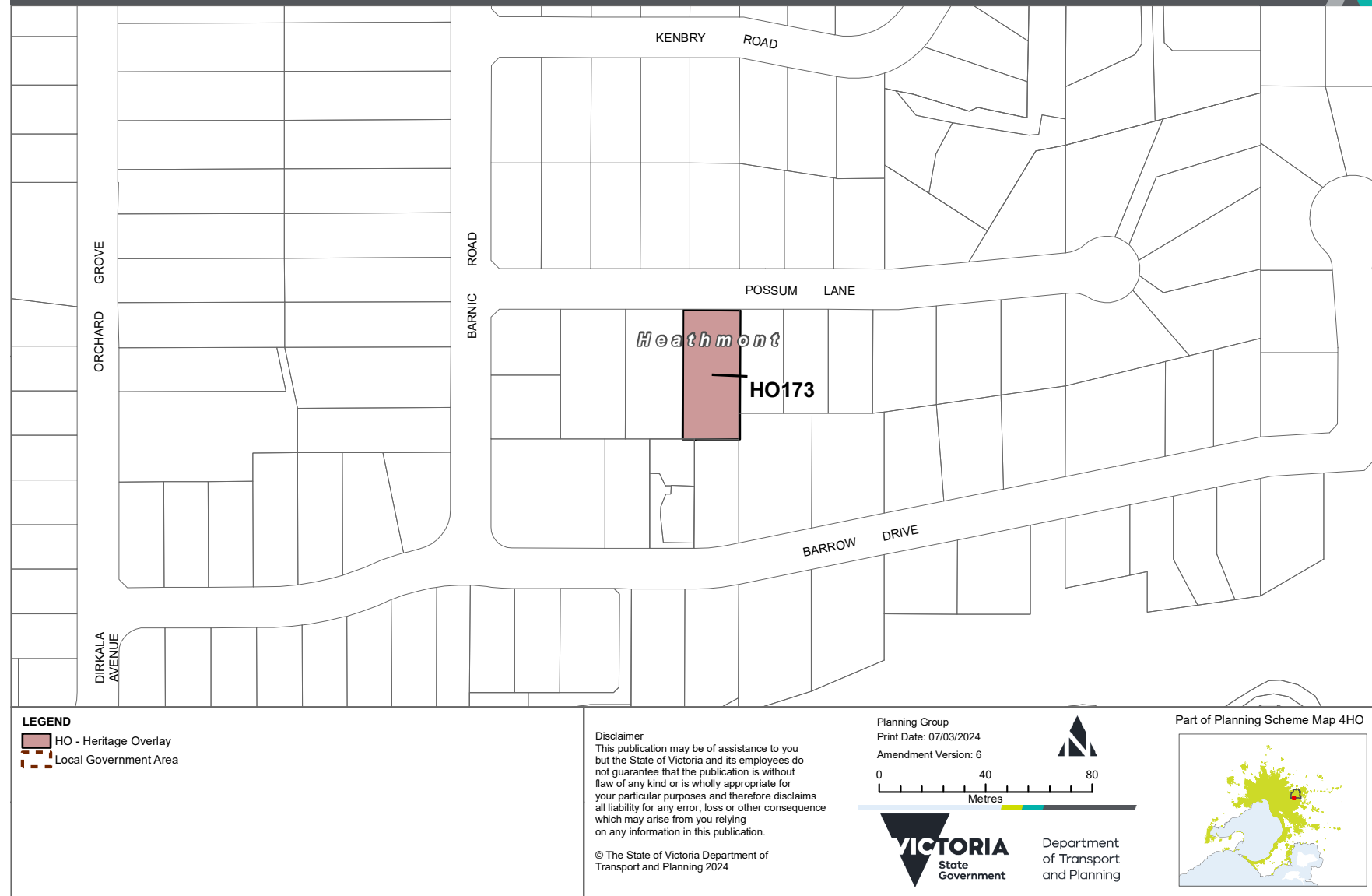
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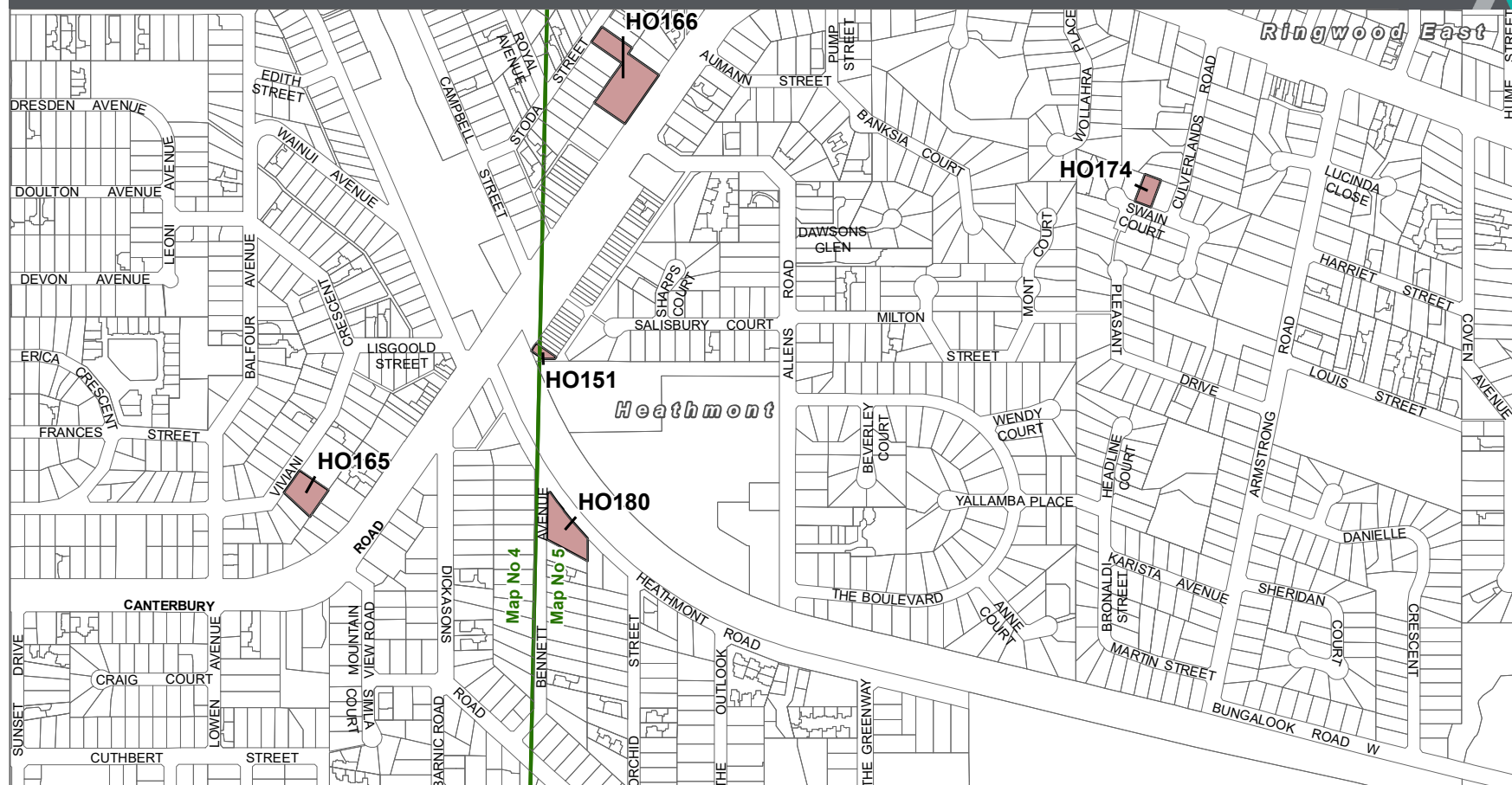
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# MAROONDAH PLANNING SCHEME - LOCAL PROVISION AMENDMENT C148maro



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# MAROONDAH PLANNING SCHEME - LOCAL PROVISION AMENDMENT C148maro



## LEGEND

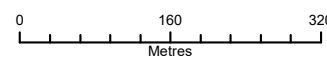
- HO - Heritage Overlay
- Local Government Area

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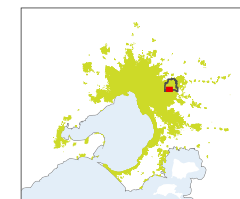
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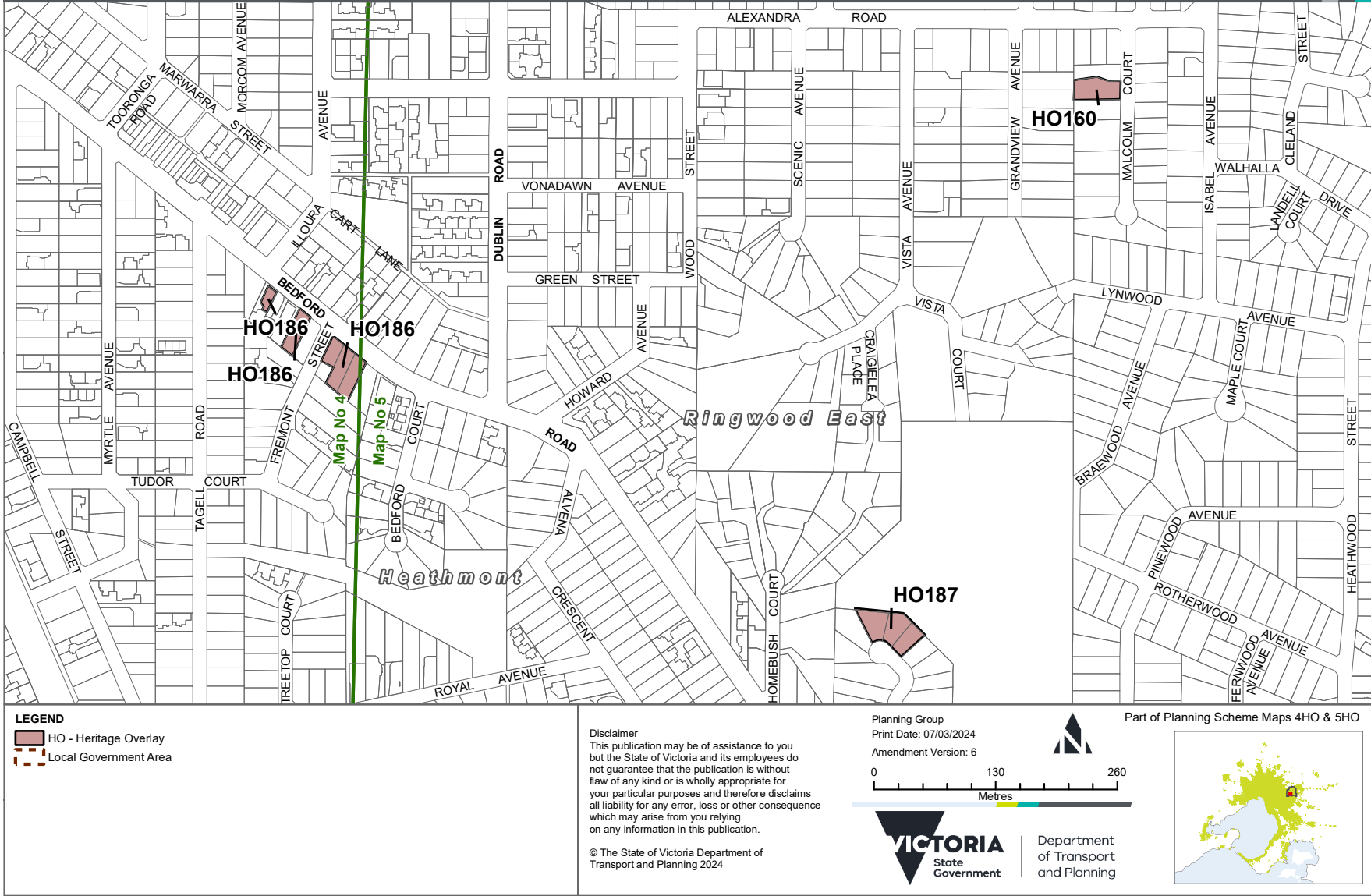
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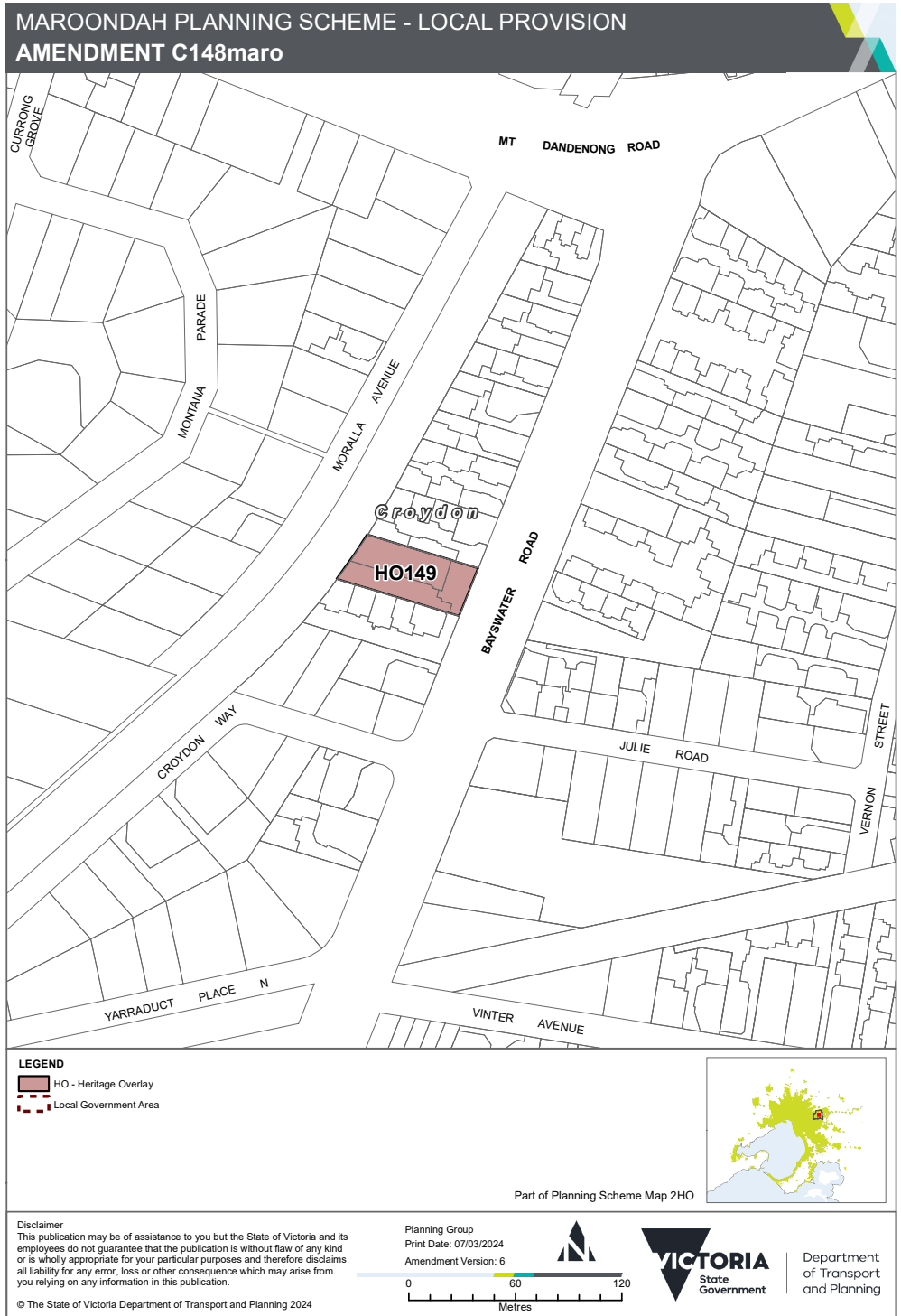
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AMENDMENT C148maro

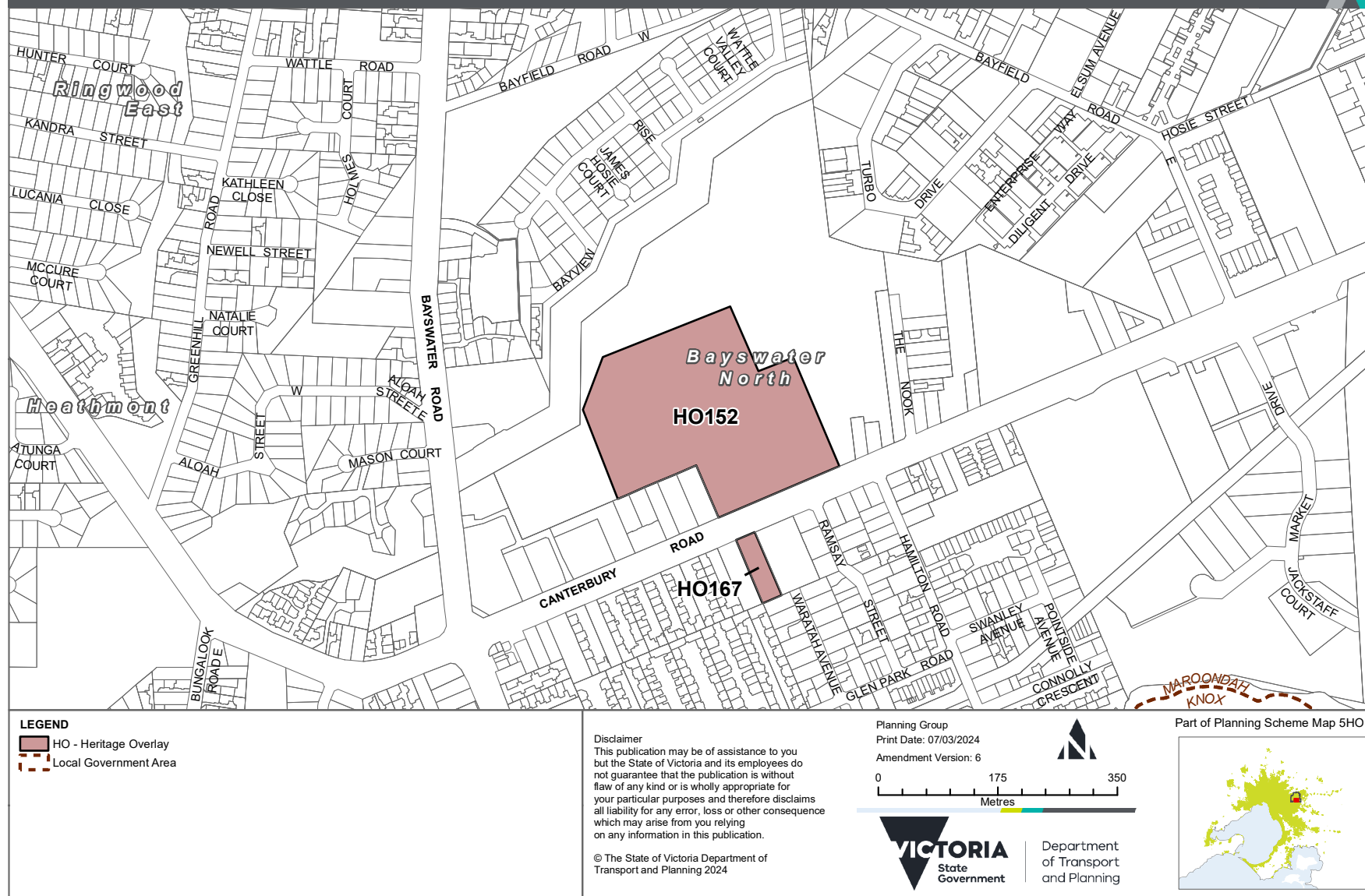






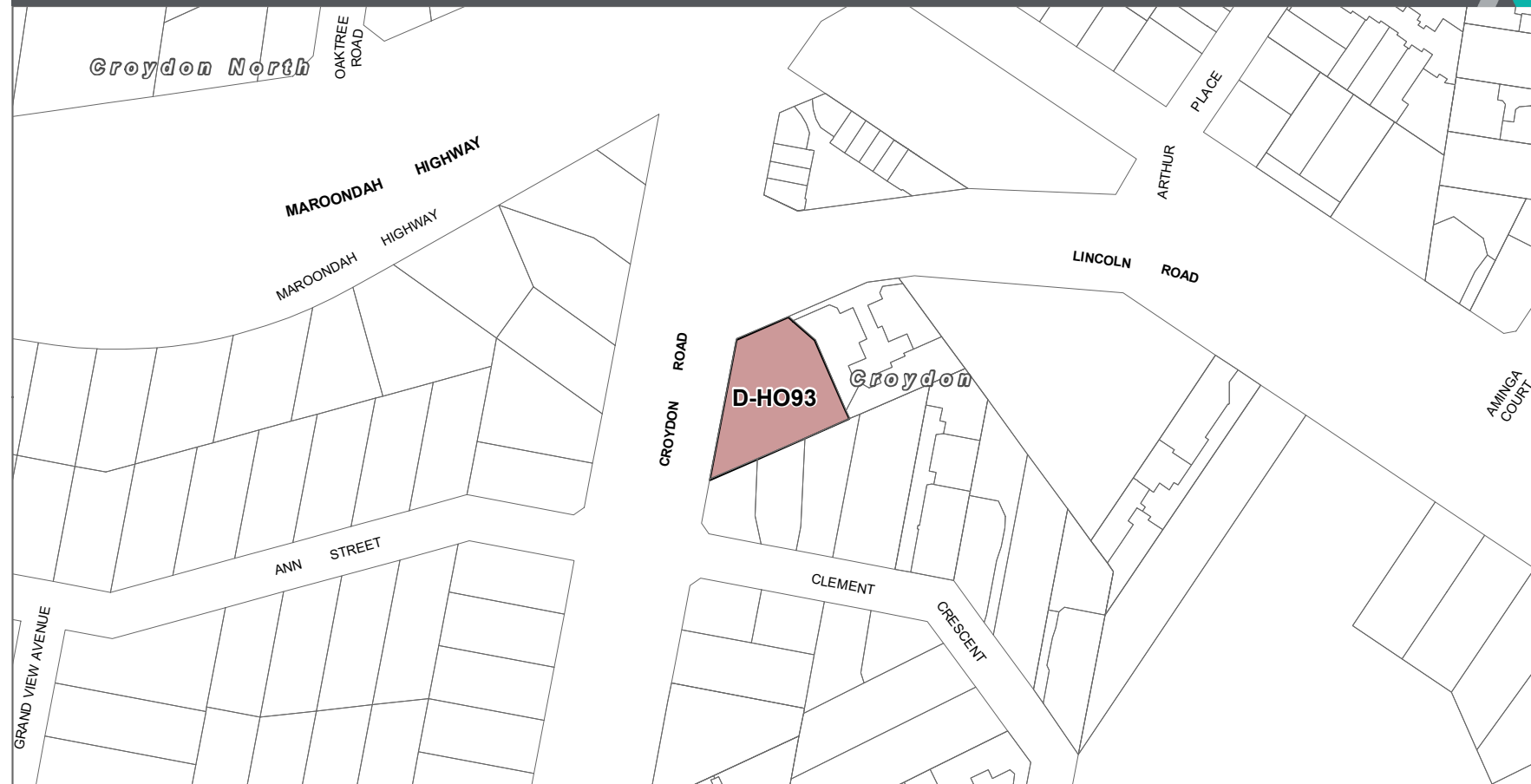
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# MAROONDAH PLANNING SCHEME - LOCAL PROVISION AMENDMENT C148maro



011

# MAROONDAH PLANNING SCHEME - LOCAL PROVISION AMENDMENT C148maro



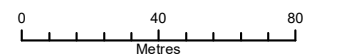
## LEGEND

- D-HO - Area to be deleted from a Heritage Overlay
- Local Government Area

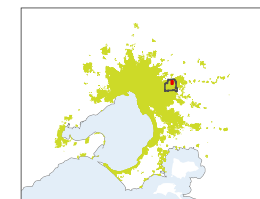
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Part of Planning Scheme Map 2HO



012



# Maroondah Flood Mapping

## Community Consultation Report



## Contents

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## 1. Background

Council has been working with Melbourne Water to develop an updated flood map of Maroondah. This map will inform how Council manages its stormwater maintenance program, emergency management planning and capital works projects. It will also assist us in assessing future development across Maroondah.

Significant rainfall events are becoming more common. Council's stormwater drainage network is designed to cater for most storm events, however in significant events the capacity of all stormwater drainage network can be exceeded, leading to stormwater flowing over land, along roads, through reserves and through private property depending on the landscape of the surrounding land.

Council endeavours to minimise the impact of over land flow paths on private property and dwellings where possible. Understanding the areas affected is critical to reducing the impact of flooding on the community and will assist both Council and residents to prepare and plan for future developments and infrastructure improvement works.

A flood mapping video was created to provide further information to the community. This video can be [viewed on YouTube](#).

Letters were sent out to residents and property owners within the flood mapping area with information on the consultation, encouraging them to view the flood map and informative video and provide their feedback and experiences on flooding in their area and on their property.

Residents and property owners were given the opportunity to comment on their experiences with flooding on their property and submit any documentation (photos/videos) to detail their experiences.

Residents were also given the opportunity to book in to speak with Council's Integrated Water Engineer about the flood mapping and raise any queries or concerns. This was able to be done by phone or in person.

As this consultation was direct to a specific group of residents/property owners, no broader consultation was undertaken. At this stage no broad consultation will be undertaken while the properties affected by the flood mapping are consulted.

## 2. Community consultation

### 2.1 Communication channels

A range of communication channels were used to promote the consultation opportunities.

Communication Channel	Reach Statistics
<b>Letter to residents with FAQ's brochure delivered by Australia Post</b>	2608 residential properties directly affected by the flood mapping results.
<b>Your Say Maroondah online engagement portal</b>	Residents were encouraged to scan the QR code provided on the letter to view the flood map and provide their experiences with flooding. There were a total of 1963 visits to the Your Say project page.

### 2.2 Consultation tools

Consultation tools	Description	Outcomes
<b>Online</b>	Your Say Maroondah	1,963 visits to Your Say pages 131 survey responses 444 video views 245 FAQ's views
<b>Email/Post</b>	Email/Letter submission/feedback	37
<b>Telephone consultation</b>	Telephone consultation with Council's Engineer	81
<b>In-person consultation</b>	In-person consultation with Council's Engineer	42

## 3. Community feedback

### 3.1 Key themes

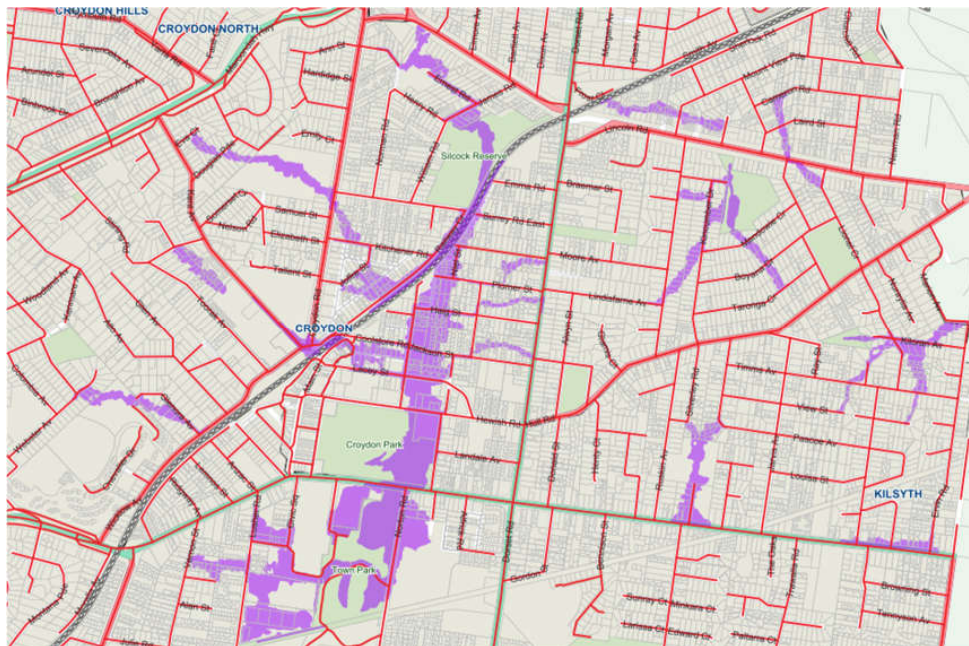
Visitors to the project page on the Your Say Maroondah engagement website were asked to provide their feedback on flooding on their property. Below are the key themes that came out of the written feedback:

- Raised drainage maintenance or drainage investigation issues
- Reported experiences of historic impacts in-line with the modelling
- Reported no experiences or recollection of historic impacts
- Wanted to understand how the modelling generally works
- Questions about Council's plans for infrastructure upgrades
- Further queries on FAQ items of insurance and property value impact
- Discussion on terminology around flooding, overland flow, flash flooding etc - associated insurance implications

### 3.2 Ward feedback

#### Wicklow Ward

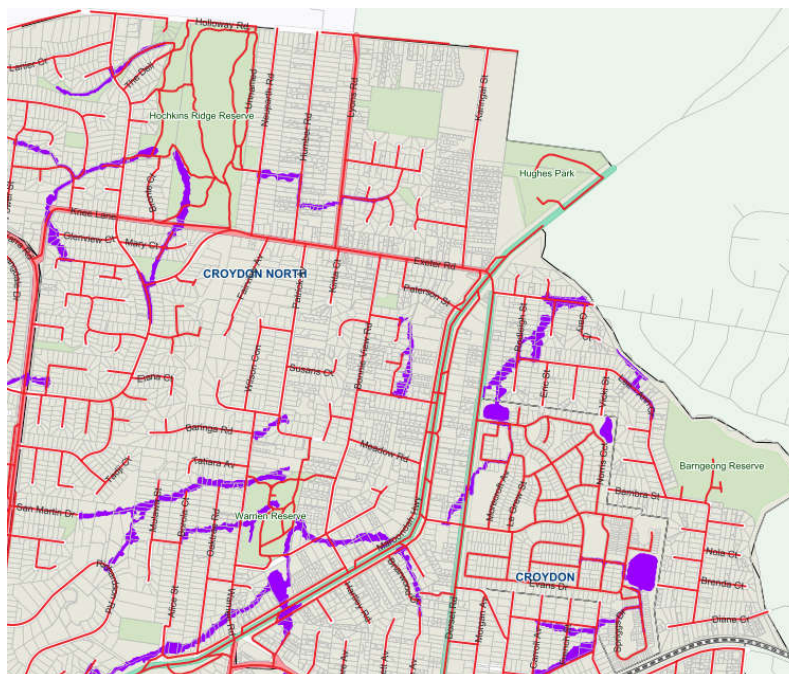
Consultation Period - 18 May 2022 to 30 June 2022



Properties Impacted	553
Unique Letters	523
Your Say Submissions	15
Phone Calls	15
Face-to-face meetings	3
Email/Letter	8
Total Feedback	41
Percentage	8%
Pull-out quotes	<i>"Now that you have identified all properties within a flood extent, what is planned to mitigate this risk?"</i>  <i>"Has experienced flooding - 15mins of heavy rain - water enters the driveway"</i>

**Barneong Ward**

**Consultation Period - 8 Aug 2022 to 21 Sep 2022**

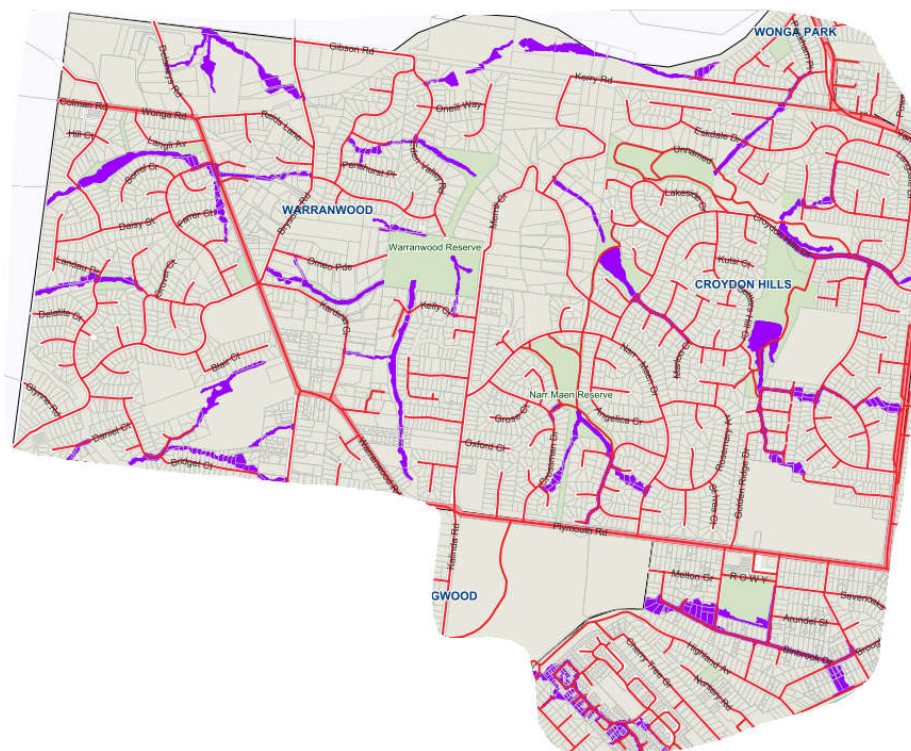


<b>Properties Impacted</b>	<b>260</b>
Unique Letters	235
Your Say Submissions	12
Phone Calls	11
Face-to-face meetings	7
Email/Letter	11
Total Feedback	41
Percentage	17%
Points of interest	<p><i>Highest proportion of interested owners</i></p> <p><i>Re-reviewed area on steep terrain - Richardson Rd</i></p> <p><i>Identified one of the flood occurrences was during the major storm of 29 December 2016. Completed drainage improvement works to address the frequent nuisance flooding identified.</i></p>



## Yarrunga Ward

Consultation Period - 8 Aug 2022 to 21 Sep 2022

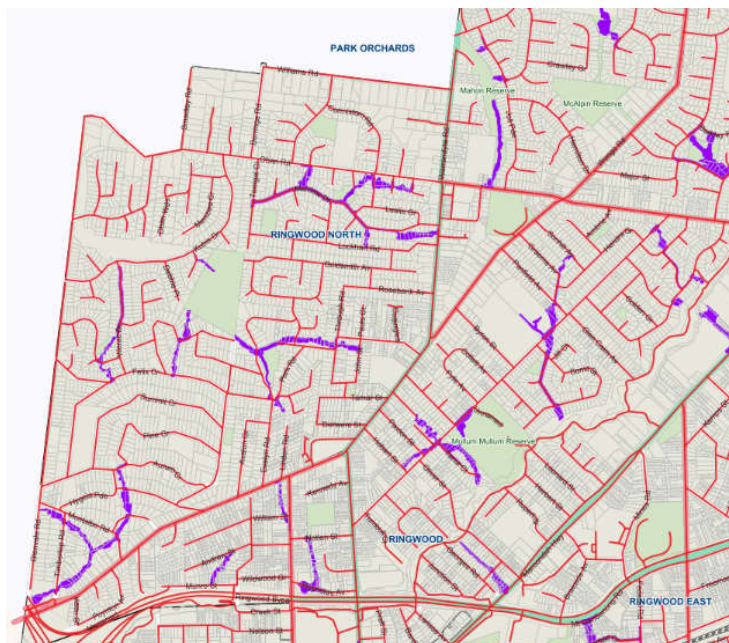


<b>Properties Impacted</b>	<b>291</b>
Unique Letters	248
YourSay Submissions	14
Phone Calls	8
Face-to-face meetings	5
Email/Letter	1
Total Feedback	28
Percentage	11%
Pull-out quotes	<p><i>"We have to report only one flood type incident which occurred probably around the mid to late 1980's or maybe early 1990's where during heavy rain a significant water torrent occurred... The water's path on that occasion equates almost exactly with the western edge of your flood map."</i></p>



## Wonga Ward

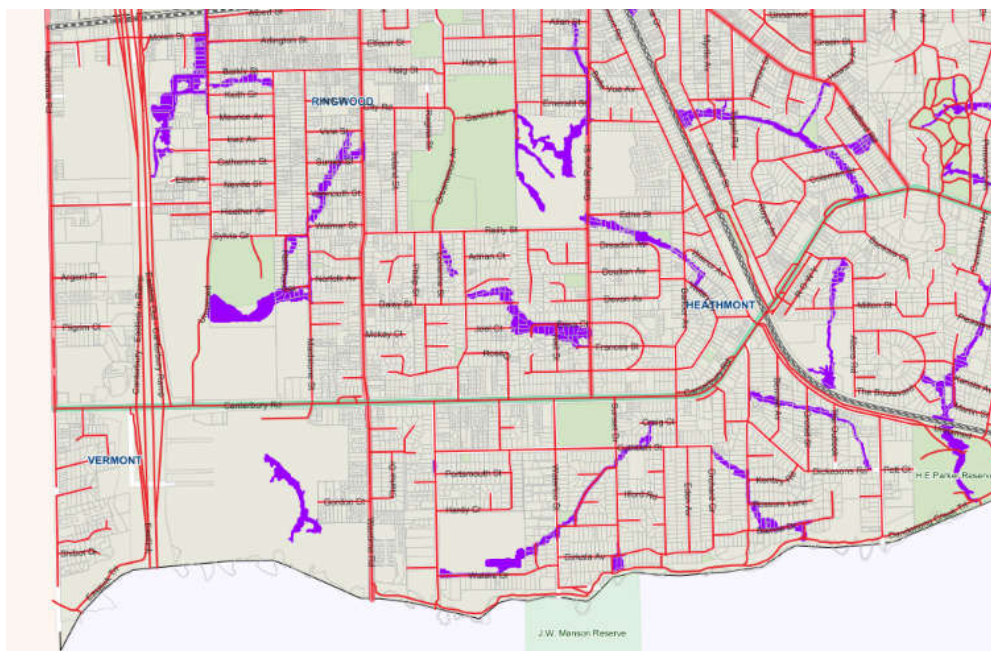
Consultation Period - 30 Sep 2022 to 3 Nov 2022



<b>Properties Impacted</b>	<b>261</b>
Unique Letters	228
YourSay Submissions	16
Phone Calls	2
Face-to-face meetings	5
Email/Letter	2
Total Feedback	25
Percentage	10%
Pull-out quote	<i>"When it rains we have a little stream of water running along the valley between our property and the neighbour (it used to be a creek). Our neighbour has lived here for 40 years and remembers this valley being flooded regularly before the creek was diverted underground. As our block is steep I am not worried for our house as the water continues to flow down the valley being the lowest point."</i>

## Jubilee Ward

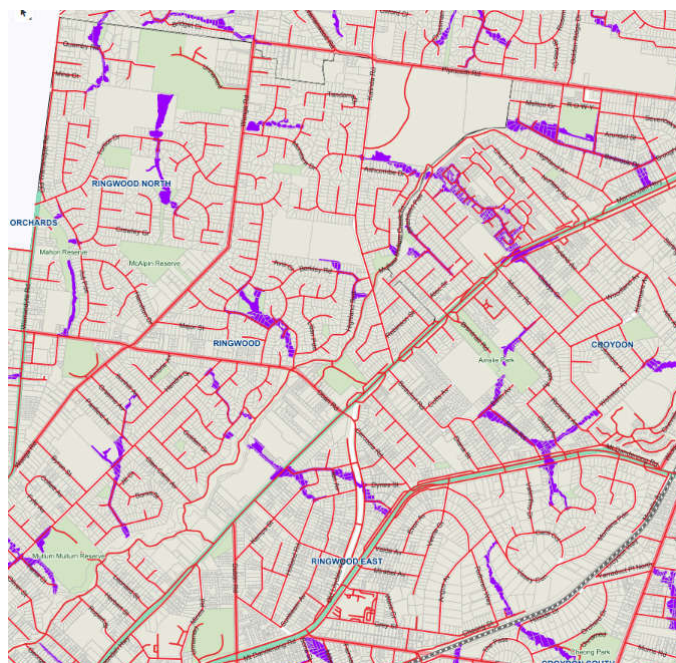
Consultation Period - 30 Sep 2022 to 3 Nov 2022



<b>Properties Impacted</b>	<b>264</b>
Unique Letters	242
YourSay Submissions	19
Phone Calls	3
Face-to-face meetings	3
Email/Letter	2
Total Feedback	27
Percentage	11%
Pull-out quote	<i>"It is encouraging the map represents exactly my experience over many years. During heavy downpours substantial water flows through from Possum Lane properties onto my block resulting in excessive surface water on my block and under my house taking several hours to clear."</i>

## McAlpin Ward

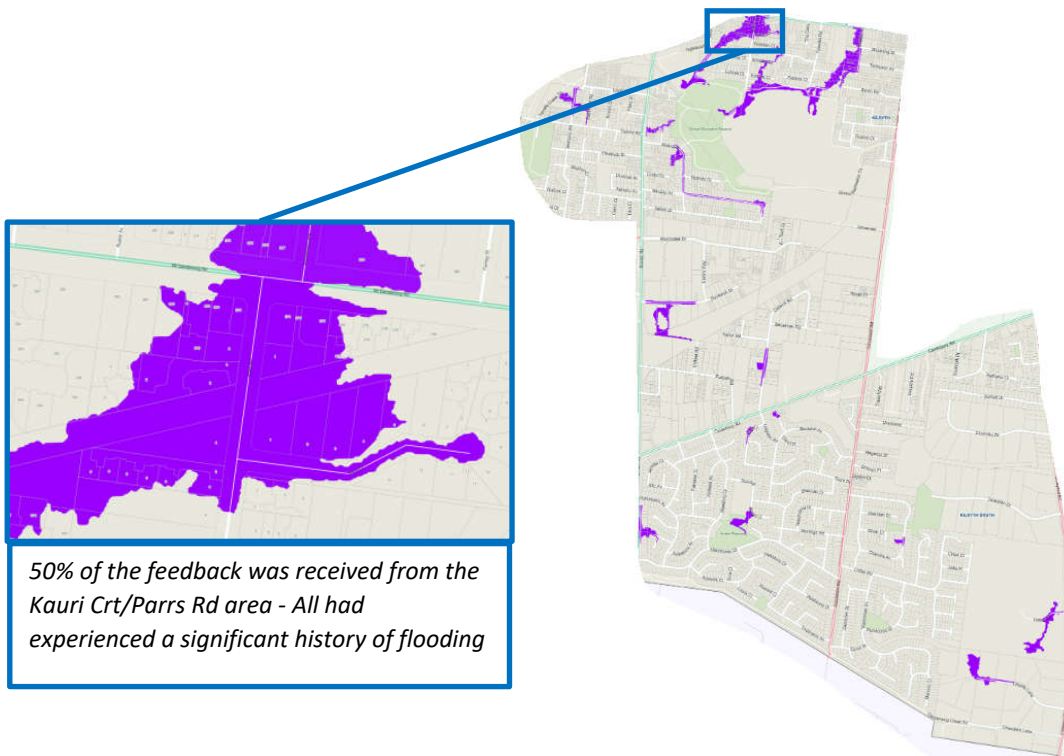
Consultation Period - 30 Sep 2022 to 3 Nov 2022



Properties Impacted	190
Unique Letters	182
YourSay Submissions	13
Phone Calls	10
Face-to-face meetings	10
Email/Letter	5
Total Feedback	38
Percentage	21%
Pull-out quotes	<p><i>"The Council is to be commended for undertaking the flood modelling on areas identified in a number of areas."</i></p> <p><i>It is recognized that water flows downhill, that there is a finite capacity within the existing drainage infrastructure and that it is important for residents to be aware of the potential impacts of excess stormwater when the system capacity is exceeded."</i></p> <p><i>"We have lived at this address for nearly thirty years and the flooding through our property has been a constant problem."</i></p>

## Bungalook Ward

Consultation Period - 13 Feb 2023 to 30 Mar 2023

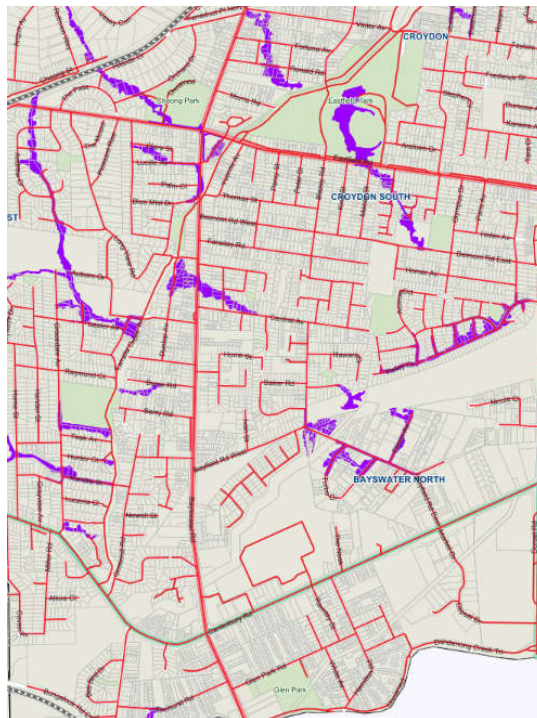


<b>Properties Impacted</b>	<b>169</b>
Unique Letters	152
YourSay Submissions	4
Phone Calls	8
Face-to-face meetings	1
Email/Letter	2
Total Feedback	15
Percentage	10%



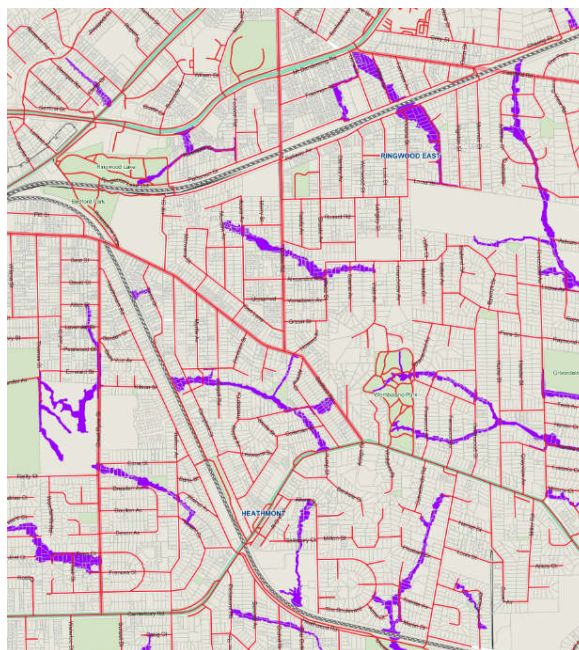
## Tarralla Ward

Consultation Period - 13 Feb 2023 to 30 Mar 2023



Properties Impacted	321
Unique Letters	303
YourSay Submissions	11
Phone Calls	14
Face-to-face meetings	2
Email/Letter	5
Total Feedback	32
Percentage	11%
Pull-out quote	<p><i>"We are pleased to see evidence that MCC is fulfilling its obligations as a local authority in planning for the future. We have witnessed more severe/intense rainfall events in recent years, including this year."</i></p> <p><i>"Vicki highlighted a hesitation in contacting Council to identify their property being flood impacted, however was glad that she did."</i></p>



**Wombolano Ward****Consultation Period - 13 Feb 2023 to 30 Mar 2023**

<b>Properties Impacted</b>	<b>299</b>
Unique Letters	282
YourSay Submissions	16
Phone Calls	10
Face-to-face meetings	6
Email/Letter	1
Total Feedback	30
Percentage	11%
Pull-out quotes	<p><i>"We have lived at this property for 35 years and have seen the area indicated on the flood map for our property in flood twice, both times when it was extremely heavy prolonged rain."</i></p> <p><i>"This does make sense to some extent as, in 8 years at the property, we have experienced large water flows at times."</i></p>

## 4. Minor Amendments

During the consultation two locations were raised that, when reviewed in detail, resulted in minor amendments to the mapping.

The locations and justification are as follows:

- Richardson Road / Rustic Rise / Mulawa Street, Croydon North. The land is subject to steep terrain with significant tree canopy. A site inspection completed that verified there was no defined gully for the concentrated overland flows/surface water flooding. It was determined that based on the site topography the flood map would be amended as follows:
  - Twelve (12) properties were removed from the flood map.
- Aurum Crescent / The Glade, Ringwood North. A site inspection verified that the roadway where the model showed breakaway flows entering private property had significant capacity to retain and channel flows within the road reserve. It was determined that based on the localised topography and infrastructure the flood map would be amended as follows:
  - Three (3) properties were removed from the flood map.

Furthermore, during the consultation period a major Council flood mitigation project was completed. The completion of the fourth and final stage of the Scenic Avenue Flood Mitigation Works resulted in the mitigation of flooding across thirty three (33) properties in Alexandra Road, Scenic Avenue and Vista Avenue, Ringwood East. At completion of the flood mitigation works, remodelling of the drainage catchment determined that the thirty three (33) properties previously included in the draft flood map were no longer subject to flooding and accordingly were removed from the flood extent.

## 5. Conclusion

Feedback received during the flood map community consultation, including direct discussions with residents, improved the overall understanding of flood impact to property and resulted in improvements to the draft flood map information through amendments as detailed in Section 4 of this report.

The feedback received from residents in relation to their experiences with flooding on their properties also added to Council's verification of the accuracy of the flood map information.

The information obtained has been incorporated into an amended Flood Map and will also be utilised as part of Council's flood mitigation works planning.

It is considered that the information obtained through the consultation process confirmed the accuracy of the flood map information. Where Council's draft flood map information differed from the experience of the residents a review to consider the new information, and confirm the accuracy of the flood map data based on the information, was completed and amendments to the flood map were made as required.