

HERITAGE EVIDENCE

APPLICATION FOR REVIEW

THE CITY OF PORT PHILLIP

regarding

**DEMOLITION OF EXISTING BUILDINGS
AND PROPOSED REDEVELOPMENT**

of

THE ESPLANADE HOTEL

11 UPPER ESPLANADE

and

BAYMOR COURT

6 VICTORIA STREET

ST KILDA

August 2003

**JBA
John Briggs Architect
and Conservation Consultant**

15 Princes Place
Port Melbourne, 3207
Mobile 0411 228 515
Phone 9646 6370
Fax 9646 8350

**EXPERT WITNESS STATEMENT
ESPLANADE HOTEL, 11 UPPER ESPLANADE, ST KILDA
BAYMOR COURT, 6 VICTORIA STREET, ST KILDA**

JOHN BRIGGS

I am the Principal of John Briggs Architects Pty Ltd, Architect and Conservation Consultant at 15 Princes Place, Port Melbourne. This is my Statement of Evidence regarding the Application for Review concerning the above property.

In preparing this report I have inspected the site and surround and have been provided with a copy of the Fender Katsalidis proposal revised for VCAT June 2003 and a range of previous reports pertaining to the significance of The Esplanade Hotel and Baymor Court.

I am a Registered Architect, No. 4972, a member of the RAIA and hold a Bachelor of Architecture, University of Melbourne.

Of the 18 years that I have worked in the practice of Architecture the last 13 years have been predominantly in the field of Conservation Architecture. For 9 of those years I was employed by the firm Allom Lovell and Associates and was the Project Architect concerned with heritage for both the Regent Theatre and the Gothic Bank at 380 Collins Street. I left Allom Lovell and Associates in 1998 to pursue practice in architecture and as a conservation consultant.

My work has provided me with broad experience in all aspects of heritage architecture including historical research, preparation and production of conservation reports and conservation plans for projects at all scales as well as the preparation and presentation of submissions to Councils, Heritage Victoria and to the Victorian Civil and Administrative Tribunal. I have significant experience in the design, documentation and administration of restoration works, works to reconstruct missing historic elements and works to facilitate the adaptation of historic buildings for new use.

In preparing this report I have been instructed by the Esplanade Alliance.

I have made all the inquiries that I believe are desirable and appropriate, and no matters of significance, which I regard as relevant, have to my knowledge been withheld from the Tribunal.

John Briggs

Introduction

This report aims to study the heritage implications of the proposed residential development by Becton Corporation Pty Ltd at the rear of the Esplanade Hotel, 11 Upper Esplanade, St Kilda. It has been commissioned by The Esplanade Alliance.

The proposed construction of a ten storey apartment complex, to the design of Fender Katsalidis Architects, would necessitate the demolition of the rear of the Hotel and also that of neighbouring Baymor Court, a block of Spanish Mission Style flats at 6 Victoria Street, St Kilda. Such demolition, in my understanding, runs contrary to the provisions of the Port Phillip Planning Scheme, and is contrary to the fair, orderly, economic use and development of the land.

Under the City of Port Phillip Planning Scheme buildings deemed to be significant must be conserved and should not be demolished unless they are structurally unsound or are unable to be feasibly reused. I do not believe that there is a reasonable case demonstrating that Baymor Court cannot be feasibly reused, or that it cannot be retained, restored externally, and successfully incorporated into the development proposal. Without definitive demonstration of such a case I do not believe that there is reason to set aside the core precepts of the Heritage Policy and allow the demolition of this building of recognized significance. Whilst partial demolition of a contributory part of a building may be acceptable so long as the essential significance of the property is preserved, total demolition will extinguish significance such that the objectives and purposes of the Heritage Provisions cannot be fulfilled.

Baymor Court is a fine and unusual example of Spanish Mission Style architecture in the Port Phillip district and representative of an era in St Kilda's history marked by the intensive development of flats, particularly in the Mediterranean and Spanish Mission styles then popular in urban seaside suburbs. The exterior walls of Baymor Court sit directly on the street, forming part of a continuous perimeter wall, which contains the Esplanade Hotel site on Victoria Street, and both the eastern and northern parts of Pollington Street. Architecturally, as viewed from the street, the two buildings present an enclosed compound. The wall that unites them varies in height from one to two storeys, similar in scale to the nineteenth century

houses in the locality. The rear wings of the Esplanade Hotel, including those added in 1920, contribute to the understanding of this building historically as a prominent grand seaside resort hotel.

The rear areas continue to provide necessary utility areas allowing the hotel to function as a music/entertainment/dining venue. The demolition of the contributory rear wings of the Esplanade Hotel would diminish the significance the Esplanade Hotel, although only to a marginal degree. Some capacity for the demonstration of the 'back of house' operations of a prominent exemplar of the nineteenth century resort hotel in Victoria would be lost.

The Hotel also derives heritage significance through its use and history as a popular venue for live music. The proposed development, and in fact the current leasing arrangements, have the potential to deprive the hotel of necessary service areas to the detriment of its ongoing use as a music venue. The potential alienation of vital service areas without the provision of alternative facilities is contrary to Port Phillip planning policy, as an adverse affect upon heritage significance is the likely result. Heritage Policy would, under normal circumstances, provide for the retention of the rear wings of the Esplanade Hotel as these are elements that are contributory to the significance of the Hotel.

The negotiation of the potential for development of the Esplanade Hotel site has been under way for many years in a variety of forums. In that period, policy regarding development of heritage places in the City of Port Phillip has been developed, implemented and exercised. Many of the recommendations of the C25 Panel hearing involved deletion of proposed clauses under the Design and Development Overlay that sought to bolster the protection of heritage. The deletions were generally recommended because the Panel considered that heritage was adequately addressed under the heritage provisions of the Planning Scheme and that it was not necessary for these issues to be repeated. In a number of instances the Panel found that detailed assessment of particular heritage assets and management proposals would appropriately be undertaken in response to a planning permit application and ultimately in this forum.

Therefore a number of aspects of this case require clear articulation:

- The proper interpretation of the heritage provisions of the planning scheme,
- The balance of the heritage provisions against potentially competing provisions,
- The objective basis for assessment of heritage significance of particular elements on the site,
- The objective basis for assessment of compliance of the proposal with the provisions of the planning scheme, and finally
- The extent of the subjective area that exists beyond, or between, objective assessments and in which the Tribunal will need to exercise its discretion.

The Esplanade Hotel site comprises two distinct heritage buildings and the bottle shop which does not have heritage significance. The balance of the need to conserve these heritage assets and the development potential of the subject site depends upon the articulation of the above.

In this case demonstration of the transparent and consistent application of the Planning Scheme seems almost as important as the specific decision about the proposed development. Specifically I believe the heritage concerns of this case turn on the Tribunal's determination regarding the circumstances under which the Planning Scheme anticipates that it is reasonable to set aside the well-stated interests of heritage, as documented in the Heritage Policy, in favor of other interests perhaps encouraged by the existence of the Design and Development Overlay.

Protection of Heritage Places - Port Phillip Planning Scheme

The Port Phillip Planning Scheme is very clear regarding the importance placed upon retaining its heritage. Below are extracts of relevant sections of the Planning Scheme that address this.

In clause 21.04-1 of Port Phillip's Vision it is envisaged that Heritage Places are protected by:

- *Ensuring that all significant heritage places receive adequate protection from demolition or unsympathetic alterations*

In clause 21.05-5, Heritage Conservation, Overview, it is envisaged that heritage buildings be restored and that development and design processes contribute to, and emphasize, the value of heritage places:

- *It is important that heritage places are recognized, protected, retained and celebrated, and that new development is sympathetically integrated and makes a positive contribution to the heritage value of the area.*

This approach is restated in various ways under *Objectives*, and *Strategies* of the *Heritage Conservation* clause. A particular municipal wide strategy is to:

- *Encourage a conservative approach to urban consolidation in Heritage Overlay areas by supporting increased residential densities on sites where it can be achieved without adversely affecting the identified significance of the Heritage Overlay.*

Where this statement addresses the Heritage Overlay, which may cover an area, the final sentence under *Strategies* makes clear that this approach is intended for individually significant and even contributory properties that make up a wider area:

Identified elements that contribute to the area's heritage significance should be respected and conserved.

Clause 21.05-5, Heritage Conservation, Implementation, directs the use of Heritage Policy (Clause 22.04) to manage new development including demolition of all or a part of a heritage place in all areas covered by a Heritage Overlay. In addition to a full and careful reading of the Heritage Policy (Clause 22.04), the purpose and decision guidelines of the Heritage Overlay (Clause 43.01) also provide direction.

The relevant sections of this clause are:

Purpose

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.

43.01-5 Decision guidelines

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

- The State Planning Policy Framework and the Local Planning Policy Framework, including the Municipal Strategic Statement and local planning policies.*
- The significance of the heritage place and whether the proposal will adversely affect the natural or cultural significance of the place.*
- Any applicable heritage study and any applicable conservation policy.*
- Whether the location, bulk, form or appearance of the proposed building will adversely affect the significance of the heritage place.*
- Whether the location, bulk, form and appearance of the proposed building is in keeping with the character and appearance of adjacent buildings and the heritage place.*
- Whether the demolition, removal or external alteration will adversely affect the significance of the heritage place.*

- *Whether the proposed works will adversely affect the significance, character or appearance of the heritage place.*
- *Whether the proposed subdivision or consolidation will adversely affect the significance of the heritage place.*
- *Whether the proposed subdivision or consolidation may result in development which will adversely affect the significance, character or appearance of the heritage place.*
- *Whether the proposed sign will adversely affect the significance, character or appearance of the heritage place.*
- *Whether the pruning, lopping or development will adversely affect the health, appearance or significance of the tree.*

As the purpose of the Overlay is to conserve and enhance the significance of heritage places, including contributory elements, and to ensure that development has no adverse effect upon heritage significance, it is clear that the proposed demolition of heritage elements on the site is contrary to this clause.

Potentially Competing Provisions [Heritage Provisions, Design and Development Overlay (DDO) and other planning matters]

On this site, expectation for development fostered by the application of a Design and Development Overlay potentially conflicts with the heritage provisions, in particular the Heritage Policy. The general provisions of the Planning Scheme must inform the exercise of this policy. Although the purposes of the *Heritage Overlay* do not explicitly include discussion of conditions under which demolition may be acceptable, this is addressed through the directions for implementation of the *State Planning Policy Framework* and the *Local Planning Policy Framework*. This issue is addressed at Section 4 of the *Planning and Environment Act 1987* which provides for the “*fair, orderly, economic and sustainable use and development of land*”. Whilst proper interpretation of precedent cases is the responsibility of legal rather than heritage professionals, it seems appropriate that I set out my understanding of the heritage policy and the context in which it operates.

Of particular relevance to this case is an understanding of when heritage policy has taken precedence over other planning considerations and the circumstances in which this has occurred. As the *State and*

Local Planning Policy Frameworks are less than explicit about the priority of competing provisions, clarification may be found in the case precedents of previous Tribunal decisions.

In Application for Review 2000/025304, Warraglen Developments Pty Ltd v Boroondara City Council Tribunal Member, Anthony Liston, stated the following at paragraph 19:

Heritage controls, and the heritage policy on which they are based, to a degree take precedence over other planning policy considerations. For example, if a particular place is considered to be of such significance that it should be conserved, then this is a consideration which would outweigh the urban consolidation policies of the Planning Scheme. However, I do not think that this means that the ordinary decision making process of seeking to find a balance between competing policies is entirely irrelevant. In particular when the heritage significance of a place is low or marginal, then other planning considerations may be more important to the decision.

This statement was referenced by the same Member in the Application for Review 2000/033857, Metro Giant P/L v Boroondara City Council. In this finding the Member went on to comment on the issue of fairness in relation to economic use competing with the heritage controls following from the land being included in a Heritage Overlay. Paragraph 46 of the finding is copied below:

Some person may suffer some loss but the loss suffered is not a direct loss, it is a loss of opportunity rather than a direct cost to the land owner. For example a person with a dwelling which is considered significant but not otherwise desirable on a larger site which in other circumstances would be a desirable redevelopment site may suffer an opportunity cost, if redevelopment is prevented by the obligation to keep the dwelling.

In paragraph 58 it was the view of the Member that economic use and financial hardship are aspects of fairness. In the next paragraph the Member clarified this view:

However, having reached this conclusion I think it is important to reiterate that where the issue of fairness relates to questions of economic use and financial hardship, the financial hardship must be something other than the opportunity cost which in all cases can be argued to be the consequence of the implementation of all sorts of regulatory environments but in particular planning controls.

I note that demolition was allowed in the above case due to the condition of the house, its diminished significance, the direct costs involved in reinstatement and injustice resulting from the failure to implement heritage controls in a timely way. The determining factors here are, clearly, the level of significance of the heritage place and, secondly, the degree of 'financial hardship' of the applicant beyond simple opportunity cost.

On the subject of the potential competition between the HO and the DDO I would argue that the height levels contained in the plan accompanying schedule 12 to the DDO should apply when and only when demolition of the relevant heritage buildings has been shown to be justified under the Heritage Policy.

Protection of Heritage Places - Port Phillip Heritage Policy

Under the decision guidelines of the Heritage Overlay, consideration of whether the demolition will adversely affect the significance of the heritage place is a requirement. It follows from this inclusion that there are circumstances where demolition may be accepted.

The following are the sections of the Heritage Policy (Clause 22.04]) that pertain to demolition:

Objectives

To encourage the conservation of all significant and contributory heritage places in the Heritage Overlay.

To discourage the demolition of significant and contributory heritage places in the Heritage overlay.

Demolition

Where a permit is required for demolition of a significant or contributory building, it is policy to:

- *Require all applications for demolition of significant, or contributory buildings to be accompanied by an application for new development.*
- *To allow the demolition of part of a heritage place if it will not affect the significance of the place and the proposed addition is sympathetic to the scale and form of the place.*
- *Not support the demolition of a significant building unless and only to the extent that:*
 - *the building is structurally unsound or cannot be feasibly reused.*

- *the replacement building and /or works displays design excellence which clearly and positively supports the ongoing heritage significance of the area.*
- *Not support the demolition of a contributory building unless and only to the extent that:*
 - *the building is structurally unsound or cannot be feasibly reused, and either*
 - *the replacement building and/or works displays design excellence which clearly and positively supports to the ongoing heritage significance of the area, or*
 - *in exceptional circumstances the streetscape is not considered intact or consistent in heritage terms.*

The policy is explicit with regard to the conditions required for support of demolition. It recognises that this is policy, rather than a mandatory ruling, and the exercise of discretion is provided under the planning scheme. Given the clear meaning of the policy, the onus for demonstration of structural inadequacy or the absence of feasible reuse must be on the party seeking demolition. The high level of this test applies not only to *significant buildings*, but also to less valuable *contributory buildings*. In the latter case and in exceptional circumstances, the test is softened where the building is in a locale with limited heritage context to which it can contribute. It is my opinion that the buildings which the developer is seeking to demolish are unlikely to be shown to be structurally unsound. Demonstration that the buildings cannot feasibly be reused is perhaps a more complicated task, however it is my opinion that it is the responsibility of the Developer to prove reuse is unfeasible, rather than simply an inconvenience and an opportunity cost.

To conclude this discussion of the policy context for assessment of the proposed demolition it is instructive to make a comparison between the Local Provisions of the City of Port Phillip and those of the City of Melbourne. Of particular interest in the policy of the latter (Clause 22.05) is the provision that addresses development as a justified reason for the demolition of a building:

Before deciding on an application for demolition of a graded building the responsible authority will consider, as appropriate, whether the demolition or removal is justified for the development of the land or the alteration of, or additions to, a building.

The policy of the City of Melbourne differs from that formulated in the City of Port Phillip. Although both policies are ultimately discretionary, it is clear that a justification for demolition anticipated in the City of Melbourne is not entertained in Port Phillip. This observation is reinforced by the consistent findings of the Panels for both Amendment C5/C14 and Amendment C25; that other areas of the planning scheme should not undermine or override the Heritage Policy. The recent Order in relation to the Application for Review P56/2003 confirms the need to respect the particular provisions of the local policies. At paragraph 73 the Tribunal found that:

Any future application to demolish the building would need to be assessed against the policies of the planning scheme which would apply at that time. Having regard to the policies which currently apply, the critical test is whether demolition is justified by the development of the land,...

This critical test is not a part of the heritage policy of the City of Port Phillip.

Heritage Provisions – Additions/Alterations and New Development in Heritage Places

I am of the opinion that the scale of the proposed development does not present a special circumstance that justifies setting aside the heritage policy on demolition. However the size of the development does mean that the heritage policy formulated to address traditional scaled buildings will need to be varied. When addressing sites of acknowledged heritage significance much of the policy is focused upon the desire to minimize the visibility of additions any new development. Accepting the unusual opportunity of this site and the findings in relation to Amendment C25, the site can support a substantial development that will grossly exceed the performance measures and the building envelopes which the policy encourages. Where visible in relation to heritage buildings, additions and new development is encouraged by the policy to relate and respond to the heritage roof forms, to be visually recessive to prevent dominance of the heritage place. The scale of the proposed development cannot be expected to comply with these expectations. Under *New Development in a Heritage Overlay, Building Siting, Scale and Massing* is the following dot point:

- *If it is a major development site containing a significant or contributory heritage place, it respects the scale and setting of the heritage place whilst responding to the prevailing scale of the heritage overlay area.*

The proposed development will not be able to incorporate even the above design characteristics. It is inevitable that development of the scale proposed will substantially alter the visual context of the heritage buildings on the site and in terms of size and bulk introduce a dominant element into the locality. Although the detail of the policy addressing issues of visibility and relation to the existing heritage place can not be satisfied with the size of development proposed, the relevant *Objective* of the *Port Phillip Heritage Policy* (Clause 22.04-3) remains valid.

To encourage all new development and redevelopment of significant and contributory places to be respectfully and harmoniously integrated with the surrounding character.

To encourage the retention and reuse and recycling of significant and contributory heritage places in the Heritage Overlay in a manner which conserves and does not detract from the surrounding character.

To promote design excellence which clearly and positively supports the ongoing heritage significance of the Heritage Overlay

To ensure new buildings and additions complement existing heritage characteristics.

To ensure that new development and any publicly visible additions and alteration in or to a heritage place maintain the significance of the heritage place and employ a contextual design approach.

All of the above can conceivably be achieved in a development of that proposed with the exception of compliance with some aspects of the contextual design approach. This approach is defined at clause 22.04-4 Policy:

A contextual design approach is where the alterations, additions or new development incorporates an interpretive design approach (derived through comprehensive research and analysis). New development should sit comfortably and harmoniously integrate with the site and within the streetscape and not diminish, detract from or compete with the significance of the heritage place, or street character of adjoining or nearby buildings.

This approach can include:

Contemporary architecture and innovative design which is an important part of the contextual approach because it adds to the existing diversity and layering of styles through

time. This layering is a defining feature in a number of areas and is therefore an important component of Port Phillip's heritage.

Whilst the more ready understanding of *interpretive design* may be stretched by a building of the scale proposed it is readily conceivable that a development integrating the heritage elements existing on the site could comply with the above.

The issue of the relation between existing heritage buildings and development is further informed by the relevant decision guidelines of the Heritage Overlay (Clause 43.01) which have been set out above. The primary issue is the protection of significance of the heritage place. This concern may extend to the way location, bulk, form or appearance of the proposed building affect the character and appearance of the heritage place. The understanding of the term "*in keeping*" is broad enough to allow a substantial development integrating the existing.

It has been accepted under Amendment C25 that proposed development may be of a scale substantially out of keeping with the surrounding heritage buildings and streetscapes. Accordingly the specific policy relating to bulk scale and form can not be applied however this does not prevent the protection of the subject sites' heritage significance and broad compliance with the Heritage Policy and the purpose and guidelines of the Heritage Overlay. The following is a list of terms with which development on the site should comply in relation to the existing heritage buildings and particularly appearance: respect, harmony, integration, in keeping, interpretive, responsive, comfortable.

The recognized diversity and layering of the area provides fertile reference to inform an excellent contemporary and innovative design response that would integrate the heritage assets and conserve the significance of the Heritage Overlays.

Heritage Policy - Significance

The Port Phillip Heritage Policy provides the following definitions in relation to significance:

22.04-2 Definitions

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

Significant heritage places include buildings and surrounds that are individually important places of either State, regional or local heritage significance or are places that together within an identified area, are part of the significance of a Heritage Overlay. These places are included in a Heritage Overlay either as an area or as an individually listed heritage place and are coloured "red" on the City of Port Phillip Heritage Policy Map in the Port Phillip Heritage Review, Version 2, 2000, Volume 1-6 including the Port Phillip Heritage Review, Version 2, 2000 Addendum.

Contributory heritage places include buildings and surrounds that are representative heritage places of local significance which contribute to the significance of the Heritage Overlay area. They may have been considerably altered but have the potential to be conserved. They are included in a Heritage Overlay and are coloured "green" on the City of Port Phillip Heritage Policy Map in the Port Phillip Heritage Review, Version 2, 2000, Volume 1-6 including the Port Phillip Heritage Review, Version 2, 2000 Addendum.

Non-contributory properties are buildings that are neither significant nor contributory. They are included in a Heritage Overlay and have no colour on the City of Port Phillip Heritage Policy Map in the Port Phillip Heritage Review, Version 2, 2000, Volume 1-6 including the Port Phillip Heritage Review, Version 2, 2000 Addendum. However any new development on these sites may impact on the significance of the Heritage Overlay, and should therefore consider the heritage characteristics of any adjoining heritage place and the streetscape as covered in this policy.

On the subject site there are four primary elements having heritage significance, with the potential to be affected by the proposed development. These are Baymor Court, the rear wings of the Esplanade Hotel, the use of the Hotel as a music venue and the appearance and setting of the Esplanade Hotel.

Baymor Court: Existing Heritage Controls

Baymor Court is currently covered by the St Kilda Hill Heritage Overlay, HO5. It is classified by the National Trust as being of regional significance (File No: B6212) and is mapped by the 1998 City of Port Phillip Heritage Review as being a 'significant' building. It was listed as an A-graded building in Robert Peck von Hartel Trethowan's *St Kilda Twentieth Century Architectural Study*, 1992.

Unlike the vast majority of *significant buildings* that contribute collectively to the Heritage fabric of Port Phillip, Baymor's individual citation and statement of significance indicate its unique individual significance as a heritage place in its own right.

As a significant site included in an area wide Heritage Overlay, in my view the property is only protected to the extent of its appearance from the public domain. It should be noted that this appearance is founded in its fabric. Because interior controls are not indicated on the schedule to the overlay, as they are for the Esplanade Hotel, only the fabric of the Baymor visible from and to the public domain is protected. In my opinion, although the interior of the Court is visible through the gateway off Pollington Street, these do not form a proper part of the public domain and should be considered to be contributory fabric.

Baymor Court: Description and History

Carlyon's 'Eastern Tent Ballroom' was transformed in 1927 under the management of a new owner, Howard R. Lawson, architect and developer. He changed it into a ballroom-come-cinema known as 'Cairo'¹. It included a stage at the eastern end and a dress circle at the western end. The arrival of talking movies and the import tariff on records contributed to the decline in the popularity of jazz in the later half of the twenties.² Soon after the conversion, however, fire partially destroyed the building. Lawson had trouble obtaining a new permit to rebuild to the same configuration.

¹ Allom Lovell & Associates, *Esplanade Hotel*, 30.

² *Ibid.*, 28.

In September 1929, the owner Edward Hoban's architects, Sydney Smith, Ogg and Serpell, lodged an application for the construction of residential flats facing onto Victoria Street. Baymor is an interesting example of their work, it almost certainly being designed by Charles Edward Serpell. Under Serpell the firm had a wide practice, especially in hotels, banks and churches. It was responsible most notably for the Port Authority Building (Market Street, c. 1933) for which they received the RVIA Street Architecture medal, and the London Hotel in Elizabeth Street, c. 1934.³ In the case of Baymor, the surviving walls of the ballroom were used towards the construction of fourteen new Spanish Mission style flats and four motor garages. Seven flats are on each floor with access through the principal entry hall off Victoria Street.

The structure of the building is load bearing brick. The internal detailing is typical of the period and consists of three paneled doors with a single glazed top panel, splayed timber skirtings, exposed brick fireplaces with timber mantle shelves, plain plastered walls with a picture rail and strapped sheet plaster ceilings.⁴

The roofing to the east wing is clad in Cordova tiles and to the south wing is corrugated steel which is concealed behind a tile capped parapet. The windows to the principal façade to Victoria Street are largely decorative multipane windows which in the central bay of the building open onto concrete and wrought iron enclosed shallow balconies. A decorative wrought iron balcony projects out in front of the central stair windows. The textured sea sand render finish covers the west, south, east and part of the north facades. The remaining internal facades are finished in exposed or smooth rendered brickwork.⁵

The Pollington Street frontage of the building has paired garages finished in the same textured sea sand render as the main façade, and set on either side of a central entry gate to the internal garden area. The roof to the garages is corrugated steel partially concealed behind a tile capped parapet. The entry

³ Timothy Hubbard Pty Ltd, *Esplanade Hotel*, p 45.

⁴ Allom Lovell & Associates, *Esplanade Hotel*, 65.

⁵ Ibid.

between the garages contains a pair of steel gates which are not original. In general few internal alterations have occurred in the flats, other than the combining of two west wing flats into a single unit.⁶

Baymor was initially designed around an internal courtyard. The selection of the Spanish Mission, with its strong association with the courtyard type⁷ lent itself to the circumstance of construction within the burnt shell of the former Ballroom. Original drawings confirm that a formal courtyard garden was proposed at its centre, but the tiles, fountain and paving were never completed, presumably due to the flats being built in the middle of the Depression.⁸ The fact that the courtyard design may not have been fully executed does not diminish the value of Baymor's Spanish Mission architecture; it is valuable because of its appropriateness to the courtyard form and because the external presents the inference of the courtyard enclosure.

This development was part of a wave of flat developments across St Kilda, Elwood, South Yarra, Toorak, East Melbourne and other inner southern and eastern suburbs of Melbourne in the inter-war period.⁹

Baymor Court: The Spanish Mission Style

The Spanish Mission Style became popular in Australia in the nineteen twenties and thirties for two main reasons. Firstly the style was well disposed towards use in Australia due to its climatic similarity with the Mediterranean regions. Secondly the cultural appeal and cache of Hollywood and American, rather than British stylistic sensibilities, served to popularise the style.¹⁰

Leslie Wilkinson, Australia's first Professor of Architecture, did much to promote the style in Sydney by designing his own home in Vaucluse in the Spanish Mission idiom and advocating it as the style of choice

⁶ Ibid.

⁷ Polyzoides, Sherwood and Tice, *Courtyard Housing in Los Angeles*, Berkeley 1982, pp9-19
Raworth, *A Question of Style*, p. 85

⁸ National Trust Classification Report for Baymor Court, paragraph 7. Appendix to 1.

⁹ Allom Lovell & Associates, *Esplanade Hotel*, 78.

¹⁰ Timothy Hubbard Pty Ltd, *Esplanade Hotel*, 31.

for the better-class home of Australians.¹¹ Melbourne architects were more directly influenced by American publications advertising the Mediterranean and Californian Spanish Colonial Revival, and by those Melbourne architects and educators who realised the suitability of such idioms for coping with the sunlight levels and climates of the major Australian suburban centers.¹²

Weitze sees the appeal of the Spanish Mission as being in some respects America's counterpart to Britain's Gothic Revival in the nineteenth century. The romanticism of mission imagery and the monastic life were combined with an aesthetic appreciation of picturesque architectural form. The sublime and the picturesque combined well.¹³ The glamour of Hollywood stars in the inter-war years, who favored the style for their luxurious, well-publicised homes served to popularise it in a more commercial form. It was a style enjoyed and popularized by both film celebrities and businessmen, emphasized when the press baron William Randolph Hearst famously commissioned Julia Morgan to design his 'San Simeon' in the Spanish Mission style.¹⁴

In Australian seaside resorts in the twenties and thirties, the Spanish Mission and Mediterranean styles were especially popular, giving a particular flavour to inner city suburbs such as St Kilda in Melbourne and Bondi in Sydney. In Melbourne it was the suburbs to the east of the city where flats became common at first and St Kilda, with its seaside location, holiday atmosphere, palm trees and recreational facilities, created associations with California and Hollywood. In St Kilda, one finds the majority of flats reflecting some type of link with the vogue for Spain, the Mediterranean and California's missions.¹⁵ These were styles with commercial appeal, promising a new modern American style as seen in the movies with their associated glamour. The Spanish Mission was a style especially popular for entertainment venues. The Palais Theatre, St Kilda Baths and the Forum State Theatre were all designed in the Spanish Mission

¹¹ J.M.Freeland, *Architecture in Australia. A History*, (Cheshire:Melbourne, 1968), 233.

¹² Bryce Raworth, *A Question of Style: Inter-war Domestic Architecture in Melbourne.* (Master of Architecture Thesis, University of Melbourne, 1993), 71.

¹³ Karen J. Weitze, *California's Mission Revival*, (California: Hennessey & Ingalls, 1984), 4.

¹⁴ Richard Apperly, Robert Irving and Peter Reynolds, *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to Present*, (North Ryde:Angus and Robertson, 1989), 176.

¹⁵ Bryce Raworth, *A Question of Style*, 88

style, but in those locations the more Baroque and Moorish forms of the Spanish idiom predominate.

Raworth, in his discussion of the Spanish style in Melbourne, distinguishes between the use of the relatively simple style of the Mexican missions along the Californian coast, which underwent a revival in California at the turn of the century, and the more elaborate Spanish Colonial Revival style. This later style sought more elaborate decorative schemes and borrowed motifs from the Spanish Renaissance and Baroque, as well as more diverse Northern Italian and even Islamic sources.¹⁶ Melbourne 'Spanish Mission' architecture tends to belong in a spectrum between the simple forms of true Spanish Mission and the hybrid revival style created by Bertram Goodhue and the collaborating architects of the Panama-Columbian Exposition at San Diego in 1915. Melbourne versions of the later include such decorative façade motifs as Baroque parapets, twisted columns of precast concrete, cartouches, medallions and coats of arms.¹⁷

The flats of Baymor Court continued the exotic flavour that Carlyon had introduced stylistically via his ballroom, but in a different vein. In describing Baymor Court, Bryce Raworth states that it is "far less grand in conception [than the Belvedere], based on the concept of an Andalusian or mission farmhouse rather than a grand urban palace. The architects, Sydney Smith, Ogg and Serpell, have emulated the domestic Californian scale of George Washington Smith and the courtyard design and integration of parking of Zwebell's Los Angeles courtyard developments to create a unified, contemporary design of a type rare in Melbourne, if not Australia. It has Cordova tiles, strap ironwork for windows, doors, balconies and roof supports, low pitched roofs and the occasional use of richly ornamented cast concrete or terracotta detail. The hand trowelled stucco is finished with sand, giving it an unusual texture."¹⁸

Raworth places Baymor in a stylistic chronology of the Spanish Mission style in Melbourne. After describing Butler's Mission to Seamen Chapel he states, "another singularly early building of a specifically Mediterranean type was Edwin Ruck's 1919 conversion of Aston Villa, a nineteenth century mansion in

¹⁶ Bryce Raworth, *A Question of Style*, 72.

¹⁷ *Ibid.*, 86

Acland Street, St Kilda, into a lodging house, Aston Court. This development suggests that Ruck may have been aware of early court developments in similar styles in southern California (where Irving Gill had been building courtyard developments since at least 1910 [Lewis Courts, Sierre Madre] and where projects by Arthur Zwebell such as the Andalusia (1926) and the Ronda (1927) were to become acknowledged classics) and thus established the first link of this type between Spanish idioms, Los Angeles, flat accommodation in Melbourne in what was to become a chain including the Belvedere (1928), Baymor Court (1929) and, ultimately, Beverley Hills (1935-36)."¹⁹

Comparative Buildings

Comparison with the other Spanish Mission buildings included in the City of Port Phillip Heritage Review 2000 shows only four other buildings recorded as Spanish Mission. Of these four, 28 Eildon Road and 91-93 Acland Street are a detached house and a pair of shop dwellings respectively. The only other apartments in the Spanish Mission style recorded in Heritage Review within this Heritage Overlay is "The Belvedere" at 22 The Esplanade. This building is on the Victorian Heritage Register and has an individual Heritage Overlay, HO118. Whilst The Belvedere has a higher level of heritage recognition than Baymor, the buildings make a reciprocal contribution to each other's significance as a dissimilar pair. It worth noting that in Bryce Raworth's grouping of The Belvedere, Baymor and Beverley Hills above, there is again the implication that Baymor is of Metropolitan importance.

'The Belvedere' was completed just before the construction of Baymor Court. Its popularity may have contributed to the choice of Spanish Mission as a style for Baymor, but the two buildings are dissimilar. Baymor Court has specific references to Mission Revival Architecture in its ironwork and hand-troweled sea-sand render details, as compared to 'The Belvedere' which has a sand-coloured render but lacks the troweled effect and the sea-sand finish, and has recently been painted. 'The Belvedere' has typical urban apartment massing, with an emphasis on the vertical in its design, highlighted by its corner tower. Baymor carries an allusion to the architecture of Mediterranean seaside villages, with its long, low horizontal profile

¹⁸ Ibid., 89

and simple detailing. These two buildings are key examples of the Spanish Mission style that is so emblematic of the St Kilda foreshore. These apartments are another application of the style of preference for St Kilda's major beach side entertainment buildings; Luna Park, the Palais Theatre, and the St Kilda Sea Baths.

Baymor Court displays certain features that make it rare of its type, and significant for this reason on a scale beyond the local or regional. The courtyard design, its specific allusion to Mission Revival architecture in its ironwork and render details, and the architectural integration of its car parking are all unusual features. It is a surviving unpainted example of sea-sand parged render and as such is rare in Melbourne and probably unique. Its horizontal massing, with the dramatic effect this gives to its streetscape, is unique in the City of Port Phillip district in terms of apartment design in the Spanish Mission style. The Allom Lovell report summarizes the conclusions of Bryce Raworth, Philip Goad and Timothy Hubbard in by stating that "Baymor Court is distinctive in this context in terms of its decorative finish and courtyard planning and the direct comparisons architecturally are more limited."²⁰

Just how limited direct comparisons to Baymor Court are in the wider context of the City of Port Phillip is made manifest by surveying the City's review of built heritage. Of sixteen Spanish Mission style residential buildings listed in the Heritage Review, only five are apartments or maisonettes and only Baymor has the unique features listed above. Studying residential buildings in the associated Mediterranean Style, by way of comparison, we find a greater total number of buildings noted, forty-seven. Of the total of forty-seven, a higher proportion of buildings are listed as being apartments or maisonettes, thirty-six in total, as compared to detached, semi-detached or row housed listed.

Baymor Court: Streetscape

The low, long horizontal massing of Baymor Court along Victoria Street gives a dramatic, exotic note to the streetscape which is highly unusual in the context of the City of Port Phillip and which should remain.

¹⁹ Ibid., 76

Baymor forms an extraordinary tableau; that special perspective dipping down to the palm lined esplanade with the Spanish Moorish domes of the sea baths and the expanse of the beach and the bay beyond.

Buildings of heritage value on the opposite side of Victoria Street and Pollington Street are of similar height scale as Baymor Court, being either one or two storeys. These building include the single storey Victorian villas at numbers 1, 3, 5 and 7 Pollington Street, the two storey nineteenth century terraces at numbers 7 and 9 Victoria Street and the house at number 8 Victoria Street on the east corner of Pollington Street, which varies in height from one to two storeys.

Heritage Assessment Criteria

Criterion A The importance, association with or relationship to Victoria's history of the place or object.

Baymor demonstrates the evolving nature of St Kilda in the 1920s and 1930s, with its heavy concentration of apartment developments.

Criterion B The importance of a place or object in demonstrating rarity or uniqueness.

Baymor is a good example of the Spanish Mission style as applied to flats. It is one of only five in the City of Port Philip Heritage Review. It is unusual amongst these five for being a European style building set directly on the street with an interior courtyard presenting a Village expression along Victoria Street in contrast to the more typical pattern of development determined by the suburban lot.

Criterion C The place or objects potential to educate, illustrate or provide further scientific investigation in relation to Victoria's cultural heritage.

Baymor is significant in being the site of the former 'Carlyon's Eastern Tent Ballroom', the original fabric of which is incorporated into its external walls. The ballroom demonstrates an important aspect of St Kilda's cultural life in the nineteen twenties, being the era of the jazz dance hall.

²⁰ Allom Lovell & Associates, *Esplanade Hotel*, 72

Criterion D The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or a object as a part of a class or type of places or objects.

Baymor is representative of the popular choice of the Spanish Mission style for seaside developments in Melbourne (and other urban areas of Australia) in the 1920s and 1930s.

The National Trust of Australia (Victoria) goes further in its classification report of the building by stating that the Upper Esplanade foreshore area and its immediate environs of streets such as Robe Street, Victoria Street, Pollington Street, Acland Street, St Leonards Avenue and Fitzroy Street in St Kilda are important and intact examples of streetscapes of the 1920s and 1930s and should be preserved as such. This area reflects the ambience of St Kilda as a thriving resort suburb described in 1930 as "The Lido of the South". The idea of apartment living at the time epitomised the glamour and exotica of international seaside resorts and the styles and names of apartments constructed testify to these influences.

Criterion E The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.

Baymor Court is an extremely interesting example of the Spanish Mission style as applied to flats in Melbourne. It has aesthetic qualities inherent in the design of its Victoria Street frontage, in the use of sea-sand hand troweled render, an internal courtyard and wrought iron brackets and balustrading which give it an aesthetic significance and unusualness in the context of Spanish Mission style design in Melbourne (and beyond).

Baymor Court and its Significance

Baymor is a building that readily conforms with the Port Phillip definition of a *Significant heritage place*. Whilst Baymor has been discussed as being of regional significance and even of state significance, there are few buildings in the area of the St Kilda Hill Heritage Overlay that share the particular features and qualities of Baymor.

The significance of Baymor can not be depressed to make it fit the definition of a *contributory heritage place*. The value of Baymor goes well beyond a property that is only a representative heritage place, contributing to the significance of the overlay area and having no individual importance. Whilst there are other buildings in the area that also exhibit the Spanish Mission style Baymor remains an outstanding and distinctive example.

Baymor Court's heritage significance is firmly established due to the rarity of its type at the local metropolitan level, its aesthetic appeal and its intactness and as an integral part of the set of key Spanish/Hollywood imagery that is emblematic of St Kilda in its golden age as a sea side resort, which is still the imagery of St Kilda's enduring character and appeal. From its imagery to its detail Baymor is quintessentially St Kilda.

Significant Fabric

Acknowledging that partial demolition of contributory elements of a building is supportable under the Heritage Policy in association with conservation of the essential significance of the place there are a number of elements of the Baymor that could reasonably be demolished to facilitate new development. Consideration of the extent of the loss that would be acceptable is to be informed firstly by the extent of visibility of the building from the public domain. As well, the partial demolition of elements is to be assessed against their contribution to the significance of the building and to the broader Heritage Place.

The external facades of Baymor Court and the roofs that are visible from the street as a part of those external facades should be protected and restored. This should include the full depth of the walls at both levels where they return to the Pollington Street frontage. Retention should properly include a substantial return along the north west, rear façade as this is visible from Pollington Street and it is fundamental to retain sufficient building form to present an understanding of the building original integrity. At the south west end of Baymor, the return wing with its wide gabled exterior facing the water and the Esplanade, makes an important contribution the presentation of the building as a compound formed of a number of parts, facing inwards onto a courtyard plan with the association of Spanish villages with private space

enclosed to provide security from bandits. The loss of this return wing would diminish this perception, as would the loss of the garages to Pollington Street.

On the Pollington Street frontage the second set of garages, contribute to the extent of heritage fabric along frontage and to the diversity that is celebrated as significant in the area. The section of wall and tiled capping is sufficiently isolated from the body of Baymor that it can be accepted that removal would have limited impact upon the appreciation of the significance of the place.

The Esplanade Hotel: Existing Heritage Controls

The Esplanade Hotel is currently covered by the individual Heritage Overlay HO117. It is classified by the National Trust as being of state significance (File No: B6136) and is mapped by the 1998 City of Port Phillip Heritage Review as being a 'significant' building.

The Esplanade Hotel was assessed in 1998 by the Heritage Council which directed that it be placed at a regional level and be included within the schedule to the heritage overlays to the Port Phillip Victoria Planning Provisions as a place of individual heritage significance. It was listed as a A-graded building in Robert Peck von Hartel Trethowan's *St Kilda Twentieth Century Architectural Study*, 1992.

The Esplanade Hotel: Description and History

The Esplanade Hotel occupies one of the most commanding positions along the St Kilda seafront, perched high on the Upper Esplanade opposite the St Kilda Pier. Its corner site, on a rise, enables it to be clearly viewed from a wide number of vantage points. The dominant viewline is from the opposite side of the Upper Esplanade, where the façade is clearly viewed in its entirety against the skyline and from the walkway leading to the Pier, not to mention the beachfront and Pier itself.

The history of the site is as old as St Kilda itself, with the allotments that the Esplanade Hotel currently stands upon being purchased amongst the first sales of government land on the foreshore in 1842. The allotments, upon which the Esplanade Hotel and Baymor Court currently stand, were purchased by

Captain Charles Hutton of Merri Creek and James Moore Cole Airey of Geelong.²¹ In 1856 a small hotel was constructed on the current Esplanade Hotel site. Named the New Baths Hotel, possibly after Captain Kenney's Bathing Ship Baths (1854), it consisted of a bar and twenty-nine rooms constructed of brick.²² This first hotel was constructed by James Stewart Johnston, who appears to have acquired Airey's land sometime in the 1840s. Noted as a pastoralist, partner in the Argus newspaper, hotel proprietor, and politician, he is also well known for establishing Craiglee vineyard in Sunbury which still exists today. Johnston did not run the hotel himself, but leased it to a succession of licensees.

Under Johnston's ownership, the Hotel license was transferred to Messrs Charles Wedel & Moss and the New Baths was renamed the Criterion Hotel.²³ In 1864 – 1865 Johnston sold the hotel to a Melbourne solicitor, John Duerdin. At around the same time, Duerdin also acquired land to the south of the hotel, on which was located a seven roomed timber building. This he demolished in 1886-7, and a brick residence was constructed in its place. The following year the first hotel was also demolished, but before Duerdin could activate any plans he may have had for development of the site, he died in 1868. The hotel land lay vacant for almost ten years, before it was sold in 1874 to neighbour and city hotelier James Orkney, whose father owned the house immediately behind Duerdin's. Orkney also purchased Duerdin's old house.²⁴

The site continued to lie vacant until 1877, when Orkney commissioned the prominent Melbourne architects Smith and Johnson, to design a row of three terrace houses. Best known for designing the Melbourne Law Courts, the Esplanade Hotel is one of the few grand Smith and Johnson projects still surviving. Other major Smith and Johnson buildings extant include the Athenaeum Theatre, Eastern Hill Fire Station and the ballroom at Como. At a somewhat late stage in the design process, Orkney changed his plans and requested the construction of a hotel instead of the proposed terrace. The Hotel was

²¹ Allom Lovell & Associates, Esplanade Hotel, 11 Upper Esplanade, St Kilda and Baymor Court, 6 Victoria St, St Kilda. Analysis of Significance and Assessment Against the Criteria for Inclusion on the Victorian Heritage Register (prepared for Becton Corporation Pty Ltd), (April 1998), 5.

²² Ibid.

²³ Timothy Hubbard Pty Ltd, Esplanade Hotel, 11 The Upper Esplanade, St Kilda Vic 3182. *A Report to the Heritage Council of Victoria in Support of a Nomination by the City of Port Phillip*, (22 April 1998), 8.

designed in a predominately Renaissance Revival Style, with strong allusions to the Regency seaside resorts of England, such as Brighton.

In the 1880s and 1890s, St Kilda had really come into its own as one of the most fashionable seaside resorts in the metropolitan area. Its popularity as a holiday destination was partly attributable to the proximity of the train and tram. Other large hotels constructed in the same period include The George, on the south side of Fitzroy Street and The Royal, on the corner of Robe Street and the Upper Esplanade. The Esplanade Hotel, when it was completed, stood as a sixty room hotel of brick construction and a bar, with a net annual value of 800 pounds. Orkney lived in the building adjacent to the Hotel on the Esplanade, which later came to be known as Orcadia. This house, now demolished, was also designed by Smith and Johnson in 1879.

The Esplanade Hotel stands as a three storey, rendered brick structure situated on a prominent corner site. It has a symmetrical façade, facing West across the sea, which is dominated by octagonal bays at either end, once connected by a cast-iron, two storey verandah that has now been demolished and replaced by additions pushed out to the street boundaries in the 1920s. It is a landmark in St Kilda, whilst it must be stated that the 1920s additions to the façade have detracted from its original elegance.

The Allom Lovell report describes the hotel as follows, "...the original façade design is of a conventional nature and without particular distinction. In comparison with the other nearby bayside hotels the design of the Esplanade is a relatively bland composition ..."²⁵ Timothy Hubbard's interpretation offers more insight when he observes that the Esplanade Hotel was designed as a simple expression of Renaissance Revivalism with some reference to the Italianate style in order to express the most respectable and conservative values. The Italianate was synonymous with upper class domestic architecture in Melbourne in the later nineteenth century. More subjectively, Hubbard states, the Italianate style is something of an informal 'souvenir' style. The use of bay windows and verandahs, the judicious use of classical details, an

²⁴ Allom Lovell & Associates, *Esplanade Hotel*, 8.

²⁵ *Ibid.*, 68.

exposed roof form with bracketed eaves and, most importantly, a position with aspect and prospect are key elements of the Italianate style.²⁶

As the National Trust of Australia (Victoria) states in its classification report, "the Esplanade Hotel's position on the Upper Esplanade gives special distinction to its architecture and its landmark quality is only rivaled by Lorne's Pacific Hotel."²⁷ "The Esplanade Hotel is significant historically as one of the few remaining examples of a Victorian resort hotel, and as an expression of the glamour of St Kilda as a seaside resort and place of recreation."²⁸ The National Trust's Citation also confirms that "historically, the Esplanade is the earliest, and is one of the largest and most prominent 19th century resort hotels in Victoria."²⁹

From the 1870s on, the hotel had a succession of licensees, the longest standing being Peter James McQuade, until Thomas Carlyon took over as lessee and publican in 1920. Carlyon ran the Hotel between 1920 and 1925 and was remarkable in undertaking major work to the Hotel, enlarging and remodeling it on the latest European and American plans.³⁰ Carlyon also vigorously promoted jazz dance bands, that were predominately comprised of Australian musicians, but modeled on their contemporary American counterparts.³¹

Aside from its historical importance as a resort hotel, The Esplanade is renowned as being the permanent home of the significant Melbourne Victorian, Alfred Felton, who resided there from 1892 to his death in 1904. Businessman, philanthropist and art lover, he is most famous for his Felton Bequest, whereby he donated half his estate to the National Gallery of Victoria. The trust he established to purchase works for the collection have made it amongst the most well endowed in the southern hemisphere. Other famous visitors to the Esplanade Hotel, albeit temporarily, include Mark Twain who is said to have stayed in the

²⁶ Timothy Hubbard Pty Ltd, *Esplanade Hotel*, 19.

²⁷ Allom Lovell & Associates, *Esplanade Hotel*, Appendix B 1.

²⁸ *Ibid.*

²⁹ 'National Trust of Australia (Victoria)', <http://www.natstrust.com.au/register>, July 2003.

³⁰ Allom Lovell & Associates, *Esplanade Hotel*, 20-21.

³¹ *Ibid.*, 26.

1880s under his real name of Samuel Clements³² and Sarah Bernhardt, who stayed in the 1920s with an entourage of twelve animals.³³ Historically the connection of significant guests, owners and licensees to the Esplanade Hotel have contributed to its current social and cultural value.

The Esplanade Hotel: Alterations

The first major alterations to the Esplanade Hotel occurred c. 1910-1913 when the rear wing along Pollington Street was extended to enable the dining room (now the Gershwin Room) to be doubled in size.³⁴ The interior of the dining room is notable for the Art Nouveau plasterwork to the ceiling and cornices done as part of this enlargement and redecoration. Three bedrooms were also added to the first floor. To the rear of this wing, a new single storey brick 'motor stables' building was constructed.

Thomas Carlyon initiated further renovations and additions in 1920-21 under the supervision of architects Gibbs and Finlay. Although they were not of the caliber of Smith and Johnson, Gibbs and Finlay's work is important in showing the shift in use and style of the Hotel from the nineteenth to the twentieth centuries. The major addition of this time was the construction of a separate ballroom at the rear of the site, where Baymor currently stands. This was necessary to accommodate the new jazz craze and demand for live bands to entertain at public dances.

By 1923 Carlyon was competing with the Palais de Danse and the Wattle Path in St Kilda in presenting jazz. Leggett's Ballroom also operated from Prahran.³⁵ Major remodeling works were also done to the Hotel. The front of the building was extended to the west at both basement and ground floor levels, and a new central stair and partly enclosed entrance portico with large bay windows to either side was added. Carlyon also added a second floor to the 'motor stables' to accommodate small servants' bedrooms, required for additional accommodation as business boomed with post-war holiday-makers. He operated

³² Timothy Hubbard Pty Ltd, *Esplanade Hotel*, 9.

³³ *Ibid.*, p 11

³⁴ Allom Lovell & Associates, *Esplanade Hotel*, 16.

³⁵ *Ibid.*, 25.

Carlyon's taxi service from the ground floor of this building. The sign for this business is still clearly visible above the Pollington Street entrance to the Hotel.

In 1937 the architects Sydney Smith, Ogg & Serpell undertook works to upgrade the Hotel. This refurbishment mainly involved the conversion of the front basement bar to a basement lounge bar with access to the street at both ends and new male and female toilets. At ground floor level a new public bar and bottleshop opened onto Pollington Street. The competition in accommodation from newer better equipped hotels in this period meant that the Esplanade concentrated more on deriving profit from its alcohol sales in this period.³⁶ Part of the motivation in this expansion and remodeling of the Hotel, as well as that in 1920-21 was to comply with the requirements of the Licenses Reduction Board to appeal to a more modern, more discerning public.³⁷

In 1955 the Hotel was sold into a partnership of Melbourne hoteliers. Orcadia, the neighbouring Smith and Johnson house, was demolished to make way for a beer garden and barbeque area.³⁸ It was during this post-WW2 period that St Kilda developed a reputation for seediness. A change in Hotel policy meant that the number of permanent residents at the Hotel was curtailed.

In 1967 a new owner, Colin Jackson, created a new single large lounge bar space by removal of internal walls and constructed a drive-thru bottle shop facing onto the Upper Esplanade. The 1920s cantilevered verandah was replaced with the current squared version. Jackson converted the formal dining room into a disco, once again in tune with the changing social times and popular entertainment patterns in Melbourne of that era.³⁹

Since the 1980s there has been a huge increase in the Esplanade Hotel's popularity as a live music venue. Under the management of a new lessee, Don Duval, regular country music nights occurred on

³⁶ Ibid., 31.

³⁷ Ibid., 5.

³⁸ Ibid., 32.

³⁹ Ibid., 33.

Friday and Saturday nights in the Nimrod Room. In the late 80s, Bruce Weibye took over the management of the Hotel and introduced live music seven days a week in the lounge bar. Extended performance space is provided for in the Gershwin Room during busy nights later in the week and live stand up comedy occurs twice a week. When The Esplanade Alliance undertook its comprehensive 1998 research into the Esplanade Hotel as a popular music venue, it noted that the number of musicians they Espy employed each week ranged from 150 to 175. At that stage the Hotel was contributing at least \$15,000 per week to the music industry in Melbourne.⁴⁰

The previous year, in 1997, it had been named the *Best Entertainment Venue* by the Australian Hoteliers Association. Many now famous musicians testify to the role the Espy played in promoting their music and enabling them to pursue professional careers. These include Paul Kelly, Joe Camilleri, Colin Hay (of Men at Work fame), Dave Graney, Kate Ceberano, Stephen Cummings, Deborah Conway, Archie Roach, Painters and Dockers and Renee Geyer.⁴¹ This list could be continued almost indefinitely. As a further contribution to the music industry in Australia, a small group of music industry professionals began an experiment with recording live music an unused section of the rear wings of the Hotel. In 1998, Espy Recorders Pty Ltd, had recorded over 250 musicians live and over 60 of these recordings had been released commercially.⁴² Some of these include recordings of such artists as Paul Kelly, Chris Wilson, Dave Graney and Tex Perkins. The social value attributed to the cultural role the Esplanade Hotel has played in Melbourne's history and continues to play, accounts for a great deal of the public groundswell of opposition to large scale development of the site.

The Esplanade Hotel: Rear Wings

The alterations to the north wing of c. 1910-13, mentioned above, altered its appearance along the Pollington Street frontage. Originally, as early photographs of the Hotel testify, the façade stepped in along Pollington Street and dropped down in height, over two level changes. The centre of the north wing

⁴⁰ The Esplanade Alliance, *The Esplanade Hotel 1878 – An Exploration of the Espy's Cultural Significance*, (1998), 10.

⁴¹ *Ibid.*, p 14

⁴² *Ibid.*, p 21

narrowed in width and included a recessed section of walling to the north façade and a section of verandah along the internal south façade. The enlargement of the dining room in the north wing provided the opportunity to replace the inset and lower facades to Pollington Street with a uniform façade treatment. Thereafter, photographs show the Pollington Street façade to be of a uniform two storey height, as it currently stands.

The south wing, which it is proposed should undergo partial demolition to make way for the proposed residential development by Becton Corporation Pty Ltd., is acknowledged in the Allom Lovell report to be "relatively unchanged from the original 1877-78 plan form".⁴³ This report goes on to reiterate that "in the south wing the series of small service rooms and kitchen area would accord with a typical nineteenth century layout."⁴⁴ "In the rear of the south wing [the area proposed for demolition] the kitchen and dining areas retain clearer evidence of the 1920s plan layout and much of the structure appears to date from this period and before. Finishes have been variously replaced or removed but areas of lath and plaster ceilings, tessellated tile flooring and some nineteenth century joinery remains. The coved ceiling to the kitchen is still in place although the original lantern has been sealed off."

The south wing of the Esplanade Hotel contained a series of small service and servants rooms and the main kitchen, pantry and scullery areas. Separated from the back of the kitchen by what appears to be a covered passage (in the 1920 existing conditions plan) is a store and cool room and beyond this a row of water closets.⁴⁵ As the vital service area for this grand nineteenth-century resort hotel, this service wing is vital to retaining a historical understanding of the functioning of the hotel.

As it survives relatively unchanged, it would be desirable to retain the south wing in its entirety to demonstrate the workings of such a hotel, one of few remaining of its type in Victoria, as highlighted by the National Trust of Australia (Victoria).⁴⁶

⁴³ Allom Lovell & Associates, *Esplanade Hotel*, 47.

⁴⁴ Ibid.

⁴⁵ *ibid.*, 46.

⁴⁶ *Ibid.*, Appendix B2, paragraph 5.4.

The Esplanade Hotel: Façade and Streetscape

In discussing the Esplanade as an important nineteenth century seaside resort hotel, much emphasis is given to the importance of its site. Sitting on a rise on the Upper Esplanade, on a prominent corner site, it is capable of being viewed clearly from the relatively distant vantage point of the St Kilda Pier. Whilst flanked on either side by high-rise buildings the multiple chimneys and roof of the Hotel are distinctive features silhouetted against the sky.

The Esplanade Hotel: Heritage Assessment Criteria

In examining the impact of development and partial demolition upon the site of the Esplanade Hotel it is fruitful to examine the buildings current value in relationship to Heritage Victoria's Criteria for Assessment of Cultural Heritage Significance. Considering the Esplanade Hotel first, as a building of regional significance,

Criterion A The importance, association with or relationship to Victoria's history of the place or object.

The Esplanade Hotel is one of a small number of metropolitan nineteenth century seaside hotels and the first resort style hotel in Melbourne. It can be seen in the context of a statewide establishment of grand hotels in seaside resorts including those constructed in Queenscliff in the late 1870s and 80s. These include the 'Esplanade Hotel', 'Ozone Hotel', the 'Grand Hotel', the 'Royal Hotel' and the 'Queenscliff Hotel'. Other resort style hotels include the 'Grand Hotel' in Portarlington, the 'Hotel Sorrento' and the 'Continental' in Sorrento, 'The Nepean' in Portsea and the 'Grand Pacific' in Lorne.⁴⁷

The Esplanade Hotel has an important association with St Kilda as a nineteenth century resort suburb and a location for popular entertainment in the twentieth century and a wider relationship to other seaside resorts in Victoria.

Criterion B The importance of a place or object in demonstrating rarity or uniqueness.

The Esplanade Hotel is rare as a surviving example of a Victorian resort hotel in a metropolitan area. It is

still used for the purpose for which it was constructed, save for the provision of accommodation, and is relatively unaltered in important respects. Timothy Hubbard testifies to it being one of the grandest, one of the oldest and one of the most distinguished of its contemporaries. No other hotel can be so directly compared with British precedents. It exemplifies the most important attributes of a resort hotel: aspect and prospect, easy access by rail and sea, ancillary infrastructure such as sea baths, piers, promenades and gardens and an upper class context of villas and rivals.

Criterion D The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or a object as a part of a class or type of places or objects.

The Esplanade Hotel is representative of the class of Victorian resort hotels. Whilst the Allom Lovell report recommends at most a regional significance for the Esplanade Hotel under this criteria, Timothy Hubbard argues for the rarity of resort hotels within the broader range of hotels. He states the fact that there may be as few as twenty examples in Victoria which could be directly compared with the Esplanade Hotel, many of which have been demolished or substantially altered. He also adds that hotels are not well represented in the Heritage Register, considering their number, age, social context and architecture. As an early, prominent and historically rich example of the resort hotel in Victoria, the Esplanade deserves to be acknowledged as having state significance. This has not been supported by inclusion on the Victorian Heritage Register.

The Esplanade Hotel illuminates the history of St Kilda becoming the foremost of Melbourne's seaside resorts by the early twentieth century.⁴⁸

Criterion E The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.

The Esplanade Hotel is a good example of a Victorian Renaissance Revival hotel, which also exhibits Italianate features. It refers to the resort style architecture of nineteenth century Britain, with strong

⁴⁷ Allom Lovell & Associates, *Esplanade Hotel*, 73.

allusions to the Regency style of the Brighton seafront. Alterations by Gibbs and Finlay have decreased the aesthetic appreciation of the façade of the Hotel, but the building retains its appeal partly through the integrity of its landmark status. The Espy has retained both its prospect and its aspect.' Timothy Hubbard's comparative analysis of resort and other hotels concludes that none its contemporaries exemplifies the building type, age, architecture and usual sequence of development so well as the Esplanade Hotel.⁴⁹

The Esplanade Hotel is an important example of the surviving work of the prominent Melbourne architects Smith and Johnson. Many of their most successful building have been demolished including the Bank of Victoria, the Imperial Insurance Office, the Baring Chambers (Market Street), the Union Bank (Collins Street), Charles Ebdon's house (Collins Street), the Old Fish Market (Flinders Street), the Presbyterian Church (William Street) and Orcadia, our subject building's former neighbour on the Esplanade.⁵⁰

Criterion G The importance of the place or object in demonstration social or cultural associations.

The Esplanade Hotel is significant in demonstrating the social and cultural changes which St Kilda underwent from the nineteenth century, as a seaside resort for the wealthy, to the twentieth century, as a location for the mass entertainment of the newly emerged middle classes.

As a music venue dating back to the formation of Carlyon's jazz dance bands, the Esplanade has demonstrated a significant role in the promotion of Australian music. Its current reputation is certainly not only state, but nation wide. Not only does it currently offer live music, but also comedy, poetry readings, theatre and art exhibitions.⁵¹

The Hotel has associations with prominent Victorians, both as guests, owners and licensees. Some of these men were important to the social and cultural history of Melbourne include Alfred Felton, James Stewart Johnson, James Orkney, Sigismund Jacoby, the Cook family and Thomas Carlyon.⁵²

⁴⁸ Ibid.

⁴⁹ Timothy Hubbard Pty Ltd, Esplanade Hotel, 17.

⁵⁰ Ibid., 45.

⁵¹ Ibid., 34.

⁵² Ibid., 16.

Description of Proposed Development

The proposed development involves the clearance of the site of all buildings other than the Hotel to the exclusion of the Kitchen wing and the rear wing known as the Motor Stables/Garage. Two levels of basement car parking are proposed across the whole of the cleared area.

Access to the basements would be provided from the Victoria Street frontage in the current location of the bottle shop and café and retail are shown at this level on the Esplanade frontage. Above the basements the Development is proposed as a Podium extending across the site with the Esplanade frontage set back to match the setbacks of the Hotel. At this frontage three levels, including that of the café level, are proposed so that the facade will finish approximately 3.3 metres below the ridge line of the Hotel. Two levels of town houses are proposed along the frontage of Victoria Street and along the northeast frontage of Pollington Street.

Above the podium it is proposed to construct a tower of seven levels. The plan form of the tower may be described as peanut shaped aligned generally with the long axis in the north/south direction diagonally across the rear of the site. The east facing façade is formed of an arch of approximately 90 degrees and the west façade is of an undulating line. The design as currently proposed is essentially formed of seven repeated floor plates with continuous up-stand to form the baluster of the west façade and variation to the balcony treatment to articulate the east façade. Behind these balconies the interiors are enclosed by varied wall lines to further articulate the façade.

Concluding Assessment of Proposals

In my assessment the current grading of Baymor on the policy maps is fully justified and that the building is individually significant on the basis of a range of criteria. Considering Baymor's significance, the Heritage Policy, the site, and the proposal I do not believe that there are grounds to allow more than partial demolition. Given the credentials of the Architects responsible for the development, compliance

with the Heritage Policy under the Port Phillip Planning Scheme and retention of the Baymor to the appreciable depth of the Pollington Street façade should present no problem. In the case of the Motor Garage, which is of substantially lower value, demolition may be supportable, however I believe the case for demolition needs to be made and demolition should not be assumed. The plain English reading of the Heritage Policy encourages protection of the building. Demolition of the rear Kitchen wing is in my opinion supportable.

Given the effective isolation of the frontage of the Esplanade Hotel from a heritage streetscape the completion of the modernisation of the skyline may be accepted. However the proposal dominates the Heritage Places; it is incumbent upon the designers to make every effort to establish contact between the heritage character and new development. Fender Katsalidis Architects have the skills at their disposal to produce work that is more responsive to its context.

The heritage significance of both the individual and the area Heritage Overlays can be sustained in the face of the proposed development. Development can be supported with the imposition of appropriate conditions. One of the most important conditions must be the retention of significant components of Baymor Court.

John Briggs

Kate Shaw and John Spierings	<i>Further Submissions to the Panel considering Port Phillip Planning Scheme Amendments C5 and C14</i>	The Esplanade Alliance	July 1999	pp. 2, 8-9	p. 6, 9	-	pp. 5-6, 9
Kate Shaw	<i>Proposed Amendment C5 to the Port Phillip Planning Scheme. Verbal Presentation of the Esplanade Alliance Submission</i>	The Esplanade Alliance	Aug 1999	-	p. 11	-	-
Roz Hansen	<i>Port Phillip Panel Hearing: Amendment C5. Expert Statement regarding 11-12 The Esplanade and 6 Victoria Street, St Kilda</i>	City of Port Phillip	Aug 1999	pp. 2-3	-	-	pp. 2-3
Timothy Hubbard	<i>Port Phillip Panel Hearing: Amendments C5 and C14, August 1999. Evidence on the Esplanade Hotel and Baymor Court Flats Site</i>	City of Port Phillip	Aug 1999	p. 3, 4	p. 4-5	p. 4	p. 3, 5-6
Kathryn Mitchell, Chair, Catherin Bull, Lester Townsend	<i>Amendment C5 and C14 Port Phillip Planning Scheme. Part A: General Considerations and Part B: Consideration of Submissions. Report of a Panel Pursuant to Sections 153, 155 and 157 of the Act.</i>	Minister for Planning and Local Government	Dec 1999	-	Part B pp. 129-130	-	Part A pp. 80, 81, 88, 96, 100. Part B pp. 130
Andrew Ward	<i>Port Phillip Heritage Review. An Incorporated Document at Clause 81 of the Port Phillip Planning Scheme. Version 2</i>	City of Port Phillip	Aug 2000	-	Esplanade Hotel – Database No. 2173	Esplanade Hotel – Database No. 2173	Baymor – Database No. 948
John Lawson	<i>Esplanade Hotel Working Group Final Report</i>	City of Port Phillip	Nov 2000	Sec. 1 pp 2, 9, 10, 12. Sec. 2 pp 1, 5. Sec. 3-1.1. Sec. 5 pp. 6	Sec. 1, pp 6, 11, 13. Sec. 3-2.2.2. Sec. 5 p 11	Sec. 5 p.11	Sec. 1 pp. 5, 7, 13, Attachmt 1 re: Clauses 22, 43.01. Sec. 2 pp. 2, 4, 5. Sec. 3-2.1.7, 2.2.1. Sec. 5 p 11-12.

Author	Source	Produced For:	Date	Ref. to EH – Social Significance	Ref. to EH – Significance of Rear Wings	Ref. to EH – Significance of Motor Garage	Ref. to Significance of Baymor
National Trust of Australia (Victoria)	Classification Reports for Esplanade Hotel and Baymor Court	National Trust of Australia	1990 and 1991	-	-	-	Appearing in Allom Lovell Report, Appendix B5-6, B8.
Robert Peck von Hartel Trethowan	<i>City of St Kilda: Twentieth Century Architectural Study</i>	City of St Kilda	1992	-	-	-	Citation is Appendix B9, Allom Lovell Report
Bryce Raworth	<i>A Question of Style: Inter-war Domestic Architecture in Melbourne</i>	University of Melbourne (Master of Architecture Thesis)	1993	-	-	-	pp. 71-3, <u>76</u> , 86-7, 88-89.
Allom Lovell & Associates	<i>Esplanade Hotel, 11 Upper Esplanade, St Kilda and Baymor Court, 6 Victoria St, St Kilda. Analysis of Significance and Assessment Against the Criteria for Inclusion on the Victorian Heritage Register</i>	Becton Corporation Pty Ltd	Apr 1998	pp. 78-79, 82	pp. 46-7, 57	p. 46	pp 72, 78, 82-3
Cameron Paine, Kate Shaw, Kelly Wickham	<i>The Esplanade Hotel 1878 –: An Exploration of the Espy's Cultural Significance</i>	The Esplanade Alliance	1998	pp. 6-21, esp concl. 22-23.x	-	-	pp. 7-8,
Timothy Hubbard	Esplanade Hotel, 11 The Upper Esplanade, St Kilda Vic 3182	City of Port Phillip	Apr 1998	-	pp. 22-23,	pp 28-9	pp. 31, 46

Kathryn Mitchell, Chair, and Isabelle Johnstone	<i>Amendment C24 Part 2 Port Phillip Planning Scheme Heritage Amendment. Report of a Panel Pursuant to Sections 153 and 155 of that Act.</i>	Minister for Planning.	Feb 2002	-	-	-	-
Kathryn Mitchell, Chair, Ann Keddie, Helen Weston	<i>Amendment C25 Port Phillip Planning Scheme The Esplanade "Espy" Hotel Site. Report of a Panel Pursuant to Sections 153 and 155 of the Act.</i>	Minister for Planning	June 2002	pp. 9-10, 14, 28-30, 32-33-35, 38, 67	-	-	pp. 9,10, 12, 38, 48
Andrew Ward	<i>Report on Heritage Issues Relating to the Proposed Redevelopment of the Esplanade Hotel Complex, Upper Esplanade, St. Kilda</i>	City of Port Phillip	Jan 2003	-	pp. 1-2, 16	pp. 3, 6-7, 17	pp. 3-4, 17

City of Port Phillip Heritage Review

Mediterranean Style Apartments or Maisonettes Listed

Identifier	Address	Significance	Heritage Overlay	Construction Date	Database No
Las Palmas	43 Mitford Street, Elwood	Significant	Within HO7	1927	2068
Glenronald	75 Dickens Street, Elwood	Significant	Within HO106	late 1920s	895
The Astor	326 Beaconsfield Pde, St Kilda	Significant	Within HO3	1920s	417
Winnipeg	51 Blessington St, St Kilda	Significant	Within HO7	1920	427
Aston Court	43 Acland St, St Kilda	Significant	Within HO5	1926	105
Harley Court	52 Acland St, St Kilda	Significant	Within HO5	1933-1988	390
Colombo Court	52A Acland St, St Kilda	Significant	Within HO5	c. 1930-1988	389
Flats and Former Residence	89 Alma Rd, St Kilda	Significant	Within HO6	pre 1873-1935	398
Alma Park Mansions	91 Alma Rd, St Kilda	Significant	Within HO6	1920s	399
Colton Court	92 Barkly St, St Kilda	Significant	Within HO5	c. 1930	406
Ormond Court	398 Barkly St, St Kilda	Significant	Within HO8	c. 1920s	411
Venezia Court	355 Beaconsfield Pde, St Kilda	Significant	Within HO3	1934	421
Masefield Court	115 Brighton Rd, Ripponlea	Significant	Within HO7	1920s	440
Del Mont Rose	1 Broadway, Elwood	Significant	Within HO7	1920s-1934	443
St Margaret	25 Dalgety St, St Kilda	Significant	Within HO5	1870s, 1920s	883
Flats	25 Dickens St, St Kilda	Significant	Within HO7	1938	2081
Flats	19-21 Ormond Esplanade	Significant	Within HO8	late 1920s	750
Beaufort	13-15 Ormond Esplanade	Significant	Within HO8	1920s	749
Chenier	8 Glenhuntly Rd, Elwood	Significant	Within HO8	1934	1985
Flats	15 Robe St, St Kilda	Contributory	Within HO5	1870s, c. 1920	791
Flats	15 Wimbledon Ave, Elwood	Significant	Within HO7	1928	912
Narooma	25-27 Gordon Ave, Elwood	Significant	Within HO7	1927	1998
Hawsleigh Court	2B Hawsleigh Ave, Balaclava	Significant	Within HO316	1928	2010

Bungalow Court	27-29 Jackson St, St Kilda	Significant	Within HO5	1920s	2038
Rheola Court	19 Marine Pde, St Kilda	Significant	Within HO299	1880s, 1930s	2050
Flats	41 Milton St, Elwood	Significant	Within HO7	late 1920s	2064
Wyndham	20 Princes St, St Kilda	Significant	Within HO5	1934	781
Valona	14 Shelley St, St Kilda	Significant	Within HO8	1920s	804
Elenora	51 Spenser St, St Kilda	Significant	Within HO261	1927	923
Flats	17 Wimbledon Ave, Elwood	Significant	Within HO7	late 1920s	913
Flats	5 Wimbledon Ave, Elwood	Significant	Not within a HO area	mid 1930s	911
Flats	36 Tennyson St, Elwood	Significant	Within HO7	1930	934
Flats	2 Redan St, St Kilda	Significant	Within HO6	late 1920s	784
Flats	34 Princes St, St Kilda	Significant	Within HO5	1926	782
Acland Court	91-93 Acland St, St Kilda	Significant	Within HO5	1935	114
Inverleigh Court	14A Acland St, St Kilda	Significant	Within HO5	1920s	384

Mediterranean Detached, Semi-Detached or Row Houses Listed

Identifier	Address	Significance	Heritage Overlay	Construction Date	Database No
Saret	31 Mitford St, St Kilda	Significant	Within HO7	1930	2066
La Mascotte	1 Morres St, Elwood	Significant	Within HO7	1928	740
Residence	2 Morres St, Elwood	Significant	Within HO7	1928	741
Ballater	39 Ormond Esplanade	Significant	Within HO88	1926	753
Residence	77 Ormond Rd, St Kilda	Significant	Within HO303	1923	765
Hatton	173 Ormond Rd, Elwood	Significant	Within HO8	mid 1920s	772
Residences	521 St Kilda Rd, St Kilda	Contributory	Not within a HO area	1927?	930
Moira	16 Glen Eira Rd, St Kilda	Significant	Within HO7	1930s	1497
Residence	11 Charnwood Rd, St Kilda	Significant	Within HO6	1920s	872
Terrace	28-36 Alma Rd, St Kilda	Significant	Within HO6	1860s, 1920s	397
Former Residence, now Flats	11A-11B Charnwood Rd, St Kilda	Significant	Within HO6	1928	873

City of Port Phillip Heritage Review

Spanish Mission Style Apartments or Maisonettes Listed

Identifier	Address	Significance	Heritage Overlay	Construction Date	Database No
Baymor	6 Victoria St, St Kilda	Significant	Within HO5	1929-1932	948
The Belvedere	22 The Esplanade, St Kilda	Significant	Within HO118	1929	324
Santa Fe	45 Mitford St, Elwood	Significant	Within HO7	1925	2069
Los Angeles Court	81A Spenser St, St Kilda	Significant	Within HO262	1930	13
Maisonettes	3 Glen Eira Rd, Ripponlea	Significant	Within HO7	1929	327

Spanish Mission Style Detached, Semi-Detached or Row Houses Listed

Identifier	Address	Significance	Heritage Overlay	Construction Date	Database No
Residence	38 Tennyson St, Elwood	Significant	Within HO7	1929	373
Duplex	11-11A Hammerdale Ave, St Kilda East	Significant	Not within a HO area	c. 1925	2007
Residence	14 Maryville St, Ripponlea	Significant	Within HO7	1934	348
Residence	4 Los Angeles Crt, Ripponlea	Significant	Within HO7	1930	341
Granada	28 Eildon Rd	Significant	Within HO5	c. 1928	899
Semi-Detached Houses	156-158 Brighton Rd, Elsternwick	Significant	Not within a HO area	1928	308
Midlothian	64 Brighton Rd	Significant	Within HO7	1929	307
Montrose	56 Brighton Rd	Significant	Within HO7	1927-1928	436
Terrace Houses	235-237 Bank St, South Melbourne	Significant	Within HO30	c. 1920	1046
Terraces	239-253 Dorcas St, South Melbourne	Significant	Within HO30	1885, c. 1920	1047
Acland Court	91-93 Acland St, St Kilda	Significant	Within HO5	1935	114