



Banyule
CITY COUNCIL



HERITAGE GUIDELINES FOR THE BEAUMONT ESTATE

HERITAGE GUIDELINES FOR THE BEAUMONT ESTATE

CONTENTS

1	PURPOSE OF GUIDELINES AND RELATIONSHIP WITH PLANNING SCHEME.....	3
2	STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE	3
3	DESCRIPTION	3
3.1	Urban Design and Infrastructure	3
3.2	Significant Buildings	4
3.3	Facades.....	6
3.4	Roofs	7
3.5	Materials.....	7
3.6	Ornamentation.....	7
3.7	Fences.....	7
4	THE GUIDELINES.....	9
4.1	Demolition.....	9
4.2	New Buildings.....	9
4.3	Alterations and Additions to Existing Significant Buildings	13
4.4	Works Undertaken By Public Authorities.....	17

1 PURPOSE OF GUIDELINES AND RELATIONSHIP WITH PLANNING SCHEME

The purpose of these Guidelines is to identify what is significant about this precinct, to provide a description of its characteristics and to guide where and how new development might be carried out without undue impact on the significant qualities of the precinct. It is proposed to include them in the Planning Scheme as a reference document as a guide to decision making.

2 STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

The Beaumont Estate Heritage Overlay Area (HO4) is historically and aesthetically (Australian Heritage Commission (AHC) Criteria A and E) significant at a local level. Its period of significance is 1930-1940.

It is *historically significant* (AHC Criterion A) as a highly innovative Inter War housing estate undertaken by the Albert Jennings Construction Company, noted for its Garden Suburb approach to land subdivision encompassing home financing and the provision of shopping and recreational facilities within its estates. Whilst the Beaumont Estate does not include these facilities, its street layout and house designs tested the market and pointed the way to the future. This subdivision and others like it, including the later Beauview Estate, also in Banyule, and the earlier Beauville and Hillcrest estates in Melbourne's south-eastern suburbs, set the pattern for later subdivisions throughout the metropolitan area.

It is *aesthetically significant* (AHC Criterion E) for its street plan incorporating a series of culs-de-sac off Melcombe Road; Jennings's first use of a single cul de sac occurring at Beauville. This significance is enhanced by:

- the range of house styles, especially including several Modernist designs but also English Domestic Revival, French Provincial and other Inter War designs prepared by the architect Edgar Gurney who undertook work for Jennings over a period; and
- the arrangement of garages in pairs with associated low dividing fences and shared crossings.

Cultural significance is further enhanced by the high level of integrity of the Area wherein the houses, garages and front fences remain substantially as they were originally built though now located in mature garden settings. The Area is significant also as a complete example of Garden Suburb planning of the Inter War period characterized by detached villas and one duplex with ornamental front gardens and low front fences which create a spacious garden environment embracing both private and public land from façade line to façade line along each cul de sac. Critical to this significance is the visual uniformity created by the single storey detached character of the buildings on the lower lying northernmost land and the two storeyed detached streetscapes at the higher southern end of the estate.

3 DESCRIPTION

3.1 Urban Design and Infrastructure

The precinct comprises properties facing the west side of Melcombe Road between Lantana Street and Oxford Court and those accessed by a series of five culs-de-sac off the west side of Melcombe Road. Melcombe Road is part of the regular grid pattern in this part of Ivanhoe but the precinct is distinguished by the short culs-de-sac which are quite atypical of the general area.

These culs-de sac, which provide frontage to only four allotments have a very intimate character. The view down the culs-de-sac is typically terminated by conjoined brick garages built in styles associated with the dwelling. While these garages are not pairs as they are built in different styles, they are a significant feature of the streetscape.

All roads have bluestone aggregate concrete footpaths of around 1.5metres with nature strips of around 2metres. Carriageways are asphalt with concrete kerb and channel. The carriageways in the cul-de-sac are 1metre narrower than that of Melcombe Road allowing for more generous nature strips.

There is a predominance of exotic street planting throughout the precinct, as shown in Table1, with consistency of species in a number of the culs-de sac. Where native species are interspersed these are quite mixed.

Table 1 Street Trees Beaumont Estate HOA (HO4)

Street	Dominant Species
Hampton Court	Mixed Exotic
Lincoln Court	<i>Fraxinus oxy.</i> 'Raywood'
Melcombe Road	<i>Melia azedarach</i>
Surrey Court	<i>Crategus sp.</i>
Tudor Court	<i>Fraxinus oxy.</i> 'Raywood'

3.2 Significant Buildings

With the exception of the recent unit at the rear of 3 Lincoln Court, all of the houses within the estate demonstrate Inter War design practice and are regarded as significant. The low front fences are also regarded as being significant since they either date from the period of significance of the Area or are highly compatible with this period.

Table 2: Schedule of Significant and Non-Significant Buildings and Fences: Beaumont Estate HOA (HO4)

Street	Street No.	Style	Number storeys	House:	Fence:
				S = significant N = Not significant	
Hampton Court	1	Modernist	2	S	S
	2	English Domestic Revival	2	S	S
	3	French Provincial	2	S	S
	4	English Domestic Revival	2	S	S
Lantana Street	43	Inter War	1	S	N
	45	Modernist	1	S	N
Lincoln Court	1	English Domestic Revival	1	S	S
	2	Modernist	1	S	S
	3	Inter War	1	S	S
	4	English Domestic Revival	1	S	S
Melcombe Road	7	Modernist	2	S	S
	9	English Domestic Revival	1	S	S
	11	English Domestic Revival	1	S	S
	13	English Domestic Revival	2	S	N
	15	Modernist	1	S	S
	17	Modernist	2	S	S
	19	English Domestic Revival	2	S	S
	21	English Domestic Revival	1	S	S
	23	Modernist	1	S	S
	25	Modernist	1	S	S
	27	English Domestic Revival	1	S	S
	29	Modernist	1	S	S
	31	Modernist	1	S	S
	33	English Domestic Revival	1	S	S
	35	Inter War	1	S	N
	37	Inter War	2	S	S
	39	Inter War	1	S	S
	41	English Domestic Revival	1	S	S
	43	English Domestic Revival	1	S	S
	6	Modernist	2	S	S
8	Modernist	2	S	S	
Surrey Court	1	English Domestic Revival	1	S	S
	2	Inter War	1	S	S
	3	Modernist	1	S	S
	4	English Domestic Revival	1	S	N
Tudor Court	1	English Domestic Revival	2	S	S
	2	Modernist	2	S	N
	3	Modernist	2	S	S
	4	English Domestic Revival	2	S	N

The table provides an indication of the stylistic diversity of the houses within the Area, its extraordinarily high level of integrity, none of the original houses having been lost and the incidence of two storeyed dwellings.



English Domestic Revival



Modernist

It also shows that Hampton and Tudor Courts have consistently two storeyed streetscapes whilst Surrey and Lincoln Courts have consistently single storeyed streetscapes. The description which follows differentiates between the architectural styles and points to their significant characteristics. Designers should be aware of these characteristics and use them as a starting point for their own designs.

3.3 Facades

English Domestic Revival and Modernist designs dominate the estate. Examples are both single and double storeyed with attic storeys being used at times in the case of the English Domestic style.

The English Domestic Revival dwellings are highly picturesque, the arrangement of the front rooms and dominant tiled roofs with tall chimneys and occasional dormers being characteristic. Asymmetry is typically achieved by allowing one front room to project in front of the other, the angle so created being filled by the porch. The sizes and heights of the projecting gable roofed wings vary, the smaller entry porch usually being centrally situated and approached along a curving pathway from the garden gate. The careful placement of a tall stepped chimney against one of these gable ends is a hallmark of the style. The openings to the porches usually have Tudoresque (single pointed segmental) or round arches. The windows and their careful disposition balances the composition of the façade. They never extend to floor level but rather have sills at between 600 and 900mm above floor level. Bay windows have concave sheet metal roofs and the principal room windows are often divided into three parts, the central section being larger, forming a "picture window" with narrower double hung sections on either side, the upper sashes of which may be diamond pattern lead lit. Narrow windows, usually associated with the porch or a chimney close by, may also exhibit diamond pattern lead light glazing.

Modernist designs are arresting on account of their rarity for the period as a group and exhibit the characteristics of the International Style as it commenced to impact on the housing market just prior to the Second World War. Flat roofed rooms are arranged as intersecting cubes with further emphasis being given to the shapes by dramatic differences in heights and set backs and by the judicious use of corner windows, projecting window hoods and eaves with contrasting parapets. Whilst the steel framed windows may retain the time-honoured subdivision into three parts with a central picture window, port hole windows and staircase windows transcending both levels are important design elements. At times, the angular form of the cube is contrasted with the curve of a front porch and each design is driven by the need to contrast horizontal with vertical elements.

Finally, the only French Provincial design, admittedly advertised in its day as a *substantial English design*, which was always an unusual counterpoint to the main stream styles, is distinguished by its use of conical roofs and should not be emulated.

3.4 Roofs

Typically the principal central roof form of an English Domestic Revival house is a dominant hip or a gable with the front rooms and porch projecting out from it to varying extents, always with prominent gable ends. The roofs are punctuated by chimneys and at times dormers and the eaves may be flared, especially as a termination to the porch roof which may sweep down lower than the general level of the eaves. Modernist house roofs are flat and may be parapeted or have projecting horizontal eaves to contrast with the rectangular mass of the chimney or stair well.

Other Inter War designs usually have hipped or gabled roofs.

3.5 Materials

The walls of English Domestic Revival houses are usually stuccoed and brick or clinker brick. The stucco work has a sand finish. The use of tapestry bricks or clinkers in a somewhat random manner adds visual interest to the expanses of stucco, evoking romantic images of half timbered cottages in picturesque decay, the base bricks being revealed as they shed the plasterer's finishing coat. The visual effect of half timbering is occasionally used in the gable ends and the Marseilles pattern terra cotta tiled roofs are often variegated.

Modernist designs use red bricks, clinkers and creams following the precedents of the Dutch School. Cement faced margins, eaves and spandrels are stuccoed.

Weatherboards are not used in the Area.

The roofs of other Inter War houses are always terra cotta tiled using the standard Marseilles pattern which are usually glazed in the Beaumont Estate.

3.6 Ornamentation

The English Domestic Revival style used patterned brickwork to the gable ends and spandrels and frequently ran a stretcher course along the upper edges of gable ends. Chimney stacks provided opportunities for ornamentation using steps and curves, corbels and angled copings, whilst the stop ends to the eaves were always formed by corbelled brickwork. The Modernist houses pick out different elements with different coloured bricks using cream body bricks, red plinths and red sills and piers. The line of the parapet was emphasized by projecting and patterned brick courses and occasionally the Modernists' pre-occupation with direction took the form of horizontal recessed bands of red bricks contrasting with the vertical mass of a cream brick chimney. Both styles used wrought iron/metalwork work for balustrades, the English Domestic Revival style also employing elaborate metal hinges, door knockers, wall lanterns and fly screen doors.

3.7 Fences

Low front fences are a characteristic of the Garden Suburb Movement and are typical of the Area. So too are low side fences extending from the property frontage to the "street façade" for the full depth of the front garden. The use of low fences in this way was a device used to create a garden environment which, in conjunction with the nature strips and street trees, linked properties together to form a uniform parkland setting for the dwellings. Corner allotments usually have their garden gate at the corner with a meandering pathway connecting it to the front door. In these cases the front fence returns along the side boundary at least as far as the façade alignment. The low fences that divide adjoining properties between the façade line and the property alignment are also

typically brick and they curve upwards beyond the façade line to provide greater privacy between allotments.

High fences were generally provided to screen back yards from public view on corner allotments.

4 THE GUIDELINES

4.1 Demolition

Demolition is taken to mean both partial and complete demolition of any structure, including a dwelling, garage, outbuilding or fence. Whilst the demolition of the less significant parts of a significant dwelling is acceptable and usually involves the rear portion of a dwelling, the demolition of the greater part of the place is discouraged, especially where this course leads to the retention of the façade only. Similarly, the demolition of original garages is discouraged since they form a part of the original vision for the Beaumont Estate.

Accordingly the demolition of the houses and fences identified as significant in Table 2 is discouraged. The demolition of non-significant buildings and fences is in conformity with the intent of these Guidelines. Where a building identified as significant in Table 2 is regarded, following consultation with the heritage adviser, to be irreversibly defaced, grounds may exist to allow demolition.

4.2 New Buildings

The opportunity for new development in the precinct is limited, as all buildings listed in Table 2 have been identified as significant and none are in serious disrepair. If opportunity exists to carry out a dual occupancy subdivision the guidelines for extensions should be adopted to assess applications. The following guidance is provided solely to provide assistance in the unlikely event that a significant building is destroyed by fire or other disaster and is not to be read as suggesting replacement development is likely to be acceptable.

- **Significance, character and setting.** New building designs should relate to the significant character of the Area. The elements that establish this character are described in the Description. Designers and decision makers should be aware of these elements and ensure that there is a demonstrable visual connection between their designs and the significant buildings in their immediate vicinity. New designs should not transform the architectural character of their environs by dominating significant neighbouring places since it is the existing architectural values of the streets that are valued by the community and should be conserved.

A demonstrable visual connection may be achieved by sympathetic contemporary design. Here, new work, whilst being uncompromisingly modern, nevertheless uses an approach derived from the description of the architectural elements above. It uses a combination of shapes, forms and materials that occur in the Area but avoids copying the ornamentation that distinguishes one style from another.

A demonstrable visual connection may also be achieved by following existing architectural traditions found in the Area. Here, new work simply continues the tradition of the past, always having regard for the need to allow the significant buildings in the environs of the new project to dominate. Whilst it may be difficult to distinguish new work from old using this method, the visual integrity of the street streetscapes is maintained and the architectural character of the Area perpetuated. It follows that the introduction of an historic style not found in the Area should be avoided. This guideline should be applied not only to new buildings but also to new fences and garden structures, taking care to avoid Victorian and Edwardian designs as well as Inter War styles not represented in the precinct, since these did not exist in the Beaumont Estate when it was established.

Symmetry is not encountered in the Area and should not be introduced as a façade treatment.

- **Scale.** In designing new buildings, heights and proportions should reflect the predominant heights and proportions of adjacent significant buildings. The preferred wall height for new buildings, when viewed from the street, should not be higher than the higher of the two nearest significant buildings on either side. The proportions of void (windows) to solid (walls) when viewed from the street should be similar to those of the adjoining significant buildings. Generally, the amount of solid area is much greater than the amount of void.
- **Bulk.** The size and shape of new buildings should relate sympathetically with those of the adjacent significant buildings. New buildings should not dominate existing significant places. Given that the streetscape character of the Area is established by detached villas in garden settings, new single dwellings should not extend from side boundary to side boundary but rather provide space for landscaping opportunities on either side of the dwelling. They should be predominantly single storeyed in the northern end of the area where single storied buildings predominate. Here, any two storeyed sections should be well to the rear of dwellings so that their visual impact in the street is minimized. Where a single storeyed house is situated on a corner lot, special attention should be paid to minimising the visual impact of rear two storeyed sections. Where two levels are required, attic storey accommodation illuminated by dormer windows is encouraged in English Domestic Revival dwellings.
- **Materials, colour, details.** New buildings should relate to, and use as reference points, the materials and details of adjacent significant buildings. Where original colours and finishes have survived, they also may be used as reference points. Refer to *Materials* in the *Description* for information concerning building materials characteristic of the Area. New materials that are complementary include:
 - building board with an applied textured finish similar to those encountered within the Area, used in conjunction with face brick.
 - plywood panels with a textured, painted face used in conjunction with face brick.
 - bagged brick or block work.
 - powder coated aluminium window frames.

New materials regarded as not being complementary include:

- surfaces including highly reflective wall claddings.
- clear finished timber surfaces.
- cement roof tiles.
- tinted glass.
- concrete or clay pavers for driveways considered to be uncomplementary.

Traditional materials that are regarded as not being complementary include:

- corrugated galvanised iron or zincalume.
- weatherboards

Designers should refer to paint colour charts for the Inter War period to determine suitable colour schemes. Typically, roofs were terra cotta tiled. Walls and other stuccowork were unpainted stone (beige) or natural grey, woodwork was Mission (olive) Green or Mission (dark) Brown and metal work was gloss Black. Vibrant colours, especially when used over large areas, are regarded as being unsympathetic with the Inter War period and are therefore discouraged.

The details of the surrounding significant buildings are noted in the *Description*. Unsympathetic details include blade roofs, expressed planes and ornamentation unrelated to the architectural styles encountered in the Area.

- **Visual Setting.** New buildings should respect existing settings and neither dominate nor obscure views or sight lines to existing significant buildings.
- **Roofs.** Roof shapes and materials should relate to adjacent significant buildings. Refer to *Roofs* in the *Description* for information concerning roof forms characteristic of the Area. Whilst parapeted, flat, hipped and gabled roofs are characteristic, skillion, blade and wave roofs are uncharacteristic and are discouraged.
- **Openings.** The proportions and spacing of door and window openings should relate to those of nearby significant buildings. Front doors in the Area are usually protected by shady porches. Windows, where unprotected, usually run from a sill height of between 600mm and 900mm above floor level to door head height which is not less than 450mm below eaves soffit level. Horizontal window hoods are sometimes provided in Modernist houses to give visual emphasis and style to the opening. Openings are never continuous across a façade and “window walls” facing the street are discouraged since they generate proportions that confront those of the significant buildings.
- **Setbacks.** Existing uniform setbacks should be maintained. The houses in the Area are set back uniformly from the property frontages to establish the “street façade” which defines the public environment. New buildings should not protrude beyond this setback nor wholly retract from it. By respecting the rhythm of the street façade, new buildings are best able to contribute rather than detract from its character. Side boundary setbacks often accommodate a driveway on one side and may be as little as 1.2 metres on the “blind” side, generating a minimum combined setback between houses of 2.4 metres. This minimum combined setback should be respected. New buildings should not obscure significant buildings from view by protruding beyond them so as to partially conceal them when walking down the street.
- **Orientation.** Typically, the houses in the Area face the property frontages squarely. New buildings should adopt the same orientation. At the end of culs-de-sac, the houses have stepped fronts responding to the alignment of the curve and enclosing the space so formed, a connection between the houses being made by linked single storeyed garages.
- **Provision for cars.** Each dwelling should only have one crossover. Existing crossovers may be replaced with new crossovers in different positions provided that they do not endanger public safety and do not disrupt the rhythm of shared crossings. Garages should not accommodate more than one car space unless they are concealed from the public environment or located well to the rear of the property. Double garages forming a dominant element of the façade composition are discouraged. Single garages at Beaumont did not form façade elements and this practice should be maintained. Garages were also placed towards the rear of properties, accessible along a driveway and at times forming a pair with the neighbour’s garage. This approach is also acceptable. Freestanding garages visible from the street should be erected using forms, materials and colours that are sympathetic with the primary building on the site. Garages and carports should not be erected in front of the dwellings. Where a change in materials and form is contemplated for reasons of economy or otherwise, designers should take care to adopt new materials and forms appropriate to the period of significance of

the Area. The provision of hard standing areas for the purpose of parking vehicles or trailers within front garden setbacks is discouraged. Pavement materials for driveways should be appropriate to the Inter War period, the use of concrete strips separated by a central grassed area being typical. The use of brick pavers is inappropriate.

- **Fences.** The use of low front fences was a device used to create a garden environment which, in conjunction with the nature strips and street trees, linked properties together to form a uniform parkland setting for the dwellings. Designers should be aware of this approach to the design of the street and replicate it by avoiding the use of high fences anywhere within the garden frontage. New front fences should be the same as the existing fences characteristic of the Area. Replication of front and side fence designs is encouraged. They should not reflect Victorian or Edwardian practices, picket fences and metal palisade fences being inappropriate. Low hedges may also be suitable alternatives to fences along side boundaries. High side fences to the back yards of corner allotments should be timber paling fences, 1.5 metres high.
- **Ornamentation.** The ornamentation that identifies the house styles of the 1930s has been addressed in the *Description*. Designers adopting the *sympathetic contemporary design* approach should approach the replication of ornamental details with the utmost caution since modern architecture does not sit comfortably with historical styles. The reverse is also true to the extent that historical styles do not readily accommodate aggressive contemporary detail. On the other hand, designers *following existing architectural traditions* can successfully replicate ornamental detail, provided that they do it well and in such a way that their work does not “out perform” that of the significant neighbours.
- **Project Homes.** Project Homes, packages and kit homes have generally been designed without regard being paid to the historic character of this Area. Whilst their use is likely to be inappropriate, adaptations of standard designs may be acceptable. In these cases, the heritage adviser should be consulted before a commitment is made to a particular design.
- **Other Outbuildings.** Any sheds or other outbuildings should be erected using forms, materials and colours that are sympathetic with the primary building on the site. Where a change in materials and form is contemplated for reasons of economy or otherwise, designers should take care to adopt new materials and forms appropriate to the period of significance of the Area. Freestanding garden structures such as lych gates, pergolas and trellises are the only structures regarded as being suitable within the garden frontage. They should interpret the architectural styles found in the Area and not reflect Victorian or Edwardian practices.
- **Landscaping.** Where new buildings are erected on existing allotments, an analysis should precede the works to establish whether or not any original or early elements of the garden, including mature plantings, garden walls, rockeries, pathways and garden beds have survived and are to be conserved. The retention of such elements is encouraged with a view to them forming a starting point for a new sympathetic garden design expressive of the Inter War period. Preferred paving materials include concrete and Castlemaine slate, the latter being suitable also for a cladding to retaining walls. Red pressed bricks are also acceptable paving materials.

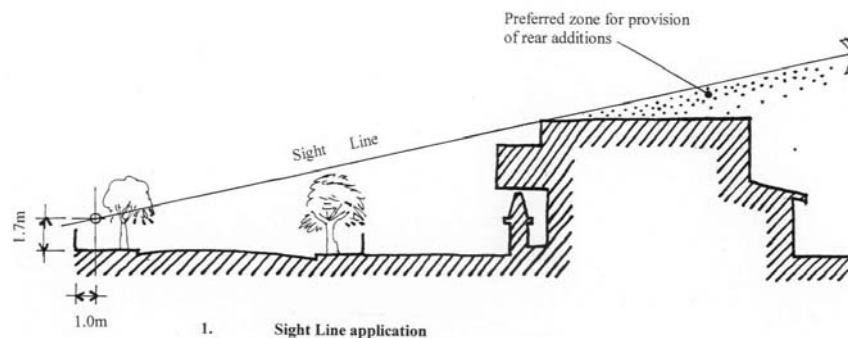
4.3 Alterations and Additions to Existing Significant Buildings

Few places survive in a totally unaltered state, the majority sustaining changes as the needs of its occupants also change. Paint colours are usually the first to be altered but it is important to note that earlier paint layers are usually concealed in protected areas of a house and provide a valuable source of information concerning its original architectural character. Alterations and extensions to existing significant buildings undertaken within the period of significance of HO4 may contribute to the significance of the place, whilst changes sustained after that time are likely to contribute less to the cultural values of the Area or may even detract from them. It follows that demolition to provide for additions and alterations may reasonably be concentrated in those sections of a dwelling erected following the period of significance. As a general rule, both change and expense may be minimised by avoiding unnecessary alterations to the significant elements of a place. Where an owner would like to enhance the appearance of a place by introducing additional features characteristic of the house type or period, care should be taken to ensure that the original design is not irreversibly altered. It is recommended in these instances that the heritage adviser's assistance is sought at an early date.

- **Generally.** Designs should consider the relationship between openings such as windows, doors and solid walls and the continuation of horizontals such as string courses and plinths. Designs should also pick up on shapes, mass, scale and heights above the ground of eaves lines, materials, colours and other details. These elements and others like them are described in the *Description*. Refer also to the sections entitled *sympathetic contemporary design* and *following existing architectural traditions*, which outline alternative approaches to the interpretation of the dwelling styles contained in the *Description*.
- **Alterations to facades.** Generally, these should be avoided. Where unavoidable, they should be set back by a distance not less than one metre from the façade line of the dwelling, thereby differentiating between the new and the old and also ensuring that the original façade remains the dominant element. Garages and carports were not generally incorporated in the design of the façade of houses and this practice therefore should be avoided. Where a wing wall with gate has been extended to the side boundary line in the same construction as the dwelling, this element should also be counted as the façade.
- **Preferred locations for additions.** New additions should not dominate a heritage place. It follows therefore that the preferred form and location for additions to single storeyed dwellings is single storeyed, situated at the rear of the dwelling. They should impact on the least significant elevation and fabric of the place. Where more than one elevation contributes in a substantial way to the significance of the whole building, alternative design approaches should be sought that minimize intervention. The most significant portion of the intermediate dwellings within HO4 is generally the facade, including that section of a hipped roof that slopes down towards the façade. Exceptions include:
 - a corner window, where the significant fabric should be regarded as the whole of the wall associated with the window, whether or not it forms part of the front elevation.
 - a front door and /or porch situated on the side elevation rather than the façade where the significant fabric should be regarded as extending to include that element.

It is important to note also that buildings located on corner allotments often have two primary elevations and that those houses situated at the end of cul de sacs face north-south and east-west.

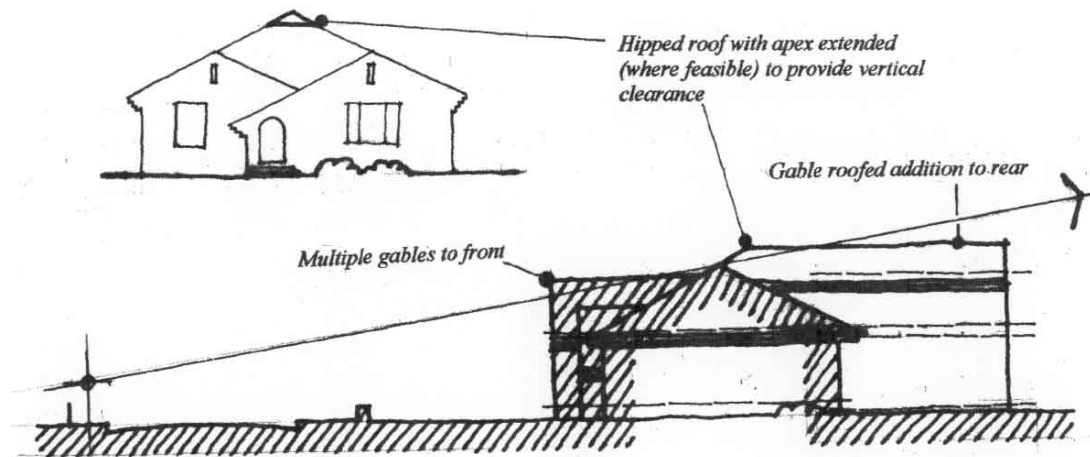
- **Scale, Bulk, Materials, Colour, Details.** Refer to these headings under *New Buildings*.
- **Differentiating new work from existing significant fabric.** New work should be distinguishable from the old. This can be achieved by making the new material slightly recessed or using a different material to the old or a different texture. It is also a good idea to date new work. The contrast, however, should not be harsh or visually intrusive. Refer to the explanations for *sympathetic contemporary design* and *following existing architectural traditions*. These approaches to the design of new buildings apply equally to the design of additions and extensions. In the first instance, the difference between old and new will be obvious. In the second, this will not be the case and, whilst subtle distinctions will be discernible in the workmanship, dating the new work is likely to be the most acceptable approach.
- **Visual prominence of additions.** Sight line techniques should be applied to determine the degree of visibility of the addition or extension to the public eye. This is especially important where the new work is proposed to be of a greater height than the original building. Given the importance of ensuring that additions,



particularly two storeyed additions outside of Tudor Court and Hampton Court, are understated in the streetscape, designers should demonstrate the extent to which proposed additions will be seen from the public environment. The application of a sight line taken from the footpath opposite a proposed addition, used in the manner shown above, is a useful tool, demonstrating the extent to which an addition will actually be seen from this view point. As a general rule, the further back the new development is situated, the greater the freedom a designer has to meet a client's requirements since less of the new work will be publicly visible.

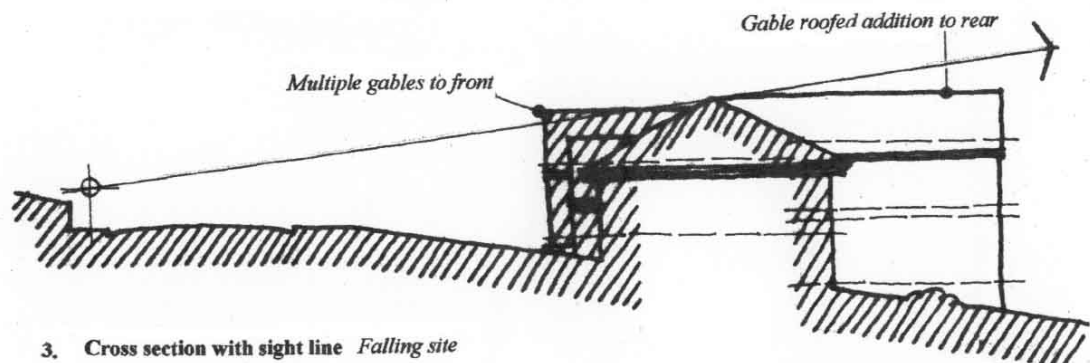
Ways of reducing the visual impact of rear two storeyed additions are explored in the Figures 1-3. Figure 1 demonstrates how the sight line should be applied, identifying the zone within which additions should be concentrated. Where two storeyed rear additions are proposed, construction within this zone allows greatest design freedom since the new work will be largely out of view from the public domain.

In Figure 2 an option for the provision of a rear two storeyed addition on a hip or gable roofed dwelling on a level site is demonstrated. Hip roofed houses in the Area frequently have dominant gable ended wings facing the street and in this sketch the idea of providing further gable roofed extensions at the rear is explored. It may be necessary, as is suggested in the sketch, to raise the height of the existing hipped roof by forming an apex (see elevation), thereby providing sufficient room for a two storeyed addition.



2. Cross section with sight line *Level site*

In Figure 3 a similar approach is demonstrated for a falling site where the lie of the land provides every opportunity to conceal the new work behind the main hipped roof. Given the dominance of English Domestic Revival houses in the Area, having transverse gable roofs with steep pitches, the possibility of fully concealing rear additions behind the high gable should be thoroughly exploited.



3. Cross section with sight line *Falling site*

Given that houses in the Area are typically situated with a driveway along one side and a narrow "blind" side along the other and that frequently two blind sides face each other, it may be advantageous to concentrate visible two storeyed rear additions along the blind side which is generally less visible from the street than the driveway side. Where it is not possible to conceal rear additions, it is recommended that the new work commence at the existing back wall of the house to ensure that it forms a subordinate part of the architectural composition. In this instance, the back wall is defined as the line at which the principal roof either terminates or changes to a lean-to form. Finally, when a site rises rather than falls towards the rear, it is recommended that consideration be given to excavation to reduce the visual impact of any rear additions.

In the case of a development on a corner allotment, it will probably not be possible to conceal the new work behind the existing dwelling. In this case, the designer should try to soften its visual impact by stepping the whole addition well back from the side fence so that it is effectively separated from the street by the width of usable private open space. Alternatively, the upper level should be set well back from the lower level or another device appropriate to the circumstances adopted which serves to diminish the visual impact.

Ceiling heights are also critical to the question of visual prominence since their careful control will also contribute to the minimisation of visual impact. Maximum heights should not exceed 2.7 metres with the upper level ceiling sloping down to 2.1 metres at the perimeter walls.

- **Replication of historic detail.** Refer to the explanations for *sympathetic contemporary design* and *following existing architectural traditions* under *New Buildings: Significance, character and setting*. Refer also to *Ornamentation* under *New Buildings* for an explanation of when and how best to replicate historic detail. These approaches to the design of new buildings in this Area apply equally to the design of additions and extensions.
- **Orientation.** New work should maintain the rhythm, orientation and proportions of the original, especially where visible from the street. Refer to *Orientation* under *New Buildings*.
- **Proportion.** The proportions of void (windows) to solid (walls) when viewed from the street should be similar to those of the principal dwelling. Generally, the amount of solid area should be much greater than the amount of void.
- **Minimization of intervention.** Wherever possible, designers should avoid unnecessary intervention with existing significant fabric. Existing openings, for example, should be used to facilitate access between the old and the new to minimize the amount of demolition required.
- **Roofs.** New roofs should relate to the existing roof form or follow traditional options for additions. New roofs of two storeyed rear additions should be articulated separately from the existing principal roof. Care should also be taken to avoid alterations to chimneys that contribute to the streetscape. Refer *Roofs* under *New Buildings*.
- **Conservation of vistas.** New work should preserve existing important views of the building and its setting. Typically, the most important views of a dwelling in the Area are obtained by standing opposite the façade on the footpath or across the street. In the case of a building situated on a street corner, the view obtained from standing diagonally opposite is also important. In the case of culs-de-sac, the view obtained by looking down to the end of the street is important. The symmetry of this vista, established by linked garages at Beaumont, should not be disrupted.



Typical end of cul de sac

- **Recovery of significance.** New building work impacting on significant fabric should be reversible where possible so as to avoid permanent damage. A situation should be established where, if desired, the new work could be demolished to recover the original fabric and significance of the place. The concealment of significant fabric is contrary to the objectives of these Guidelines and is discouraged. Where intervention with significant fabric is necessary, designers should always keep this to a minimum and avoid unnecessary demolition and alteration.
- **Garages.** Rear garages forming one of a pair with the garage on the next allotment should be conserved so as to retain the evidence of this past practice and so as not to compromise the aesthetic values of these structures.

4.4 Works Undertaken By Public Authorities

- **Roads, Footpaths, Kerbing and Channelling.**

The original concrete footpaths, nature strips, concrete kerbs and channels and asphalt roads should be retained and conserved. Repairs should emulate the original design and materials.

New works such as speed humps, roundabouts and traffic islands can be visually intrusive and are unlikely to be required in the culs-de-sac. Should they be considered necessary in Melcombe Road at some time in the future, care should be taken to use similar materials to the existing road works such as bluestone aggregate concrete with infill by grass or low shrubs.

- **Trees.**

In considering new and replacement tree planting it would be appropriate to reinforce the consistency of the dominant existing exotic roadside planting.