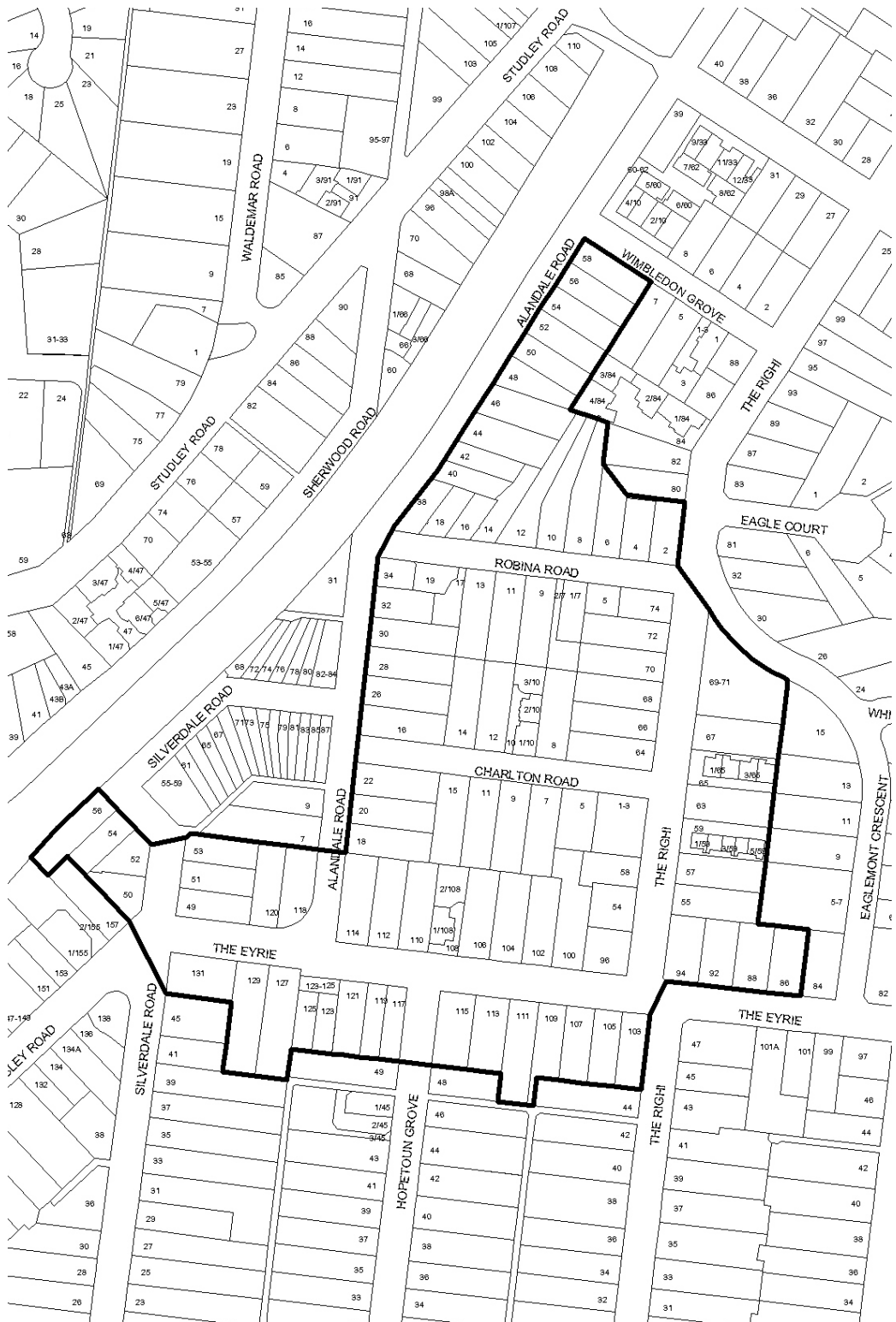




Banyule
CITY COUNCIL



**HERITAGE GUIDELINES FOR THE IVANHOE VIEWS
ESTATE**

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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. This is a self contained document that embodies the relevant policies and guidelines in the Planning Scheme and provides the rationale for these policies. It is included in the Planning Scheme as a reference document and is a guide to decision making.

2. STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

The Ivanhoe Views Estate Heritage Overlay Area (HO118) is historically and aesthetically (Australian Heritage Commission (AHC) Criteria A and C) significant at a local level. Its period of significance is 1920-1940.

It is *historically significant* (AHC Criterion A) as a highly representative Inter War housing estate demonstrating a way of life quite different to present residential living. First subdivided from 1915 and subsequently re-subdivided, the earliest houses were erected during the 1920s, while most were built in the following decade. This past way of life is characterized by its dependence on local shopping centres situated within walking distance and on electric rail services for suburban travel. It is complemented by the middle class' widespread acceptance of the automobile on the basis of one car per household, demonstrating a time of transition between absolute dependence on public transport prior to the Great War and heavy reliance on the automobile in the present era. This transition is demonstrated by the widespread provision of modest single car garages.

It is *aesthetically significant* (AHC Criterion E) for its capacity to demonstrate the range of popular housing styles of the 1920s and 1930s designed by building contractors for the mainstream housing market. These styles include the Californian Bungalow, English Domestic Revival, Spanish Mission, Moderne/Art Deco, Colonial Revival, occasional Exotic styles and several designs of the time which do not fall readily into these sub-groups. This significance is 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 attached pairs with ornamental front gardens and low front fences creating a spacious garden environment embracing both private and public land from façade line to façade line along each street. Critical to this significance is the visual uniformity created by the single storey character of the buildings, the extent to which the Area's hipped and gabled terracotta Marseilles tiled roofs with tall chimneys dominate the streetscape and the similar scale of the dwelling forms.

3. DESCRIPTION

3.1. *Urban Design and Infrastructure*

The estate has been aptly named as the views from within the area across the railway, to the heavily treed slopes rising to the ridgeline of the Upper Heidelberg Road at Ivanhoe are a notable contribution to the character of the area. One area where this can be appreciated to good effect is at the junction of Charlton Road and The Righi.

The area retains its original exposed bluestone aggregate concrete footpaths, nature strips, concrete kerb and channel, concrete crossovers and asphalt roads. The concrete crossovers have a more angular design than the standard designs used today.

The nature strips have regular planting of exotic and native trees as shown in the following table:

Table 1: Street Trees

Road	Dominant Tree	Dominant Tree 2
Alandale Road	Mixed Exotic	Mixed Native
Charlton Road	Fraxinus ex. 'Aurea'	Syzy. paniculatum
Robina Road	Liquidambar styr.	Fraxinus ex. 'Atrea'
The Eyrie	Plantanus x acerfolia	
The Righi	Ulmus x hollandica	Mixed

Source: Banyule Street Tree Strategy 1998

The mature avenue of plane trees along The Eyrie is notable as is the row of mature elms along the east side of The Righi interspersed with other trees in a generously wide nature strip.

The mature plantings in the The Righi Reserve on the corner of Eaglemont Crescent and The Righi blend effectively with the plantings on the adjoining wide nature strip thus visually extending its contribution to the garden character of the area.

In some areas owners have brought their plantings of garden shrubs out onto the nature strip, the most notable example being at the corner of Alandale Road and Charlton Road. This breaks down the visual barrier between the public and private spaces and enhances the garden character of the estate.

3.2. Significant Buildings

The significant houses and front fences were erected during the Inter War period or during the immediate Post War years and are regarded as significant, the latter on account of their stylistic similarity to the Inter War houses. The fences regarded as being significant 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: Ivanhoe Views Estate HOA (HO118)

Street	Street No.	Style Na = Not applicable	House:	Fence:
			S=Significant N=Not significant	
Alandale Road	18	Exotic (Moorish)	S	S
	20	English Domestic Revival	S	S
	22	Inter War	S	S
	24	Colonial Revival	S	S
	26	English Domestic Revival	S	S
	28	Exotic (Indian)	S	S
	30	Colonial Revival	S	S
	32	Californian Bungalow	S	S
	34	Na	N	N
	38	Post War	S	S
	40	Post War	S	N
	42	Post War	S	N
	44	Na	N	N
	46	Spanish Mission	S	S
	48	English Domestic Revival	S	S
	50	Art Deco	S	S
	52	Inter War	S	S
54	English Domestic Revival	S	S	
56	English Domestic Revival	S	S	
58	Californian Bungalow	S	N	

Street	Street No.	Style Na = Not applicable	House:	Fence:
			S=Significant N=Not significant	
Charlton Road	1-3	Inter War	S	S
	5	Inter War	S	S
	7	Spanish Mission	S	S
	9	Inter War	S	S
	11	English Domestic Revival	S	S
	15	Na	N	N
	8	Californian Bungalow	S	S
	10	Na	N	N
	12	Inter War	S	S
14	English Domestic Revival	S	S	
Robina Road	5	Na	N	N
	7	English Domestic Revival	S	N
	9	English Domestic Revival	S	S
	11	Californian Bungalow	S	N
	13	Californian Bungalow	S	N
	17	Na	N	N
	19	Na	N	N
	2	Inter War	S	S
	4	Art Deco	S	S
	6	Colonial Revival	S	S
	8	Modernist	S	S
	10	Modernist	S	S
	12	English Domestic Revival	S	S
	14	Post War	S	S
	16	Post War	S	S
18	Post War	S	S	
Silverdale Road	49	Inter War	S	S
	51	Inter War	S	S
	53	Spanish Mission	S	N
	50-52	Art Deco	S	S
	54	Inter War	S	N
	56	Inter War	S	S
The Eyrie	103	Colonial Revival	S	N
	105	Californian Bungalow	S	N
	107	Californian Bungalow	S	S
	109	Californian Bungalow	S	N
	111	Californian Bungalow	S	S
	113	Californian Bungalow	S	N
	115	English Domestic Revival	S	S
	117-119	Moderne	S	S
	121	Moderne	S	S
	123-125	Moderne	S	S
	127	Art Deco	S	S
	129	English Domestic Revival	S	S
	131	Inter War	S	S
	86	Spanish Mission	S	S
	88	English Domestic Revival	S	S
	92	Colonial Revival	S	S
	94	Californian Bungalow	S	S
	96	Californian Bungalow	S	N
	100	Californian Bungalow. Also note mature early plantings at rear.	S	N
	102	Californian Bungalow/Colonial Revival. Also note mature early plantings at rear.	S	N
	104	Colonial Revival	S	N
	106	Spanish Mission	S	S
	108	Na	N	N
110	English Domestic Revival	S	S	
112	Colonial Revival	S	S	
114	Californian Bungalow	S	S	
118	English Domestic Revival	S	S	
120	English Domestic Revival	S	S	
The Righi	55	Colonial Revival	S	S
	57	Modernist	S	S
	63	Inter War	S	N
	65	Na	N	N
	67	Californian Bungalow	S	S
	54	Californian Bungalow	S	N

Street	Street No.	Style Na = Not applicable	House:	Fence:
			S=Significant N=Not significant	
The Righi (cont)	56	Californian Bungalow	S	N
	64	Na	N	N
	66	Inter War	S	S
	68	Na	N	N
	70	Californian Bungalow	S	N
	72	Californian Bungalow	S	N
	74	Post War	S	N

The table provides an indication of the stylistic diversity of the houses within the Area. The description which follows differentiates between these 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.



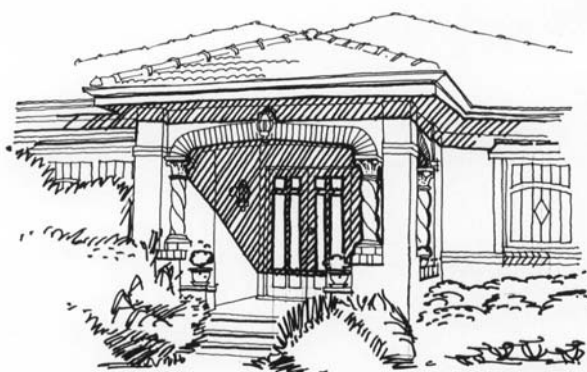
Colonial Revival



Domestic Revival



Art Deco



Spanish Mission



Californian Bungalow

3.3. *Facades*

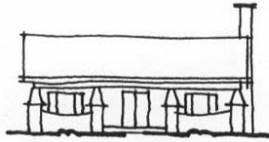
All of the houses were originally single storeyed. Asymmetry is typically achieved by allowing one front room to project in front of the other, the angle so created being filled by the porch.

Visual emphasis is typically given to the front door by means of a shady porch which has a close relationship with the garden path connecting to the garden gate. Depending on the slope of the land, further emphasis might be given by a flight of steps leading up to the porch. The treatment of the openings to the porch provides an opportunity for stylistic expression. Moderne porches tend to be open with emphasis given to the sweep of the horizontal roof or parapet. Art Deco porches often have rebated reveals to the openings. Colonial Revival porches are distinguished by Tuscan Order columns, single, coupled or as pilasters. English Domestic Revival porches may have Tudoresque (single pointed segmental) or round arches. Spanish Mission porches have cabled ("barley sugar") columns with Corinthian Order capitals as their most common identifying stylistic device. The Californian Bungalow has the generously proportioned and characteristic "Swiss Chalet" style porch roof carried on heavy masonry piers and a massive timber beam. Porches often provide an opportunity for a terrace affording an elegant transition between porch and garden.

Façade arrangements are from time to time symmetrical about the central porch, this characteristic being especially true of Colonial Revival designs. Whether symmetrical or otherwise, it is the windows and their careful disposition that balances the composition of the façade. They never extend to floor level but rather have sills at between 600 and 900mm above floor level. Curved and faceted bay windows are a characteristic of the Californian Bungalow and they may have a flat, overhanging roof or a flared and shingled upper section extending to the roof line. Inter War designs often combine their main windows into three parts, the central section being larger, forming a "picture window" with narrower double hung sections on either side. The upper sashes usually incorporate glazing bars providing another important indication of style. Tudoresque arch motifs point to an English Domestic Revival design and horizontal bars to a Moderne design. Lead lighting is common in the upper sashes only. Occasionally, a Moderne or Modernist design uses a large paned corner window to dramatic effect.



A Hipped with projecting gables



B Transverse gable



C "Swiss chalet" style



D Cross ridged gable

3.4. Roofs

Californian Bungalows have different roof forms to the other houses. They may have a dominant "Swiss Chalet" style main roof with a sub tended smaller but similar roof to the porch, usually asymmetrically placed, or they may have a transverse gable, running across the width of the house block with a "Swiss Chalet" style porch roof running at right angles from the transverse gable. The other and later styles generally have hipped roofs with stylistic expression being imparted by means of parapets to porches, in the case of the Moderne style, or steeply sloping gables in the case of the English Domestic Revival style often applied to the porch and projecting front room. The Spanish Mission and Colonial Revival modes usually have a hipped roof over the projecting front porch.

Californian Bungalows have raked eaves overhangs whilst those for the other later styles are boxed with horizontal soffits. Chimneys are prominent elements.

3.5. Materials

Walls are usually stuccoed or face brick. The stucco work is usually rough cast in the case of the Bungalows but fair face work or textured in the case of the other later designs. The use of tapestry bricks or clinkers in a somewhat random manner adds visual interest to the expanses of stucco and in the case of the English Domestic Revival style evoke romantic images of half timbered cottages in picturesque decay, the base bricks being revealed as they shed the plasterer's finishing coat. The same bricks are sometimes arranged in horizontal runs linking windows and door heads or sills, the resultant emphasis given to the horizontal being a hallmark of the Moderne style. The base brickwork, carried up to floor level, is also usually expressed as such, in contrast to the stucco above. Mortar was occasionally tinted.

The greater part of the walls in Californian Bungalows is of red brick, or reds relieved by clinkers, the ornamental bricks being often white or black tuck pointed. Gable ends are rough cast or of cement sheet with timber strapwork and shingles are also widely used.

Weatherboards are unusual in the Area.

The roofs of Inter War houses are always terra cotta tiled using the standard Marseilles pattern.

3.6. Ornamentation

Mention has already been made of ornamentation being used to denote a particular style. In addition to the devices already noted, wrought iron/metalwork work is used in all styles other than the Californian Bungalow, where it is more the exception than the rule. Wrought iron balustrades to elevated porches, balustrades to staircases, elaborate hinges, wall lanterns, door knockers and wrought iron driveway and garden gates are commonplace. Ornamental panels were occasionally cast in stucco and panels of bricks arranged to form an ornamental panel expressive of a particular style.

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. 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. In a society dependent upon motor vehicles as well as public transport, front fences typically had driveway gates and a garden gate. Early photos show that the Californian Bungalows in the area had crimped wire front fences on painted timber frames. These have all been removed but they constitute an appropriate fence style for Bungalows in the Area. The other dwelling styles used low brick and stuccoed fences with piers at regular intervals, the gates being of decorative wrought iron. Corner allotments usually had their garden gate at the corner with a meandering pathway connecting it to the front door. In these cases the front fence returned along the side boundary at least as far as the façade alignment. The low fences that divided adjoining properties between the façade line and the property alignment were typically crimped wire and a number of these exist within the Area today. Alternatively, hedges have been used.

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.

Accordingly the demolition of the houses and fences identified as significant in Table 1 is discouraged. The demolition of non-significant buildings is in conformity with the intent of these Guidelines. Where a building identified as significant in Table 1 is regarded, following consultation with the Heritage adviser, to be irreversibly defaced, grounds may exist to allow demolition.

4.2. New Buildings

Opportunities for the construction of new buildings may exist following demolition of structures as provided for above.

- **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 since these did not exist in the Ivanhoe Views Estate when it was established.

- **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 storey. Any two storeyed sections should be well to the rear of dwellings so that their visual impact in the street is minimized. Where a house terminates a vista, as at a T intersection, or 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.
- **Materials, colour, details.** New buildings should relate with 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 of suitable colour.

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.

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 stucco work were unpainted stone (beige) or natural grey, woodwork was Mission (olive) Green or Mission (dark) Brown and metal work was gloss Black. The house at no. 9 Charlton Road retains its original exterior colour scheme. The stucco consists of a base coat of mid brown with an applied dash coat of beige to create a highly variegated effect. Further visual interest is achieved by the use of ornamental terra cotta bricks with pastel green mortar. At no. 102 The Eyrie the stuccoed surfaces remain unpainted, just as they were when the house was built. 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 hipped and gabled roofs are characteristic, dominant parapeted, skillion, flat, 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. Window hoods are sometimes provided in various forms 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.** All of the houses in the Area face the property frontages squarely. New buildings should adopt the same orientation.
- **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. 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, however, were often incorporated in the design of a façade, usually as a discrete parapeted element and this approach is acceptable. Garages were also placed in back yards, accessible along a driveway and at times forming a pair with the neighbour’s garage and 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. 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. For example, gable or hipped roofs should be used in preference to flat steel tray deck roofs with proprietary gutters and corrugated Colorbond® or zinalume® should be used in preference to other more recent cladding profiles. 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 concrete or clay pavers is inappropriate.

- **Fencing.** New front fences should not be higher than the nearest significant fence whilst the dividing fences should be no higher than the abutting front fences. The replication of front and side fence designs is encouraged. They should interpret the architectural styles found in the Area and not reflect Victorian or Edwardian practices. Low hedges may also be suitable alternatives to fences along side boundaries.
- **Details.** Ornament is a characteristic of the houses of the 1930s and in this respect constitutes an important difference from the earlier Bungalow designs which tended to use materials, shapes and the arrangement of elements to achieve architectural character. Whilst diminutive windows and picturesque lead light work constitute an exception to this generalization, the underlying approach to the design of the bungalow lends itself to *sympathetic contemporary design*. 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. For example, gable or hipped roofs should be used in preference to flat steel tray deck roofs with proprietary gutters and corrugated Colorbond or zincalume should be used in preference to other more recent cladding profiles. Free standing 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 establishing 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.

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 HO118 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 prior to undertaking 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.** New additions should not dominate a heritage place. It follows therefore that the preferred form and location for additions is single storeyed, situated at the rear of the dwelling. 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. The new work should also be in the same style as the original place. Where a garage or carport is to form an addition to the façade of a place, the same guideline should apply. Where a wing wall has been extended to the side boundary line in the same construction as the dwelling, this element should also be counted as the façade. This occurs frequently within the Area, the wall usually including a gate affording access around the house.
- **Preferred locations for additions.** Alterations and additions should generally be situated at the rear of a dwelling and impact on the least significant elevation and fabric of the place. Where each 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 dwellings within HO118 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.

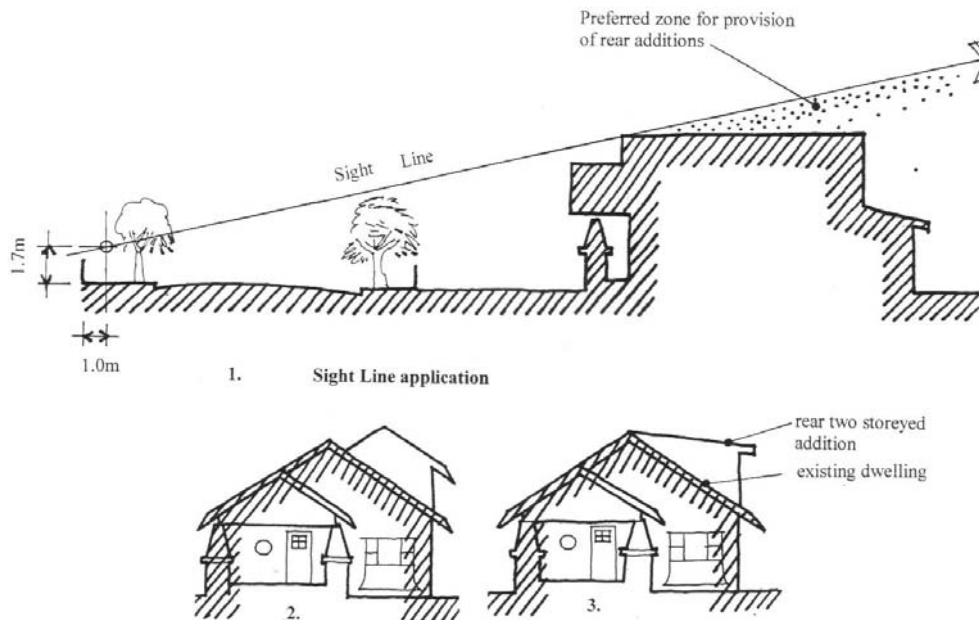


Typical streetscape formed by single storeyed detached villas. Acceptable intrusion by rear two storeyed sections shown solid.

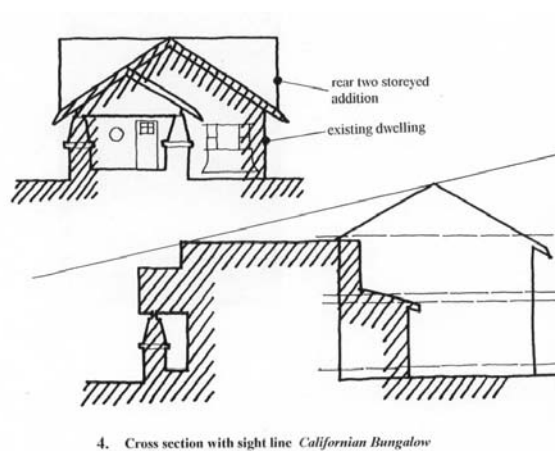
- **Scale, Bulk, Materials, Colour, Details.** Refer to these headings under *New Buildings*.
- **Differentiating new work from existing significant fabric.** New work should be distinguishable from the old. This can be achieved by making the new material slightly recessed; a different material to the 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 building is proposed to be of a greater height than the original building. Given the importance of ensuring that additions, particularly two storeyed additions, 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 below, 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 below. 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

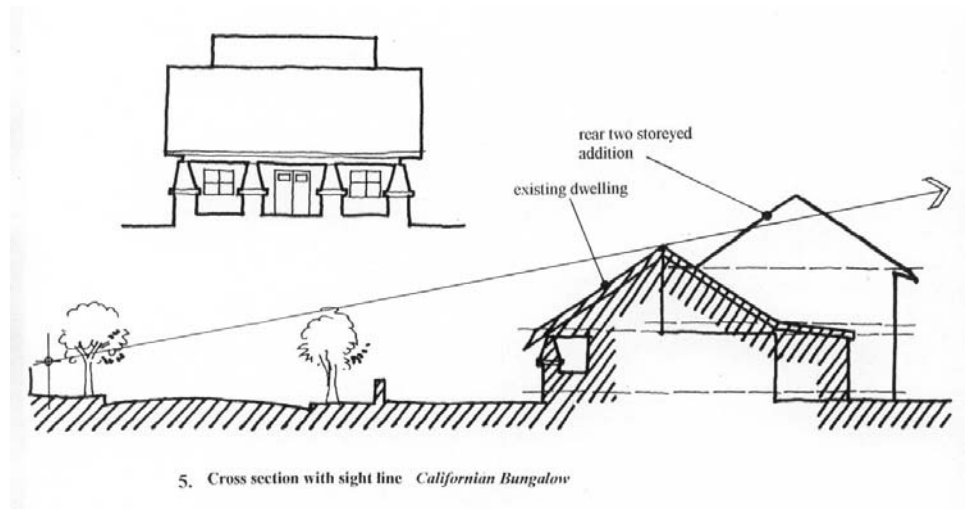
design freedom since the new work will be largely out of view from the public domain. If, however, the addition is sufficiently far forward to be readily seen from the street, protruding above the sight line, then the width of the addition should be no greater than half the width of the dwelling, as shown schematically in Figures. 2 and 3. In no case should an addition be closer to the principal face of a dwelling than the depth of the front room or 4 metres, whichever is the greater.



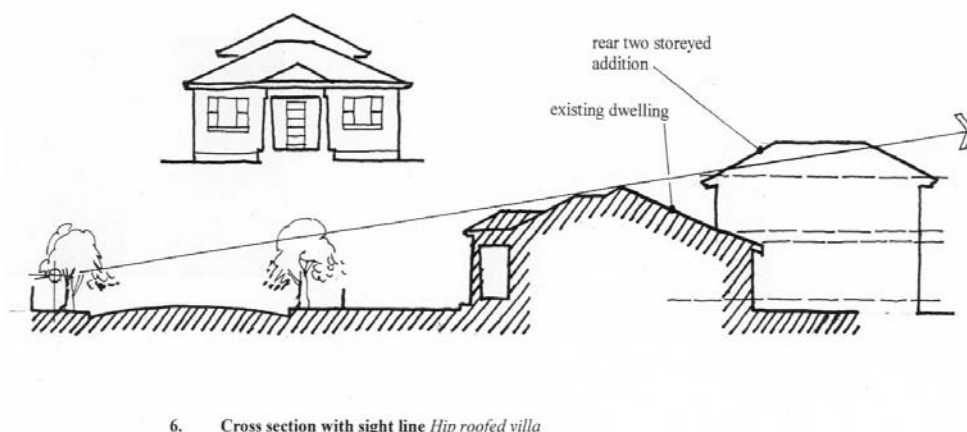
In the Figure 4 an option is explored for the construction of a rear two storeyed addition across the whole of the width of the dwelling. The works have been set back by not less than the depth of two rooms. The new gable roof has been set at right angles to the existing main gable roof in the manner of a transverse gable. The sight line shows that the new transverse ridge appears to drop down to the level of the main ridge line, thereby reducing its visual impact. It becomes a subordinate element and is acceptable.



In Figure 5 a preferred option for the provision of a rear two storeyed addition to a Californian Bungalow with a transverse gable is demonstrated. The cross section shows how the transverse gable form gives rise to a similar treatment for the addition which has been set back from the main ridge line.



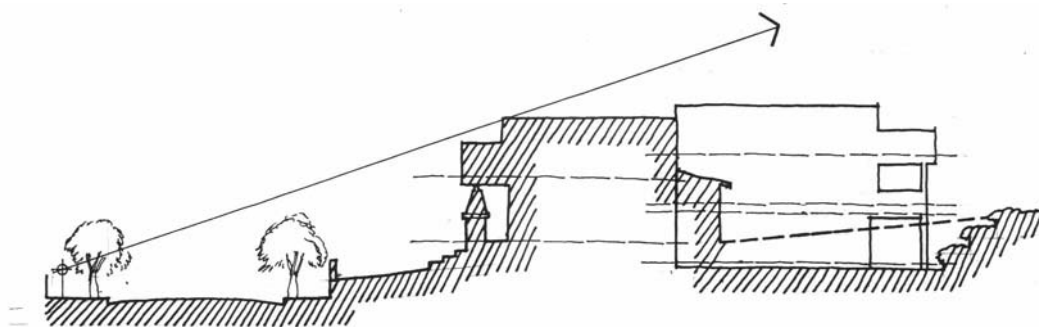
In Figure 6 an option for the provision of a visible rear two storeyed addition on a hip roofed dwelling is demonstrated. A different approach has been taken because hipped roofs do not lend themselves to adaptation in the same way as gable roofs on Californian Bungalows. Three principles are demonstrated in the example. First, the width of the upper level of the new addition is not more than two thirds of the entire width of the dwelling. Second, the addition commences at the rear of the hip roofed section of the dwelling and, third, the symmetry of the design has been reinforced by the location of the new work. The third principle will vary with the design of the house and arises from an appreciation of the dynamics of the design.



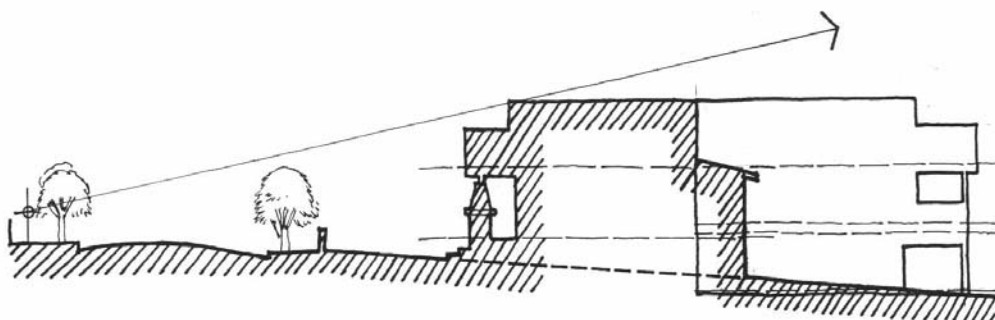
Given that houses in the Area are typically situated with a driveway along one side and a narrow "blind" side along the other and that frequently two blind sides face each other, it may be advantageous to concentrate visible two storeyed rear additions along the blind side which is generally less visible from the street than the driveway side. 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 useable private open space. Alternatively, the upper level should be set well back from the lower level or another device appropriate to the circumstances should be adopted which serves to diminish the visual impact.

Advantage should also be taken of sites that fall away from street level towards the rear. In these situations, it may be possible to provide a second level of accommodation either partially or wholly beneath the main floor level of the existing dwelling, thereby reducing the visual impact of the work from the street. Where the land actually rises towards the rear, it may be possible to excavate, thereby also reducing the visual impact of works.



7. Cross section with sight line *Rising site*



8. Cross section with sight line *Falling site*

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 *Details* 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. At a T intersection the view of the building that closes the vista is very important since it imparts character to the whole of the street forming the stem of the T. It is important, therefore, that the visual impact of additions on important views is minimized.
- **Recovery of significance.** New building work impacting on significant fabric should be reversible where possible so 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. Alterations and Additions to Existing Non Significant Buildings

Buildings that do not contribute to the significance of the Area may be altered and extended, although the visual prominence of any additions will be subject to the same scrutiny as works to significant buildings. The design of these alterations and extensions should be approached in the same manner as the design of new buildings and the opportunity should be taken to improve the extent to which these buildings fit comfortably within the precinct. The design should therefore, among other things:

- Not increase, and preferably reduce, any dominance of the building in the streetscape
- Maintain a predominantly single storey appearance
- Maintain the standard front setback
- Maintain, where it exists, the prevailing side setbacks for significant buildings in the street.
- Not involve additional crossovers
- Avoid double garages unless concealed from the street.

Where alterations to the front façade are involved it may be possible to emulate the form and proportions of openings of those of the adjoining or nearby significant buildings.

The use of appropriate construction materials suggested for *New Building* is encouraged although it is recognised that in some cases it may be more appropriate to use materials the same or similar to those of the existing building.

Hipped or gabled roof forms are also encouraged.

4.5. 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 should be avoided where possible. Where necessary they should be designed with consideration being given to their impact on the heritage significance and character of the Area. New treatments which introduce materials patterns and colours foreign to the Area should be avoided.

- **Trees.**

The street plantings that date from the development of the area should be retained where possible and where replacement is necessary the same species should be used. In particular the avenue of plane trees along the Eyrie should be maintained and conserved and the planting of the Elms in the Righi should be reinforced.

- **The Righi Reserve.**

The informal character of the park should be retained as should the visual transparency between the park and the surrounding streetscape. Opportunities for creating points of entry, new fences and parkland structures including play equipment should reinforce the historic character of the Area.