Bryce Raworth

CONSERVATION | HERITAGE

Conservation Management Plan

Rialto & Winfield Buildings

487-503 Collins Street, Melbourne

May 2023

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Contents

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Consultants

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Chapter 1 Introduction

1.1 Background and Brief

This Conservation Management Plan (CMP) was commissioned by Planning and Property Partners on behalf of the owners of the Intercontinental Hotel, which occupies the registered properties of the Winfield Building and the Rialto Building at 487-503 Collins Street, Melbourne.

The CMP identifies the nature, extent and level of cultural significance of the Rialto and Winfield Buildings and the consequential conservation constraints, which might apply in regard to future use and development of the site upon which it is located.

1.2 Methodology

Assessment of the site and preparation of a policy for the protection of its cultural significance have been undertaken in accordance with the processes and criteria outlined in the Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter), 2013 (see Appendix A) and associated guidelines.

A detailed inspection of the external and internal fabric was undertaken to assist in the preparation of this document. This CMP has also been informed by research from various primary and secondary historical sources. A full bibliography is provided at the end of the CMP.

1.3 Terminology

The terminology in this report relating to conservation actions and interventions is of a specific nature and is defined in the Burra Charter (see Appendix A) for definitions of the relevant terms). All other terminology should be understood in the context of its plain English interpretation, unless otherwise stated.

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Chapter 2 Heritage Listings

2.1 Victorian Heritage Register

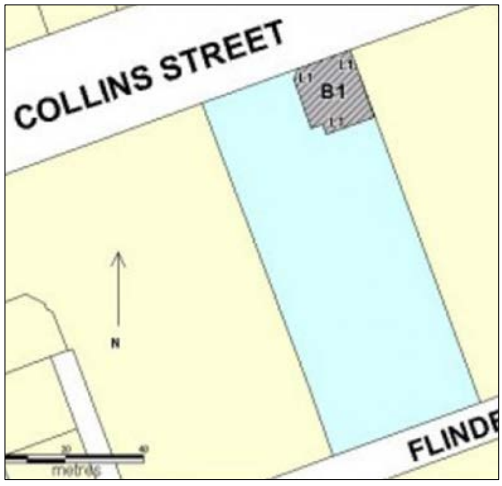
The Winfield and Rialto Buildings are included on the Victorian Heritage Register. The initial registration for both was in October 1974, with amendment to the registrations in August 2000. The extent of registration for the Winfield Building (VHR no. H0040) is as follows:

> 1. All the buildings and structures being B1 Building as marked on Diagram 40 held by the Executive Director.
>
> 2. All the land marked L1 on Diagram 40 held by the Executive Director, being described in Plan of Consolidation CP174333B Vol. 10049 Fol. 367 and 368 being part of Crown Allotments 14 and 15, Section 2, in the Parish of Melbourne North.

The extent of registration for the Rialto Building (VHR no. H0041) is as follows:

> 1. All the buildings and structures being B1 Rialto building, including the access between the Rialto and Winfield buildings, and LW1 being the cobbled bluestone laneway running both sides of the building, as marked on Diagram 41 held by the Executive Director.
>
> 2. All the land marked L1 on Diagram 41 held by the Executive Director, being described in part of Plan CP174333B Vol. 10049 Fol. 367 & 368, being part of Crown Allotments 14 and 15, Section 2 in the Parish of Melbourne North.

The plan of registration for each building is shown below.



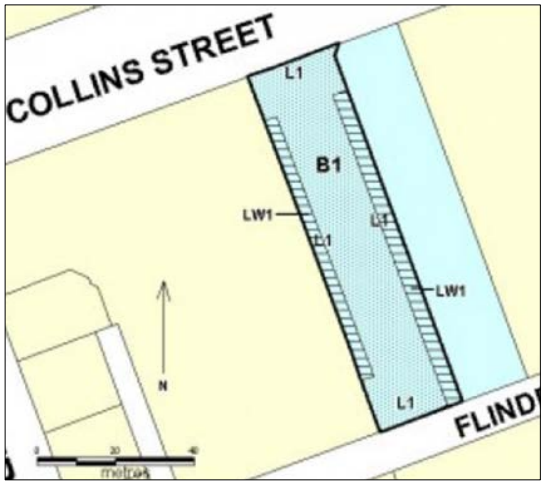


Figure 1 (left) *Diagram 40 showing the extent of registration for the Winfield Building.*
Figure 2 (right) *Diagram 41 showing the extent of registration for the Rialto Building.*

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Permits are required pursuant to the *Heritage Act 2017* in relation to the registered buildings and on the registered land, except where the works are described in the permit exemptions policies and Heritage Victoria's General Permit Exemptions (December 2022) [refer section 6.6 of this CMP].

2.2 Victorian Heritage Inventory

The Rialto Building and Winfield Square are included in the Victorian Heritage Inventory as H7822-2196 and H7822-2197 respectively. The Heritage Inventory is a listing of all known historical (non-Indigenous) archaeological sites in Victoria. Consent will be required to disturb the sites (although it is noted that substantial basement excavation works occurred under Winfield Square in the 1980s).

2.3 City of Melbourne

The Winfield and Rialto buildings are individually identified in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as HO612 and HO904 respectively. It is nonetheless recognised that the Responsible Authority with regard to a heritage place which is included on the Victorian Heritage Register is Heritage Victoria, and the City of Melbourne will have a role as a referral body.

2.4 National Trust of Australia (Victoria)

The Rialto Building (B2894) and the Winfield Building (B3463, former Wool Exchange) are classified by the National Trust of Australia (Victoria) as buildings of state significance.

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Chapter 3 History

3.1 Early Collins Street

The town of Melbourne was surveyed in 1837 on land of the Wurundjeri and Boon Wurrung People. The grid pattern of streets comprised an initial 48 blocks and was aligned with the Yarra River. Governor Bourke gave the street names to surveyor Robert Hoddle, with Collins Street named for Lieutenant-Governor David Collins who had led the initial British attempt to settle in the Port Phillip district in 1803. The first land sales took place on 1 June 1837.

The north bank of the Yarra in the area east of the falls (near present day Queen's bridge) accommodated wharves from the 1840s and proximity to the shipping facilities influenced the nature of the development of the nearby blocks. The Sands & Kenny Directory indicates that the south side of Collins Street between William and King streets was occupied by a large number of merchants, as well as shipping agents and warehouses in the late 1850sThe north side of Flinders Lane similarly accommodated merchants, a shipping agent, an importer and a bonded warehouse.[1]

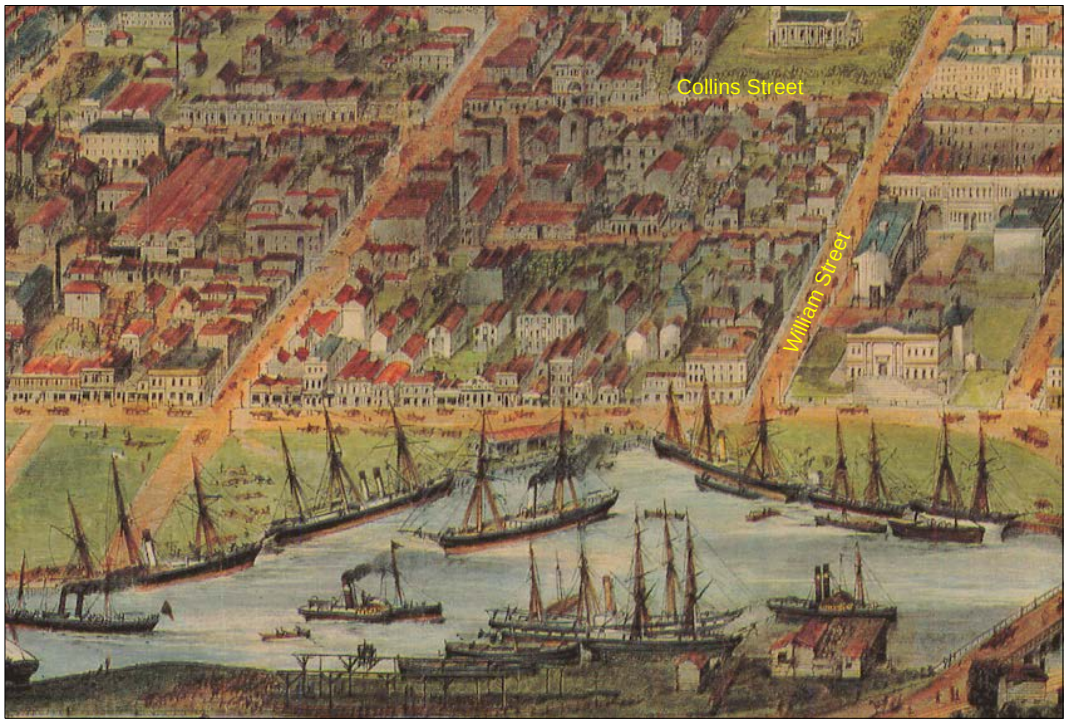

Figure 3 *Extract from an 1872 bird's eye view illustration of Melbourne showing wharves on the south side of Flinders Street. Source: State Library of Victoria.*

[1] Sands & Kenny Directories.

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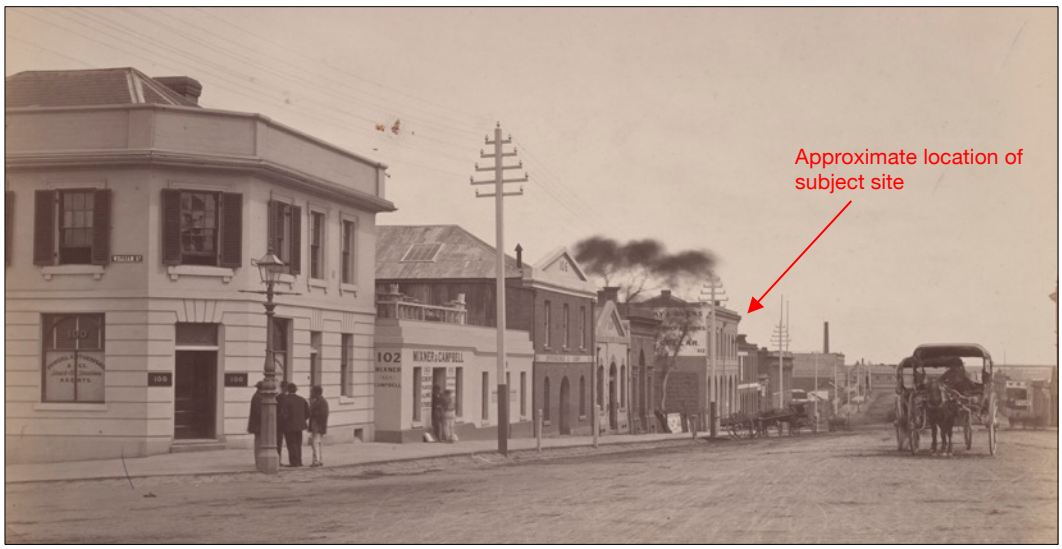

Figure 4 *Development on the south side of Collins Street looking west from the intersection with William Street, c.1870. Source: State Library of Victoria.*

A c1870 photograph of the south side of Collins Street (looking west from the intersection with William Street) shows the nature of development at this time; being one and two storey commercial buildings and stores. Occupants of these buildings included stock and station agents, lime and cement merchants, iron and hardware merchants, wine and spirit merchants and wool brokers.[2]

The 1880s was a period of rapid growth and expansion in Melbourne city and its suburbs. The real estate inflation and speculation of the time, resulting in new building activity in the city rising by more than half, was termed the 'land boom' by contemporary commentators. The boom extensively changed the west end of Collins Street, replacing the modest one and two storey buildings of the previous decades with larger and more elaborately detailed structures. In 1884, the *Age* described construction thus:

> *The many costly structures which have been erected or are in course of erection in almost all quarters of the city, on sites which have been occupied by buildings of an inferior class, are causing a rapid transformation in the appearance of Melbourne… Of these thoroughfares Collins-street takes the foremost place in the march of progress, for it is there that building enterprise is at present chiefly exhibited… It is at the west end that room for improvement has principally existed, and the massive buildings which are now being erected by Mr John Robb, at the intersection of Collins and King streets, on the south-east corner, in conjunction with the magnificent premises lately built by the New Zealand Loan and Mercantile Agency Company, a little distance further to the westward, will tend largely to improve the appearance of that portion of the city.*[3]

2 Sands and McDougall Directories
3 *Age*, 12 August 1884, p. 6.

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The aforementioned building of John Robb was at 128-138 Collins Street West, to the south-east corner of King Street. Completed in 1885 and known as Robbs Buildings, the structure was designed by Thomas Watts and had a five-storey facade to Collins Street.

Commenting on improvements in Collins Street west in 1887, the *Argus* noted:

> *Striking evidences of the growth of Melbourne are to be seen in the handsome as well as costly structures which have in recent years been erected in the west end of the city. Not many years ago, a merchant or important public company would have hesitated before thinking of removing the offices beyond William-street towards the Spencer-street railway station, as that portion of the city was then looked upon from a mercantile point of view as being almost out of town. Now, however, the condition of things has altered, and that part of Melbourne promises to become, at no distant date, almost the centre of commercial activity. There are no less than three splendid buildings in Collins-street west, each of large dimensions, of different and striking styles of architecture, now rapidly drawing to completion…*

The buildings the article went on to describe were the four storey free classical style Record Chambers designed by JAB Koch and completed in 1887 (now 479-481 Collins Street); the four storey New Zealand Chambers designed by Oakden, Addison and Kemp in the Gothic Revival style and completed in 1888 (now 483-485 Collins Street); and the nine storey Federal Coffee Palace designed by Ellerker, Kilburn and Pitt completed 1888 (555 Collins Street, since demolished). It was in this rapidly changing context that development schemes were conceived for the sites at 112-114 Collins Street West (later 487-495 Collins) and 116-118 Collins Street West (later 497-503 Collins Street).

3.2 The Rialto Building

In July 1887, Robert Carr, mining manager of Sandhurst (later renamed Bendigo), sold Crown Allotment 15 to Patrick McCaughan.[4] McCaughan (1844-1903) was an Irish born entrepreneur who arrived in Victoria in 1866 and worked as a clerk in the Colonial Bank. He was later appointed manager of the New Zealand estates of Joseph Clarke and also married into the Clarke family, twice wedding granddaughters of William 'Big' Clarke, the prosperous pastoralist and landowner.[5]

Following McCaughan's return to Melbourne in 1886 he purchased sites at 497-503 Collins Street as well as 473-477 Collins Street somewhat further east. Both lots extended through to Flinders Lane, with the former accommodating a number of one, two and three storey structures occupied by the mineral water and cordial manufactory of E Rowlands. McCaughan engaged architect William Pitt to develop designs for both sites, with the Olderfleet at 473-477 Collins Street constructed 1889-90 and the Rialto at 497-503 Collins Street in 1890-91. Pitt delivered two exemplary commercial buildings drawing on Venetian Gothic antecedents. The allusions to mercantile Venice were made explicit in the naming of the Rialto building after that city's financial and commercial heart.

4 Certificate of Title
5 *Bendigo Advertiser* 23 January 1904, p.4, Buckridge, Collins

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The sloping site was excavated down to Flinders Lane to accommodate two basement levels, above which were four main storeys and an attic. The elaborately detailed front wing had three ground floor shops and offices to the floors above. The whole of the attic storey was also dedicated to office space. The remainder of the building was divided into stores, accessed via balconies on the east elevation. A corrugated iron clad structure containing urinals was added to the southern end of the balconies at an unknown date (possibly soon after construction of the building). Earlier iterations of Pitt's design also had a single carriage entrance at the centre of the Flinders Lane elevation. As originally built, there was a bluestone cobbled 'subway' on the west side of the Rialto which looped around and under the building at the Collins Street end, returning along the entire length of the west facade back to Flinders Lane.

The building was designed with the latest contemporary fire prevention measures of the period. The plaster of internal walls and ceilings of the office section was placed on expanded metal lathing, a significant advance to traditional timber laths. The stores in the rear wing were compartmentalised with full height masonry walls. The stone stairs and hydraulic lifts were located in two isolated bays. Traegerwellblech fireproof flooring was employed, a system of curved corrugated iron resting on the flanges of steel joists and covered with concrete.

A detailed description of the much-lauded Rialto Building was published in the *Argus* in June 1891:

> *The building known as the Olderfleet perhaps the most prominent feature in the architecture of Collins-street west, heralded the new order of things and on July1, a still more important structure erected by the same owner, and christened, not without meaning, the Rialto, will be opened a few doors farther west …*
>
> *... The Rialto may be described as a new and improved Olderfleet. The experience gained in erecting the first building has given the proprietor, Mr P K McCaughan, many new and valuable hints, and it follows that the Rialto, as a building adopted for commercial uses, is without rival in the city. Built on a magnificent block offering a frontage of 67ft. to Collins Street by a depth of 320ft., right back to Flinders Lane, it occupies one of the finest sites in the city; and the natural advantage of the position have been increased by a remarkable application of labour. To do away with the abrupt slope from Collins Street to Flinders Lane the whole block of half an acre was as a preparator step excavated to a depth of some 26ft, and it is this facto which gives the structure one of its most remarkable and important features.*
>
> *The Rialto, facing Collins Street, has an elevation of four stories high. Forty feet or so back, as soon as the excavation is reached, three additional floors are gained, giving the structure on its Flinders Lane façade a height of seven stories. On each floor a balcony 6ft. in breadth runs the whole length of the side, and on the ground as 24ft. right of way completely surrounds the building.These balconies may be considered as an entirely new feature in city architecture, and add as much to the beauty as to the utility of the building. For the three lower floors they are set in mosaic cement, and above that in bluestone slabs. All the floor of the building are fireproofed with iron joists, filled in with concrete, and each room is in itself completely cut off. In fact The Rialto, according to the architect's plan, is divided into 63 fireproof compartments, united under one roof. It provides no less than three acres and a half of flooring space, and includes 200 offices and 14 warehouses, all constructed on the latest and most improved plan.*

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Access from floor to floor is gained by means of bluestone staircases running round a lift well, provided with hydraulic elevators of the latest principle. On the western side of the building, which is reserved for warehouses, is an elaborate series of hydraulic jigger hoists …

… The architect, Mr William Pitt, F.R.V.I.A, has designed a very handsome double façade, this avoiding the expanse of blank walls so usual in city buildings. The style is transitionary Gothic … The chief feature of the façade is the octagonal lantern tower, which forms the principal point of the elevation, and is surmounted by a beautifully constructed zinc spire.Form this central point the elevation extends on each side by a series of tastefully contrasted gables and balconettes, in which the grace of the design has bene materially assisted by the employment of red bricks, picked out with plaster, tinted in the prevailing tone of grey-ochre. As a further ornamentation, encaustic tiles have been used for the decoration of the spandrels … [6]

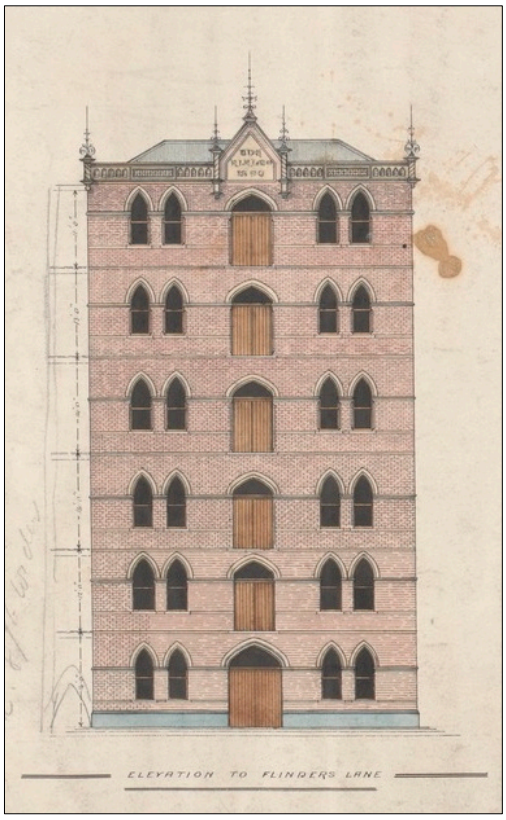

Figure 5 (left) *An 1890 illustration of the Rialto Building. Source: State Library of Victoria.*
Figure 6 (right) *An 1890 drawing of the Flinders Lane elevation prepared by the office of architect William Pitt. The design was amended to include a carriageway entrance to the west side of the elevation. Source: State Library of Victoria.*

[6] *Argus*, 4 June 1891, p.10.

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By 1892 the Rialto Building had attracted a range of tenants, including the Department of Shipping & Transport. The recently formed Melbourne & Metropolitan Board of Works (MMBW) occupied offices on the ground, first and second floors. The MMBW's tenancy helped the building owner weather the economic crash of the 1890s. By 1900, all six floors of the Rialto Building were occupied.

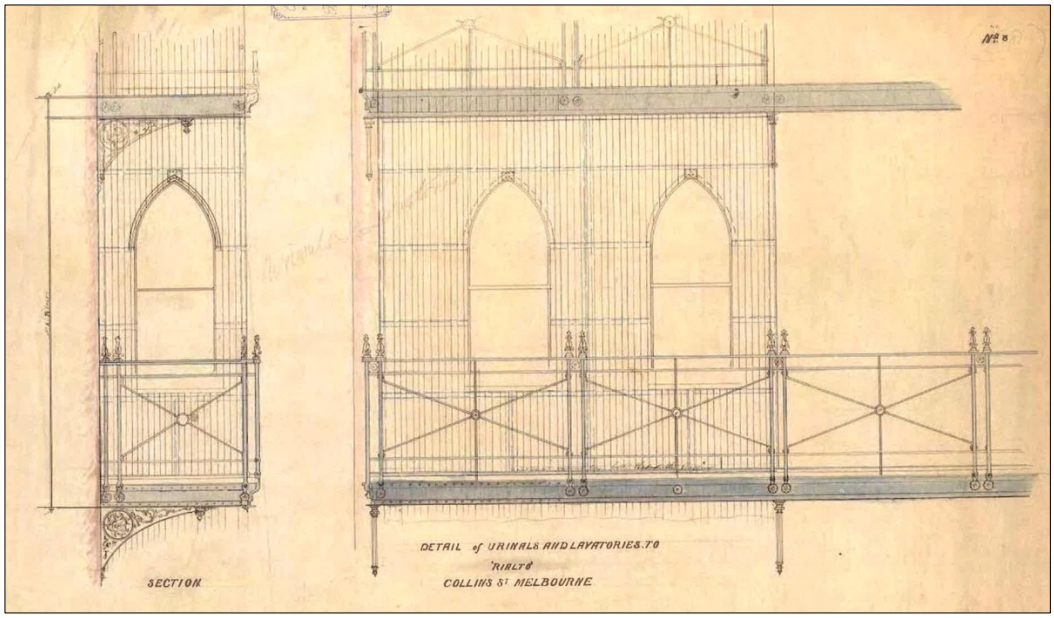

Figure 7 *Undated detail of the urinals at the southern end of the Rialto Building, prepared by the of architect William Pitt. Source: State Library of Victoria.*

3.3 William Pitt

William Pitt, the architect for the Rialto Building, was born in Melbourne on 4 June 1855.[7] His father, an artist also named William, arrived in Victoria from England with his wife Jane in 1853, and ran various hotels and cafes decorated with his own paintings. Son William was educated at schools in St Kilda and Carlton and began his architectural training in 1875 serving articles with George Browne.Pitt commenced his own practice in 1879, winning first prize for the design of the Melbourne Coffee Palace.

Pitt was at his most prolific during Melbourne's economic boom of the 1880s – the era that gave rise to the term 'Marvellous Melbourne'.One of his greatest achievements was the transformation of the Princess Theatre, Spring Street, into a French Baroque extravaganza in 1886. The following year Pitt won second prize in the design competition for the Federal Coffee Palace, Collins Street, but ended up collaborating with the winning firm Ellerker & Kilburn to produce an imposing 500 room hotel (demolished in the 1970s).

[7] *All biographic information relating to William Pitt is sourced from the Australian Dictionary of Biography online, http://adb.anu.edu.au/biography/pitt-william-8058*

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Pitt's work encompassed a broad range of architectural styles and building types, including offices, theatres, vast factory complexes, andon a muchsmaller scale, dozens of suburban hotels. In addition to running a thriving architectural practice, Pitt was active in local and state politics. He served as a Collingwood City councilor between 1888-94 and mayor in 1890-91, and later as a member of the Legislative Council.

The financial crash of the 1890s left Pitt heavily in debt, but he eventually recovered from this by turning out architectural plans at great speed. Known affectionately to his parliamentary colleagues as 'Billie', Pitt was well regarded for his warm-hearted and genial personality. He was also a keen sportsman, and a patron of Collingwood Football Club, for whom he designed the first grandstand at Victoria Park. Pitt died of cancer at his Abbotsford home 'Mikado' on 25 May 1918.

Figure 8 (left) *The Federal Hotel and Coffee Palace, c1908. Architect William Pitt. Source: State Library of Victoria.*
Figure 9 (right) *William Pitt. Source: State Library of Victoria.*

3.4 Winfield Building

The Winfield Building was constructed in 1891 with financial backing from Thomas Fallon and Richard Speight, the Victorian Railways Chief Commissioner. It was designed by architect Charles D'Ebro in collaboration with Speight's son, also named Richard, and erected by contractors Thomas Cockram & Sons. The building was five storeys with ground floor shops and offices above, fronted by a red brick facade to Collins Street with cement render mouldings and a conical turret to the corner, echoing the form of the Rialto Building to the west. It added to the prominence of the western end of Collins Street as foci for commercial development, as described in the *Argus* in October 1890:

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Within a comparatively small area at the western end of Collins-street several important buildings are just now in course of construction …

… two new buildings of imposing dimension are in the course of erection. This first will cover a block of ground 318ft deep by 66ft. frontage, extending from Collins-street to Little Flinders-street. Messrs Charles D'Ebro and R Speight, jun., are the joint architects of this building, which when finished – perhaps in a year from date – will afford very extensive office and store accommodation. In this locality there is a fall from Collins-street to Little Flinders-street of about 25ft., which will give the Flinders-street end of the building two basements. These will be utilised as stores. One very important item in the construction and this and the building adjoining by Mr McCaughan, lies in the unusual width of the right-of-way dividing the two. It has been mutually arranged that the right-of-way between these two buildings from Little-Flinders-street shall be 24ft. wide until a point is reached about 40ft. from the Collins Street frontage, when the passage shall narrow to 12ft. The design of the building is in the Queen Anne style, and the front will be of red brick and cement, with the bluestone base and granite columns.Viewed from Collins-street the structure will include four stores for offices, with caretakers' quarters above, but the height will appear greater from Flinders-street, owing to the fall in the ground. As regards the interior design of the building it is to be in skeleton form, and facilities will be given to tenants to have their premises apportioned in the form that will best suit them. The front block from Collins-street will provide two large offices abutting on the street. Then will come a second block also of offices, and then an exchange measuring 95ft. by 50ft., the space adjoining which can again be divided off into smaller offices. Behind this come stores occupying the space to Flinders-street. The upper floors are to be subdivided in much the same way into offices, except that the exchange already referred to will extend upwards to the second floor level, where a balcony will be provided. Full use will be made of the 24ft. right-of-way on the westward side of the building, as the approach to most of the offices will be in this direction. This side of the building will be furnished with external balconies on the level of each floor, connected by iron staircases. The width of the space between this and the adjoining building will render this a light and pleasant approach. There will be lighting arena provided also in the interior of the building, which will of course be fitted with hydraulic passenger lilts. The total cost of the structure is estimated at £35,000. [8]

As alluded to in the *Argus* article above, the Winfield Building originally accommodated a wool exchange on the floor level. Opened in October 1892, the exchange was described as a handsome and spacious hall with tiered seating for 210 people.[9]

The Winfield Building was completed in 1892 in the midst of a severe economic depression precipitated the rampant property speculation of the 1880s. The building's financiers were greatly impacted by these events. Thomas Fallon's dire financial straits were thought to be one of the main causes of his suicide in December 1891. Richard Speight appears to have been unable to pay his contractors, with Cockram taking legal action to recover over £5,000 in costs.[10]

8 *Argus*, 6 October 1890, p.7.
9 *Argus*, 6 October 1892, p.5.
10 *Argus*, 13 October 1892, p.5.

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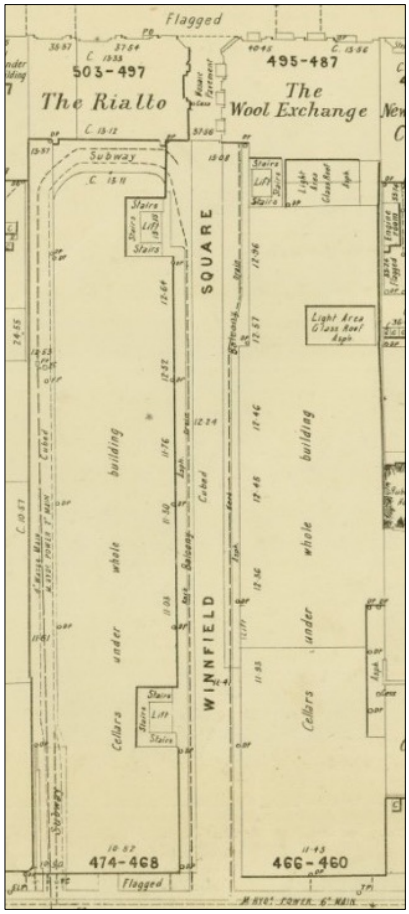
Early occupants of the building include architects HW Tomkins and Richard Speight Jnr, as well as engineers, produce merchants and various wool brokers/merchants associated with the wool exchange in the same premises.[11]

The accessway between the Rialto and Winfield Buildings was known as 'Winfield Square' from the mid 1890s although the Winfield Building was not named as such until 1927.[12] The building attracted a variety of tenants through the 1920s, typically brokers, agents and merchants associated with agricultural produce. They were joined in the 1930s by an increasing number of publishing related businesses such as printers, map mounters and booksellers.[13]



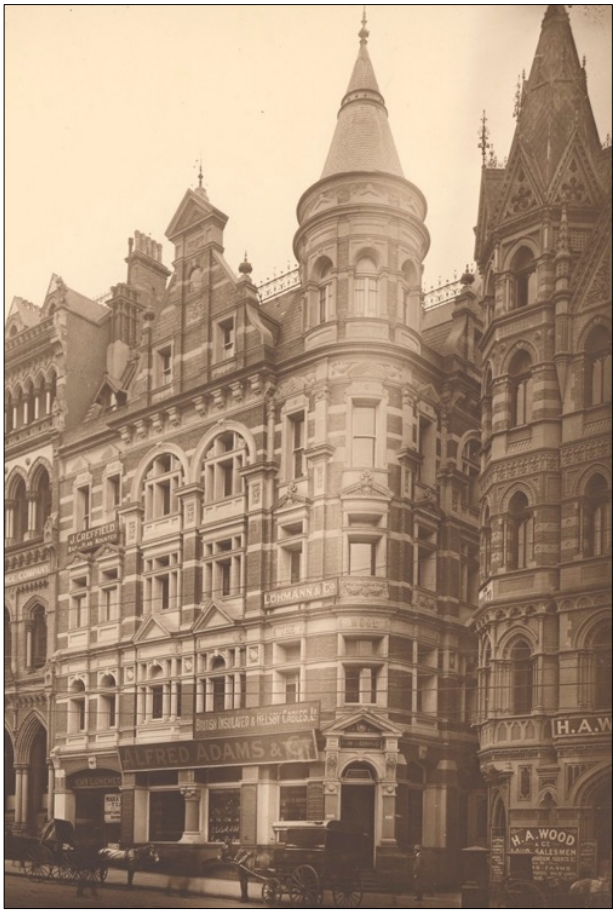


Figure 10 (left) *Extract from an 1895 MMBW Detail Plan of Melbourne showing the Rialto Building and Winfield Building (Wool Exchange) separated by a laneway named Winfield Square. Source: State Library of Victoria*

Figure 11 (right) *A c1900 photograph of the Winfield Building with the Rialto building partially visible to its right.Source: State Library of Victoria.*

11 *Sands and McDougall Directories*.
12 *Sands and McDougall Directories*.
13 *Sands and McDougall Directories*.

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3.5 Charles D'Ebro

The Winfield Building was the work of architects Charles D'Ebro and Richard Speight Junior. D'Ebro was by far the better known and more experienced of the two and can be credited with the Winfield's design. Born in 1850 in London, D'Ebro's father Charles D'Almandos was a Spanish baron and artist.[14] D'Ebro initially intended to become a painter but developed an interest in architecture and engineering. He completed his articles in 1873 with London engineer W R Kinipple.

In 1876 D'Ebro left for Australia to take up the position of assistant engineer with the South Australian Railways Department.[15] He remained in that role for five years before moving to Melbourne and entering into a partnership with architect John Grainger, father of musician Percy Grainger. D'Ebro and Grainger's most notable work is the Princes Bridge (1886-88), Melbourne's grandest nineteenth century bridge and symbolic entrance to the city. The partnership was dissovled in 1885, after which D'Ebro continued practice in Melbourne, finding success with notable commissons for the Prahran Market, the offices of the Argus and Australiasian newspapers and Stonington mansion, Malvern.

With the onset of the 1890s Depression, D'Ebro sought to extend his practice into engineering related areas, including cold storage technology. D'Ebro was elected as a Fellow of the Royal Victorian Institute of Architects in 1891, and elected President in 1905-1906. He was found dead on 23 June 1920 in a bathroom at the Weld Club, Perth, having apparently committed suicide. As reported in the *Argus* newspaper, D'Ebro had been '*in ill health for some time, and suffered periods of despondency'*.[16]

Figure 12 *Stonington Mansion, c1895. Architect Charles D'Ebro. Source: State Library of Victoria.*

14 *Royal Victorian Institute of Architects Journal of Proceedings*, July 1920, p.77.
15 *Royal Victorian Institute of Architects Journal of Proceedings*, July 1920, p.77.
16 *Argus*, 24 June 1920, p.6.

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Figure 13 *Collins Street, c1904. The Winfield and Rialto Buildings are visible to the far right. Source: State Library of Victoria.*

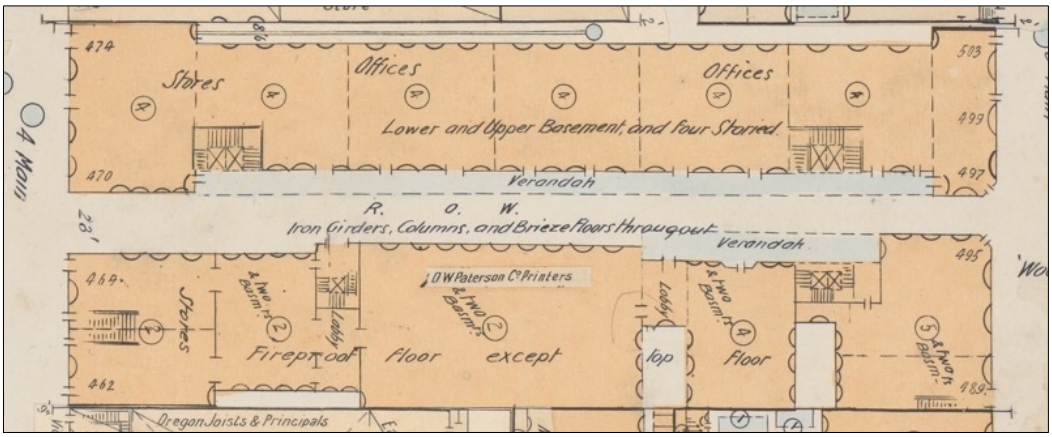

Figure 14 *A 1910 Mahlstedt fire insurance plan of the Rialto and Winfield Buildings. The plan provides rare evidence of the early layout of the Winfield Building. Behind the five storey front wing was light-court and 4 storey wing with two basement levels, decreasing in height 2 storey warehouses with fireproof floor construction. Source: State Library of Victoria.*

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3.6 The Wool Exchange

The Wool Exchange ceased operating from the Winfield Building in 1894 and was relocated to the nearby Olderfleet Building before moving again to the Rialto Building in 1904.[17] Architect William Pitt was engaged by the Rialto's then owner, Jane Hall, to design the new wool exchange to be accommodated on the top floor (to the south side of the north lift shaft). It had tiered seating in a curved amphitheatre plan form facing the auctioneer's platform. The original mansard roof over the exchange was replaced with a shallower pitched roof with brick walls to the east and west sides with sash windows.

The Wool Exchange remained in use at the Rialto until 1913, when it was replaced by new purpose-built premises in King Street. Works were undertaken in 1920 to return the fourth floor of the Rialto to its original use as stores and office.

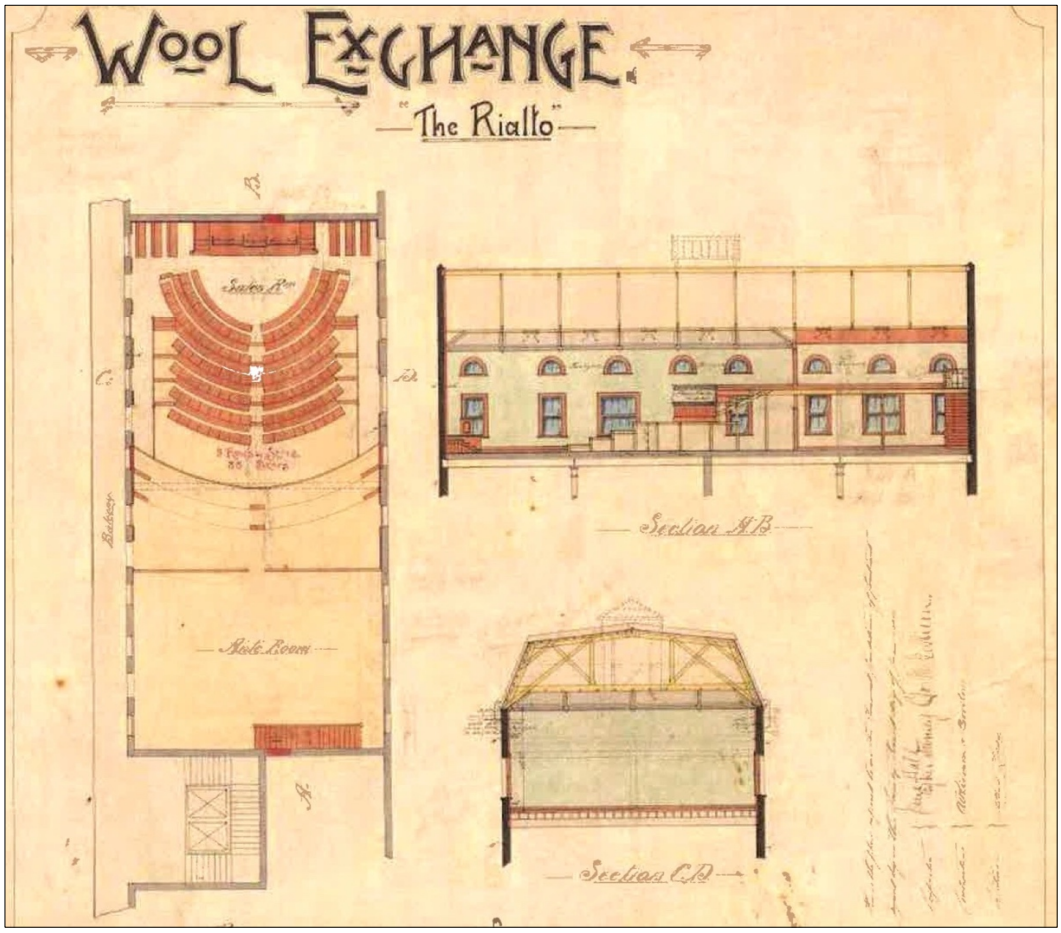

Figure 15 *Architectural drawings of the Wool exchange at the Rialto, by the office of architect William Pitt, c1904. Source: State Library of Victoria.*

17 *The Age*, 20 October 1904, p.7.

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3.7 Post War Decline

On 14 December 1945 a fire broke out in the Winfield Building. As reported in *The Age*, the top two storeys of the building were gutted, whilst lower floors suffered extensive water damage.[18] Chief fire officer James Kemp described the 'nightmare task' of firemen encountering unconnected passageways struggled to reach the front of the fire. Building tenants had to be relied upon the direct fireman to vantage points from which they could fight the fire.[19] A building application was subsequently lodged with the City of Melbourne in March 1946 for repair of the fire damage.[20]

In October 1947 the Department of the Interior announced plans to lease five floors of the Rialto Building for occupation by the munitions department.[21] The National Mutual Life Association purchased the building in 1948 for £82,000.[22] In November, the following year the Winfield Building was acquired by the Victorian Producers Co-op for use as their new headquarters.[23]

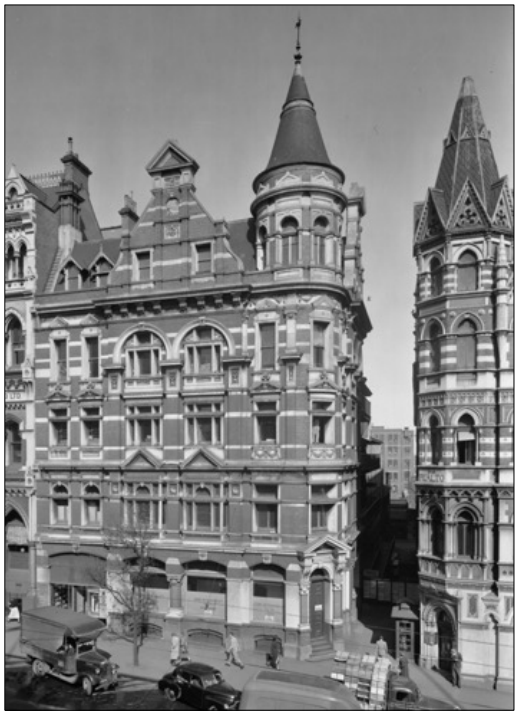

Figure 16 (left) *The post office in the Rialto Building's ground floor shopfront 1950. Source: State Library of Victoria.*

Figure 17 (right) *The Winfield Building, 1954. Source: State Library of Victoria.*

18 *The Age*, 15 December 1945, p.3.
19 *The Herald*, 15 December 1945, p.5.
20 City of Melbourne Building Permit Index, www.ancestry.com.au
21 *The Herald*, 1 October 1947, p.3.
22 *Construction,* 18 August 1948, p.4.
23 *Riverine Herald,* 18 November 1949, p.4.

The plans for the Victorian Producers Co-op to take over the Winfield building do not seem to have eventuated and they are not among the businesses listed at that address in the Sands and McDougall directories through the 1950s. The building instead had a diverse mix of tenants during this period, including publishers, printers, a textile machinery merchant, book binder, stamp merchant, stock medicine distributor, blackboard manufacturer and cartage contractor.[24] The Rialto Building was for the most part occupied by various government agencies, including the Commonwealth Rationing Commission, the Port of Melbourne's Waterside Employment Committee, the Australian Broadcasting Control Board, the Department of Shipping & Transport, the Roads Safety Council and the Department of War Service Homes.[25] A post office was housed on the ground floor.

The buildings underwent some physical changes in the post war era, including the removal of the turret from the Winfield Building's corner tower sometime between 1967 and 1971. The Rialto Building's turret was reclad and its original gablet vents were removed.

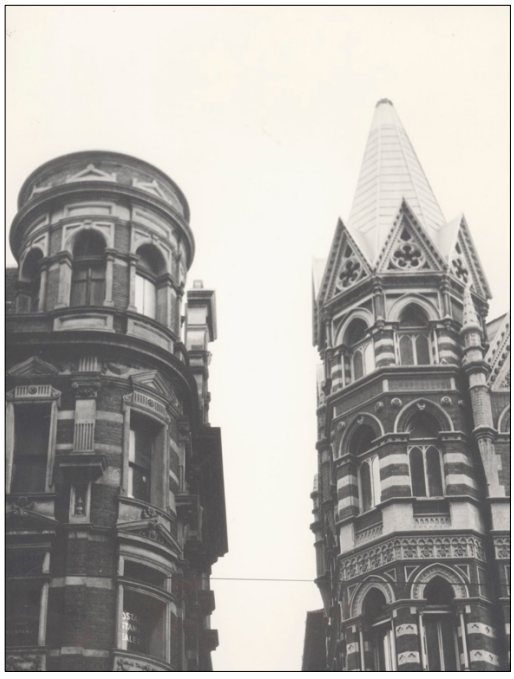

Figure 18 (left) *Detail from a 1954 photograph showing the corner towers to the Winfield Building (left) and Rialto Building (right). The Rialto Building's turret had lost its finial by this time. Source: State Library of Victoria.*

Figure 19 (right) *A 1971 photograph showing the Winfield Building with its turret removed, and the turret to the Rialto Building re-clad. Source: State Library of Victoria.*

24 *Sands and McDougall Directory of Victoria*.
25 *Sands and McDougall Directory of Victoria*.

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Figure 20 (left) *Winfield Square viewed from Flinders Lane, 1972. Source: Graeme Butler*
Figure 21 (left) *The corrugated iron clad urinals on the east elevation of the Rialto Building, c1977. Note top urinal enclosure re-clad in what appears to be metal deck. Source: State Library of Victoria.*

Figure 22 *The rear of the Rialto, c1978. Source: Graeme Butler.*

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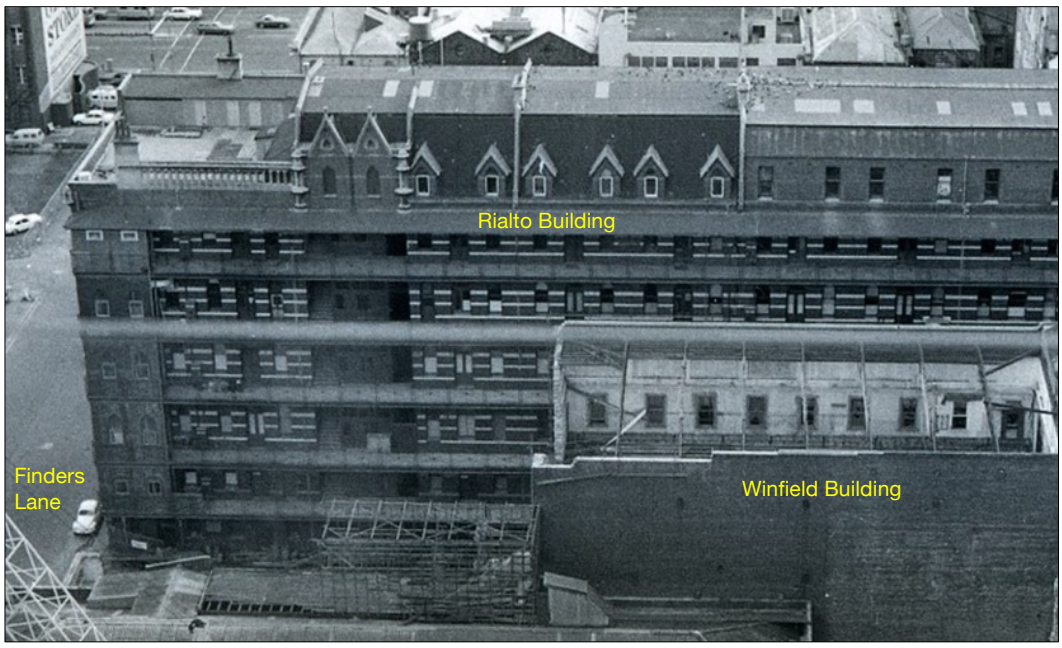

Figure 23 *The Winfield and Rialto Buildings viewed from the east, c1978. The rear wing of the Winfield building is in the process of being demolished. Source: Graeme Butler*

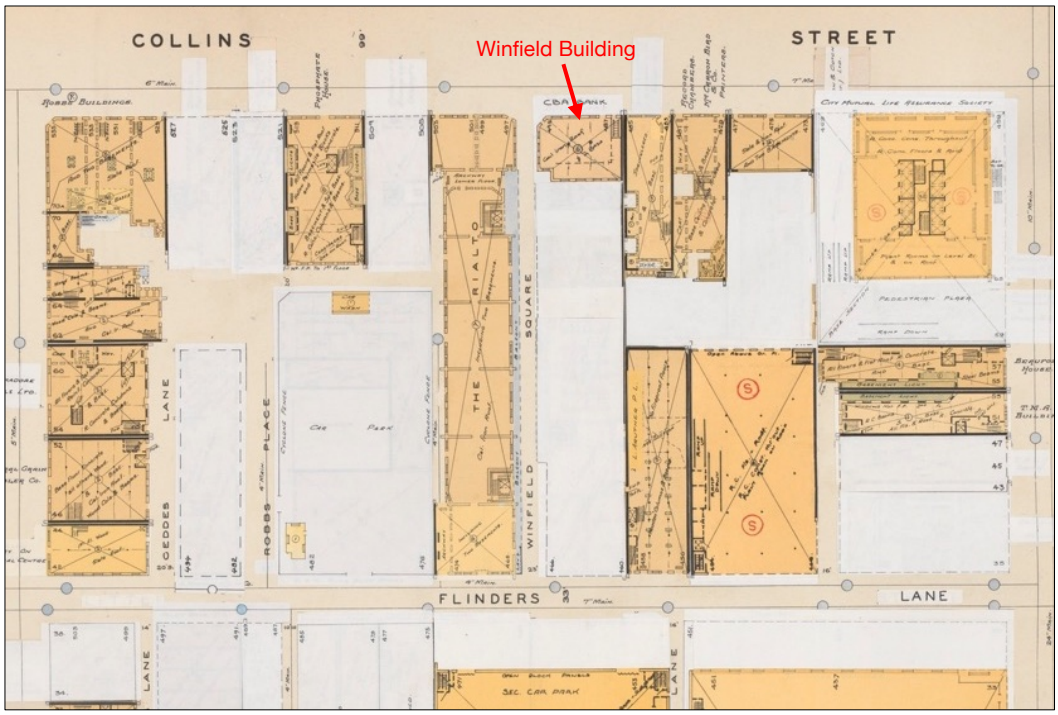

Figure 24 *Extract from a 1948 Mahlstedt fire insurance plan with later (undated) amendments showing the Winfield Building almost fully demolished apart from the front wing. The numerous vacant sites in this block are demonstrative of the loss of early building stock that transformed central Melbourne in the post war era. Source: State Library of Victoria*

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3.8 The Defence of Collins Street

As part of the boom in speculative office development occurring in central Melbourne in the 1960s, the Winfield and Rialto Buildings were purchased by institutional investor National Mutual.[26] In 1971, other notable commercial buildings in this section of Collins Street, namely the Olderfleet and the adjacent Record Chambers and New Zealand Chambers were sold to the UK based property investment group Hammerson. This seems to have prompted the Victorian chapter of the National Trust to classify the Olderfleet in the same year, followed by the Rialto and Winfield Buildings in 1973. The Trust also began to advocate for the protection of streetscapes, not just individual buildings, and listed all five buildings as a Collins Street group (known as the 'Rialto Precinct'), along with the Edwardian era Adelaide Steamship Building (by architect Charles D'Ebro) and the Interwar Phosphate House, and Robbs Building – the latter was an imposing five storey late Victorian Italianate style edifice on the corner of Collins and King Streets.[27]

Increasing concern with the loss of Melbourne's built heritage, on Collins Street in particular, saw the passing of the *Historic Buildings Act* in 1974 and the establishment of the Historic Buildings Preservation Council (HBPC).[28] The HBPC was an independent panel that listed places on the newly created Register of Historic Buildings and assessed planning proposals for registered sites. The Winfield and Rialto Buildings were among the first places added to the Register but were subsequently embroiled in controversy surrounding their future.

In 1978, National Mutual were granted a permit to demolish all but the front 14 metres of the Winfield Building.While that was underway, they also sought approval to also demolish the bulk of the Rialto Building and the nearby Robbs Building in full.[29] The National Trust and the activist group Collins Street Defence Movement rallied in opposition to the plans. The State Government engaged British architect and planning consultant Geoffrey Holland to prepare a comprehensive scheme for the block bound by Collins, William and King Street and Flinders Lane to be transformed into offices, shops and pedestrian areas.[30] A committee was formed from representatives of the State Government, property owners and Melbourne City Council in a further attempt to resolve the future of the block.

In late 1980 the Rialto Precinct was acquired by the Grollo Group in a joint venture with English developer St Martin's Properties. Their initial plans for the precinct had a 50-storey skyscraper sited directly on the Collins Street frontage with only the Rialto Building's façade preserved.[31] This was followed by a scheme for three towers of 40, 33 and 22 storeys, located behind the Winfield and Rialto Buildings.

26 *Historic Environment,* Volume 28 Number 3, 2016, p. 25.
27 *Register of the National Trust,* File No. B7244.
28 *Historic Environment,* Volume 28 Number 3, 2016, p. 25.
29 *The Age,* 25 October 1978.
30 *The Age,* 25 May 1979, p.12.
31 *Historic Environment,* Volume 28 Number 3, 2016, p. 27.

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Plans for the redevelopment of the Rialto Precinct were eventually passed by State Cabinet after overnight negotiations between developers and the HBPC.[32] Two cojoined glass-clad office towers of 55 and 43 storeys were to be erected west side of the Rialto Building, necessitating the demolition of the Robbs Building. Then planning minister, Rob Liberman, said of the development that it ended a '*10-year saga of disappointment'.*

Figure 25 *A 1985 photograph of the Winfield and Rialto Buildings showing construction of the Rialto Towers podium in progress (far right). Source: City of Melbourne Libraries.*

3.9 Menzies at Rialto

A key component of the Grollo redevelopment was adaptive reuse of the Rialto and Winfield Buildings as a 243 room hotel. Construction works for this $50 million project commenced in 1982. The architect was Swiss born and trained Gerard De Prue (who also designed the Rialto Towers in associated with Perrott Lyon Mathieson). A new thirteen-storey wing was built to the rear of the Winfield Building in red brick with a design echoing the galleries of the Rialto Building. Winfield Square was enclosed by a glazed atrium and the cobblestones were taken up to allow for a basement excavation and then re-laid.[33] According to De Prue, the stones were numbered to allow for reinstatement to their original location – but the numbers washed off in the rain while the stones were in storage in the Grollo yard.[34]

32 *Melbourne Times,* 25 November 1981.
33 *Melbourne Times,* 25 November 1981.
34 *The Age, Good Weekend,* 5 September 1986, p.24.

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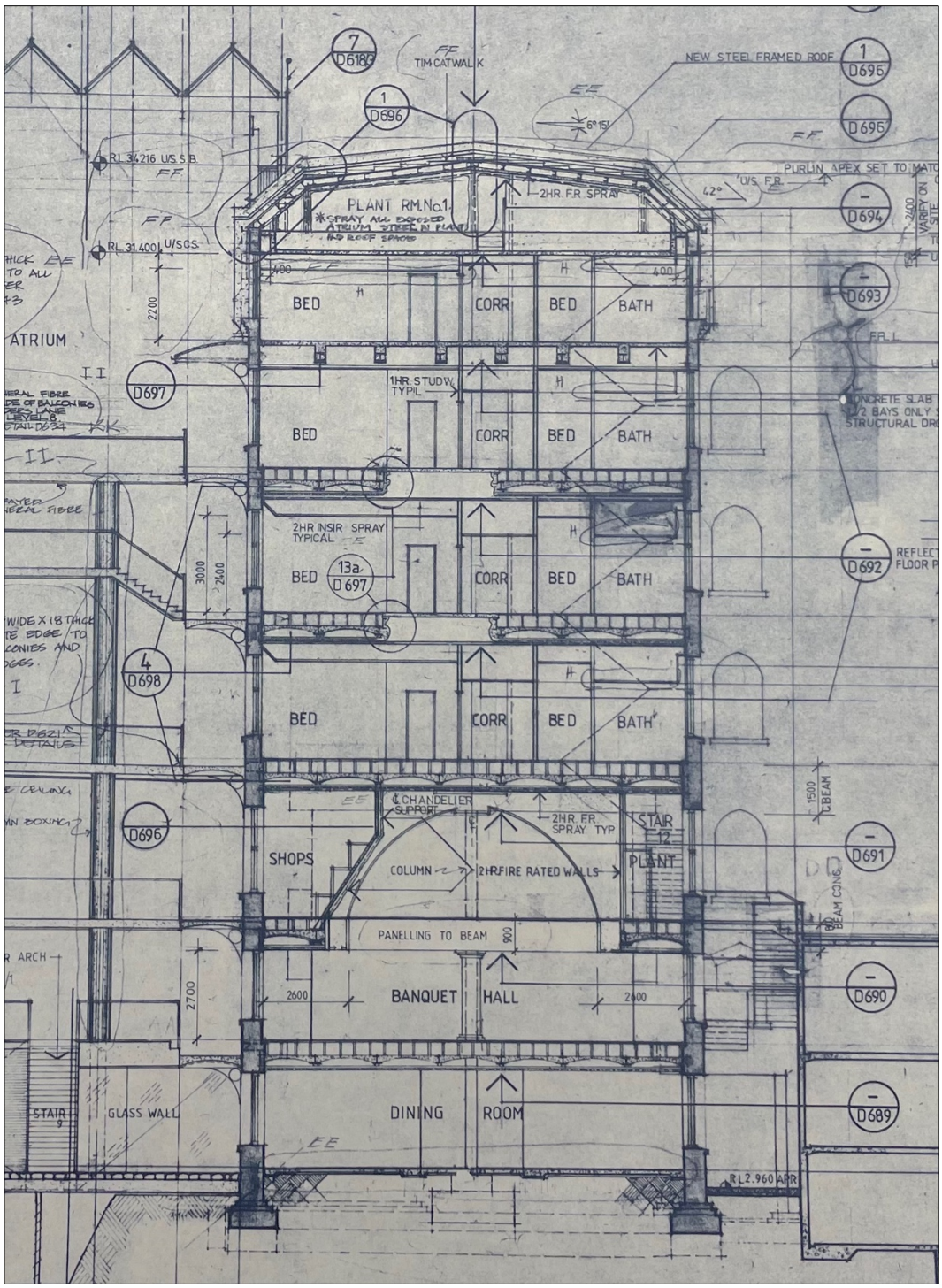

Figure 26 *Section through the Rialto Building, extracted from 1982 architectural drawings for the hotel redevelopment. Note partial removal of original Traegerwellblech floors, with remaining sections concealed by false ceilings. The uppermost floor has been replaced by a concrete slab. Source: Public Record Office Victoria.*

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Restoration of the heritage facades was carried out, including reinstatement of missing stained glass and repairs to brickwork, joinery, and slate roofing. Zinc tiles and the finial were reinstated to the turret of the Rialto's corner tower. The turret to the Winfield Building is also thought to have been reconstructed as part of the 1980s restoration works.

Construction of the hotel was completed by 1985 with the official opening taking place in February the following year.[35] It was named the 'Menzies at Rialto' after the Menzies Hotel which originally stood on the corner of Bourke and William Streets.[36] The adjacent Rialto Towers development was opened in October 1986.

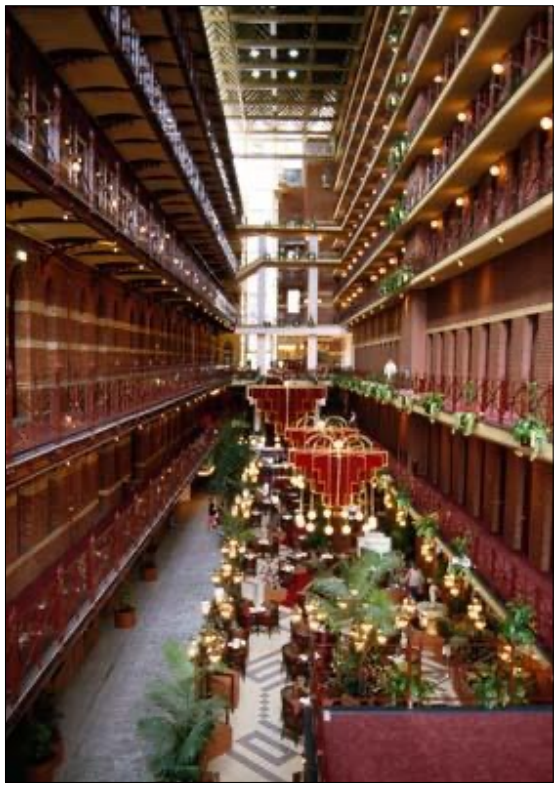

Figure 27 (left) *The Rialto Towers nearing completion, 1985. The Rialto and Winfield Buildings are partially visible in the right foreground. Source: National Archives of Australia.*

Figure 28 (right) *View from within the hotel atrium looking north, 1985. The re-laid bluestone paving is visible to the left. Source: National Archives of Australia.*

35 *Canberra Times,* 20 June 1986, p.26.
36 *Canberra Times,* 19 November 1984, p.18.

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Figure 29 *The main entrance to the Menzies at Rialto hotel, 1985. Source: National Archives of Australia.*

Figure 30 *The rear wing of the Winfield Building, 1985. Source: National Archives of Australia.*

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3.10 InterContinental Hotel

The Menzies at Rialto operated as Le Meridien Hotel from the early 1990s to mid 2000s. It was taken over by the InterContinental group in 2006 and renamed the InterContinental Melbourne. The hotel closed for refurbishment in October 2007. Designed by the Buchan Group architects and interior designer Joseph Pang, the works included a zinc and glass clad feature staircase, updated lobby and new bar and restaurant in the atrium (siting on a raised that floor fully covered the bluestone paving).[37]

[37] https://buchangroup.com/project/rialto-intercontinental-hotel/

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Chapter 4 The Fabric

4.1 Site

The site at 487-503 Collins Street is a large rectangular allotment located on the south side of Collins Street in Melbourne's CBD, with a secondary street frontage to Flinders Lane to the south. The Collins Street frontage is occupied by a pair of ornate five storey late-Victorian commercial buildings, which have been repurposed for hotel use – ie the Winfield Building at 487-495 Collins Street and Rialto Building at 497-503 Collins Street. The buildings are connected by a modern glazed atrium that runs to the full depth to the site, accommodating the hotel's restaurant and lounge area with a raised floor over the original bluestone paving to Winfield Square. The atrium has an entry canopy/air lock to Collins Street that dates to the 2008 hotel refurbishment, replacing the 1980s glazed steel-framed entry canopy.

Figure 31 *The Collins Street façades of the Winfield Building (left) and Rialto Building (right).*

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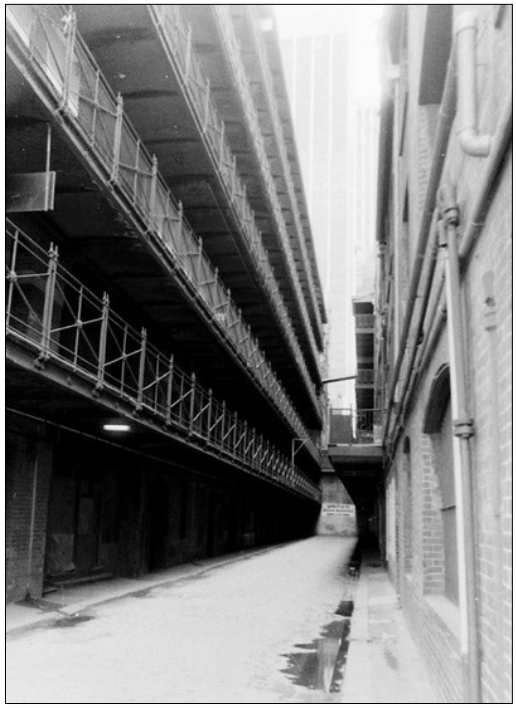

Figure 32 (left) *The central atrium looking north. The Rialto Building is to the left and the 1980s hotel wing is to the right.*

Figure 33 (right) *A 1972 photograph from a similar vantage point, prior to demolition of the rear of the Winfield Building.*

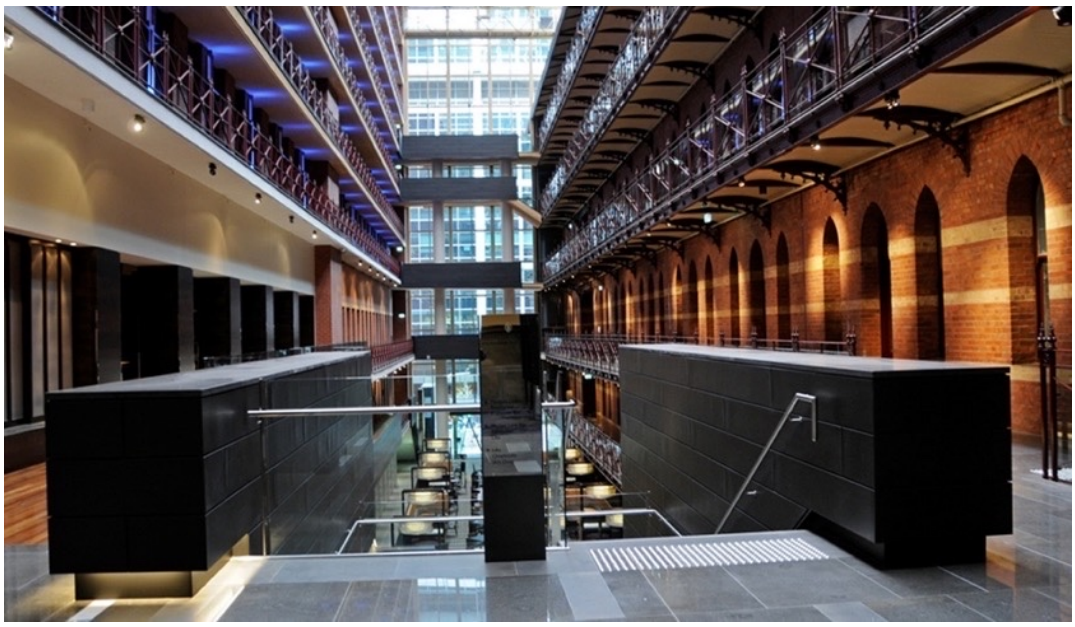

Figure 34 *The hotel lobby looking south towards the modern stairs that lead down to Flinders Lane level.*

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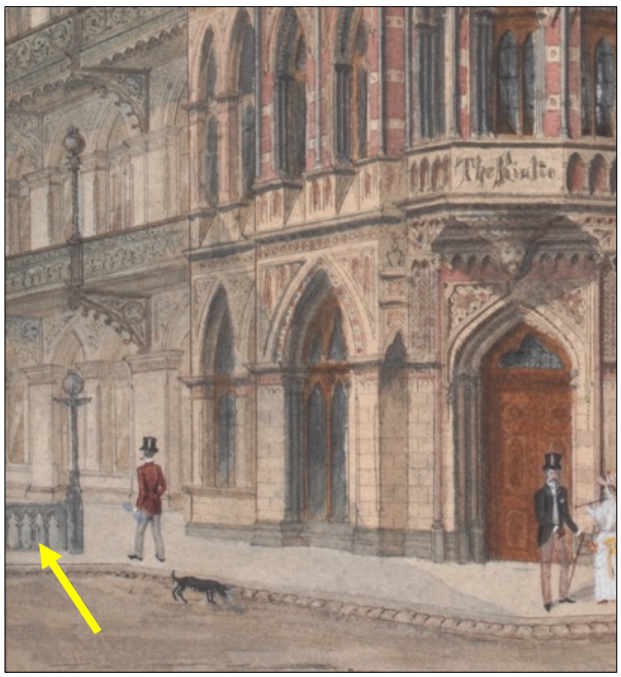

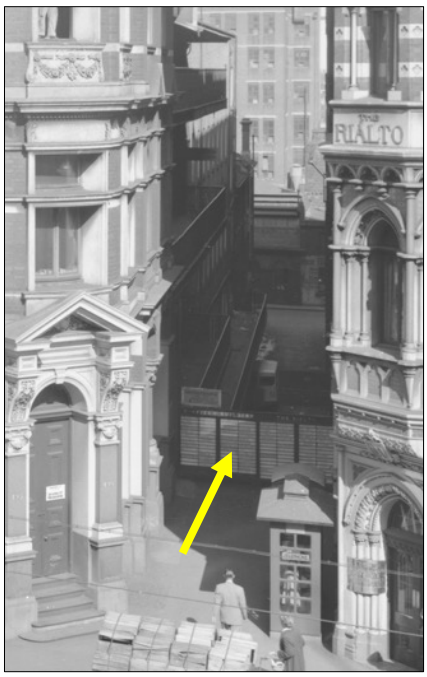

Figure 35 (left) *Extract from an 1890 illustration of the Rialto Building showing a balustrade setback from the shopfronts, at the point where ground levels drop down to the Winfield Square (level with Flinders Lane).*

Figure 36 (right) *Extract from a 1954 photograph showing a screen closing off the northern end of Winfield Square.*

As part of the 1980s hotel redevelopment, the floor plate between the heritage facades was extended a further 12 metres back from the Collins Street frontage to create a lobby (level with the Collins Street footpath).The recessed area between the heritage facades had originally terminated at balustrade/screen where there was a sudden drop down to the level of Flinders Lane.

Goods were moved to and from the warehouses in the Rialto Building via a bluestone paved laneway that ran along the west side of the building from a carriage entrance at Flinders Lane, before turning east via a curved subway under the building, and continuing along the full length of the east elevation, back to Flinders Lane. As described in the preceding chapter, the bluestone paving to Winfield Square was taken up to allow for basement excavations in the 1980s, then re-laid with a flat profile. The paving is extant under the modern elevated floor to the hotel bar/restaurant. Sections of the original bluestone kerb have been left exposed between modern floor paving. The bluestone paving to the west side of the Rialto remains more or less in original condition with its uneven, mounded profile.

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Figure 37 (left) *The laneway to the west side of the Rialto Building, looking south.*
Figure 38 (right) *Original bluestone kerbing to the former Winfield Square on the east side of the Rialto Building.*

Figure 39 *The Flinders Lane elevation of the Rialto Building (left) and 1980s hotel wing at the rear of the Winfield Building (right).*

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4.2 Rialto Building

The Rialto Building presents a richly detailed façade to Collins Street in the style of a Venetian Gothic palazzo, comprised of four main storeys and an attic. The facade is finished in a combination of render and face brick, further embellished with moulded tracery infilled with encaustic tiles. A faceted tower at the north-east corner is capped by a turret with gablets, zinc tiles and a cast iron finial. The picturesque multi-gabled roof is also clad in zinc tiles.

The rear wing has a long, rectangular plan form of seven storeys with the bottom two levels below grade at Collins Street. Each level was originally divided into a series of stores/warehouses by internal brick walls with the objective of creating fire-proof compartments. Reflecting its utilitarian function, the rear wing was far less ornately detailed than the Collins Street façade, but has in common the Gothic pointed arch motif, used repeatedly for window and door openings.

External walls and internal dividing walls are generally load bearing brick, incorporating cast iron columns and steel beams. The Traegerwellblech system was used for the floor structure for its purportedly fire proof qualities. It is formed from a series of shallow corrugated iron barrel vaults filled with coke breeze and supported by iron beams. The Traegerwellblech system was also used for the cantilevered balconies running the full-length of the east elevation. The balconies are supported by iron beams and ornate cast iron brackets and have cross braced cast iron balustrades. At their southern end, the balconies have urinals on each floor level enclosed with corrugated iron cladding (visible from Flinders Lane). Combined lift shafts/stair wells (with bluestone steps) are recessed into the northern and southern ends of the east elevation.

The west elevation is for the most part plain red brick with cream brick banding and little else by way of decorative embellishment. Two of the original hydraulic goods hoists have been retained on this elevation.

The Collins Street façade remains highly intact to its nineteenth century appearance. The zinc roof tiles are not original but are a close match for the tile detail visible in early photographs of the building. The side and rear elevations underwent various changes as part of the 1980s hotel redevelopment and more recent refurbishments, summarised as follows.

East Elevation:

- Modern lifts inserted in the north lift shaft, with brick walled lift overrun from the 1980s referencing the original twin gabled parapet over the south lift shaft.
- Several window openings have been converted into doorways (by lowering the sills) to provide individual hotel rooms with access to the balconies. Some door openings have been partially infilled and fitted with window frames.
- Balcony floors are carpeted and raised in places to eliminate stepped thresholds at doorways.
- Frameless glass panels have been fixed to the rear of the cast iron balustrades (presumably for building code compliance). Frameless glass panels have also been used to separate individual hotel suite balconies.

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- Sections of balcony balustrading removed where pedestrian bridges cross over to the east side of the atrium.
- South lift retains a timber-lined lift car but it is no longer operational. A 1982 existing conditions drawing shows the lift enclosure with areas of wire mesh infill (refer figure 41 below). It is not clear if this is indicative of the original condition. As found today, all of the lift enclosure is timber.

West Elevation:

- Pedestrian bridges erected over the sunken laneway, connecting the Rialto Building to the Rialto Towers forecourt plaza.
- Various window openings have been converted into door openings (by dropping sill heights).
- Steel framed, flat roof canopies erected over entrances to the hotel and day spa.
- Canvas awning fixed to wall.
- Doors openings on each level (originally for loading and unloading of goods) partially infilled with brick and fitted with window frames.

Flinders Lane Elevation:

- Rendered parapet detail dates to 1980s. No documentary evidence is available to confirm if the parapet was originally built with the more elaborate design shown in an 1890 drawing (refer figure 46).
- All but one of the door openings for receiving goods have been partially infilled with brick and fitted with window frames.
- Central door opening to ground floor fitted with modern frameless glass doors.
- Rendered infill to ground floor arches.
- Gate to west laneway entrance non-original.
- The double-leaf door to first floor with triangular glazing is presumably non-original. The 1890 drawings appear to show panelled doors with no glazing.
- Modern single level structure erected on the roof behind the Flinders Lane parapet.

The interiors were substantially altered in the process of being converted to a hotel and consequently are of little integrity and retain very little evidence of their original form and function. The stores/warehouse spaces have been subdivided into smaller rooms, although the original internal brick dividing walls are understood to have been partially retained. The Traegerwellblech floor structure is also thought to be at least partially intact, hidden by modern plasterboard ceilings.

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Figure 40 *The east elevation of the Rialto Building viewed from within the atrium.*

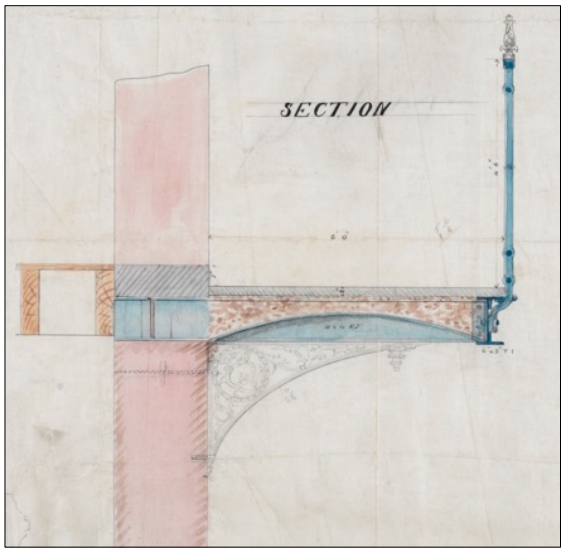

Figure 41 (left) *1890 balcony detail prepared by the office of architect William Pitt.*

Figure 42 (right) *Balcony to east elevation showing vaulted corrugated iron floor supported on iron beams and decorative cast iron brackets. Note modern glass panels mounted on the inside face of the original cast iron balustrade.*

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Figure 43 *The northern end of the east elevation showing the 1904 wool exchange addition replacing the original slate roof with attic dormers.*

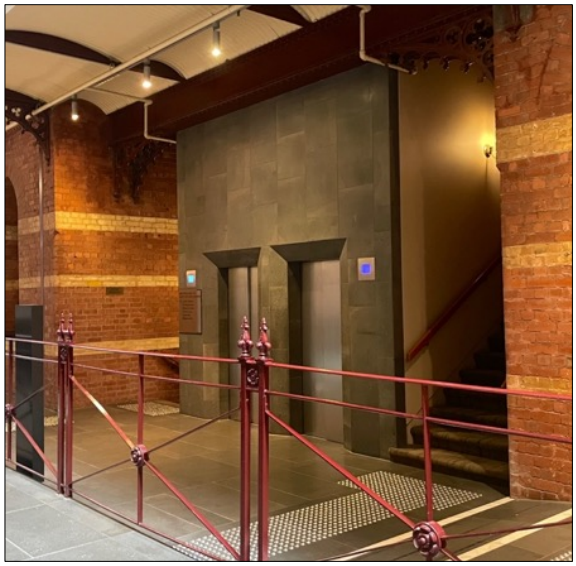
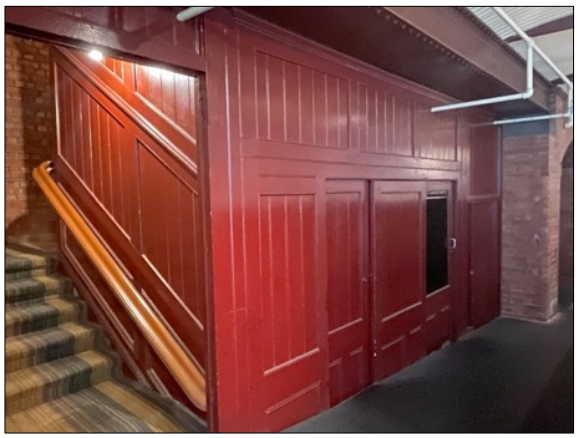


Figure 44 (left) *Modern lifts inserted in original north lift shaft.*

Figure 45 (right) *Lift overrun, north lift shaft, with gable detailing referencing the twin gable parapets over the south lift shaft – added as part of the 1980s works.*



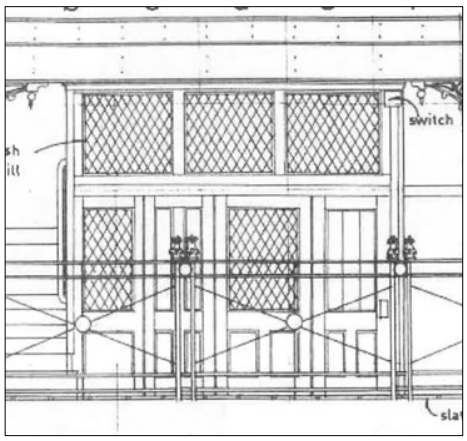


Figure 46 (left) *Panelled timber lift enclosure, south lift shaft.*

Figure 47 (right) *1982 existing conditions drawing showing lift shaft with wire mesh infill in lieu of timber panels. Source: Victorian Government Library Service.*

Figure 48 (left) *Flinders Lane elevation. Note most of the central door openings for loading and unloading goods have been fitted with window frames.*

Figure 49 (right) *Corrugated iron clad urinal enclosures to east side of Flinders Lane elevation.*

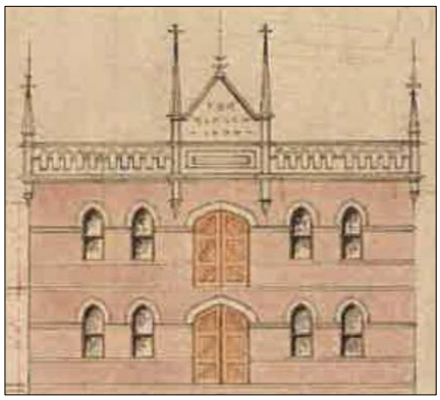


Figure 50 (left) *Extract from an 1890 drawing of the Flinders Lane elevation showing a rendered parapet surmounted by triangular pediment with tall finials. It is not known if the parapet was originally built to this detail, noting it is not visible in later photographs.*

Figure 51 (right) *Extract from c1977 photograph showing the parapet largely devoid of rendered ornament.*

Figure 52 *Current photograph with rendered parapet addition presumably dating from the 1980s works.*

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Figure 53 *Detail of a c1978 photograph showing the roof at the southern end of the Rialto Building.*

Figure 54 *Current photograph showing modern roof top structure at the southern end of the Rialto Building.*

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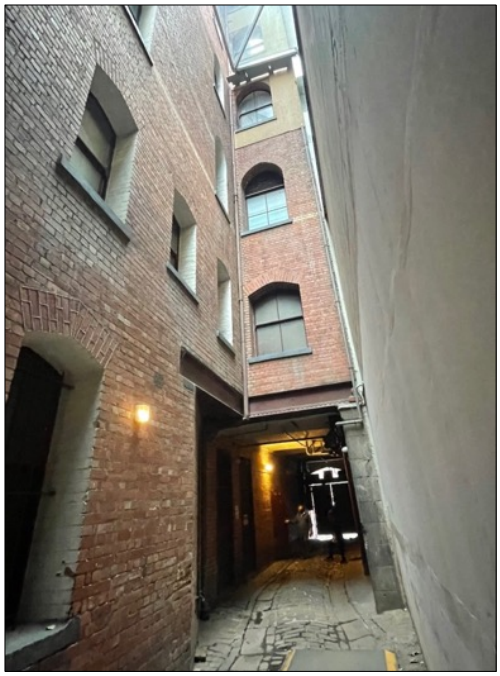
Figure 55 *The west elevation, partially concealed by the glazed canopy over the Rialto Towers forecourt.*



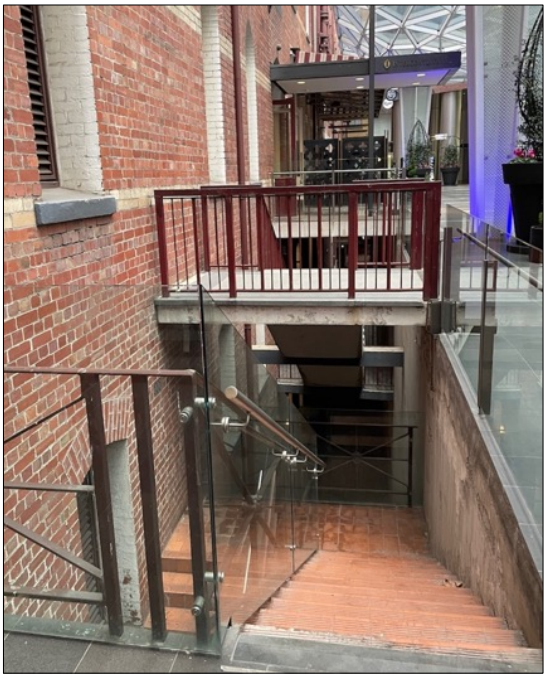


Figure 56 (left) *View from the west laneway looking south to the Flinders Lane entrance.*

Figure 57 (right) *Modern stairs and pedestrian bridges over the laneway.*

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Figure 58 (left) *Original hydraulic goods hoist on the west elevation.*

Figure 59 (right) *A 1977 photograph of the hoisting equipment.*

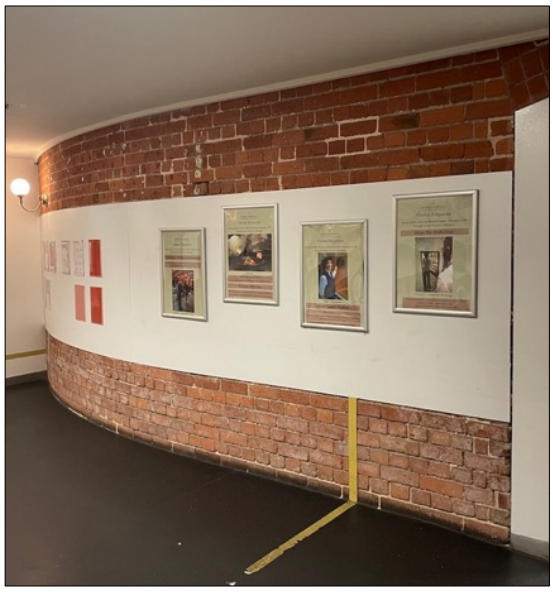

Figure 60 (left) *The northern end of the subway passing under the Rialto Building. Note vaulted Traegerwellblech ceiling sprayed in vermiculite.*

Figure 61 (right) *The curved brick wall in the subway, marking the point where the subway returned along the east elevation.*

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Figure 62 (left) *Hotel bar in the front wing of the Rialto Building.*
Figure 63 (right) *Typical hotel suite in the front wing of the Rialto Building.*

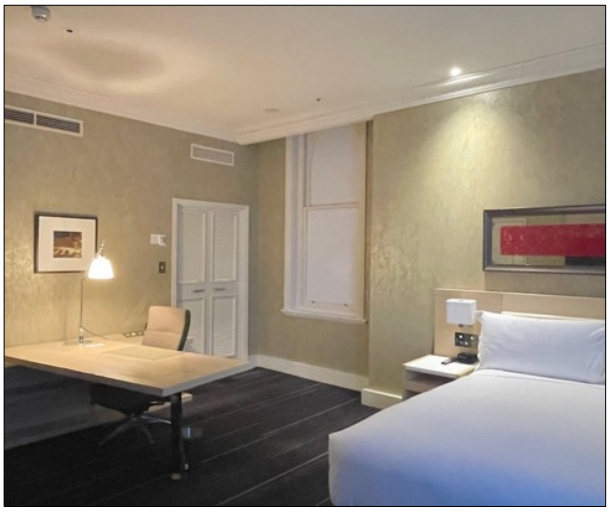

Figure 64 (left) *Corridor in the rear wing of Rialto Building.*
Figure 65 (right) *Typical hotel suite in the rear wing of the Rialto Building.*

4.3 Winfield Building

The Winfield Building is a five-storey building in the Queen Anne style, constructed of brick with rendered mouldings, and resting on a bluestone plinth. Characteristic of the Queen Anne style, the façade has banded rendered dressings contrasting with the face red brickwork and eclectic window treatments. The corner treatment echoes the adjacent Rialto building, being splayed and crowned by a conical turret. The steeply pitched slate roof is partially concealed by a tall Flemish gabled parapet. The dormer windows and decorative iron ridge work add further interest to the variegated and picturesque roofline.

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The envelope addressing Collins Street is all that remains of the original, much larger building. Most of the Winfield Building, apart from the front 14 metres, was demolished in the late 1970s. The cleared land at the rear of the retained heritage envelope was redeveloped in the 1980s with a new multi-storey hotel wing. The 1980s wing echoes and interprets the galleried east elevation of the Rialto Building and its face red-brick materiality.

The Collins Street façade remains highly intact apart from the canopies to ground floor window openings, the modern shopfront at the eastern end, and the steel handrails to the corner entry at the western end. The turret to the tower is a reconstruction, presumed to date from the 1980s restoration works. The rear part of the roof (concealed from Collins Street) was rebuilt at a shallow pitch to accommodate a hotel suite in the attic storey. The interiors of the Winfield Building have been extensively refurbished and retain little evidence of original plan form and fabric.

Figure 66 (left) *Winfield Building Collins Street façade.*
Figure 67 (right) *The south-west corner of the retained heritage envelope. Note that the balconies are non-original.*

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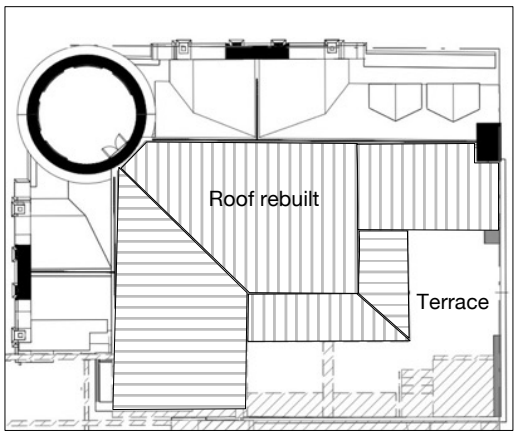

Figure 68 (left) *Winfield Building roof plan.*
Figure 69 (right) *View from roof terrace showing modified roof form.*

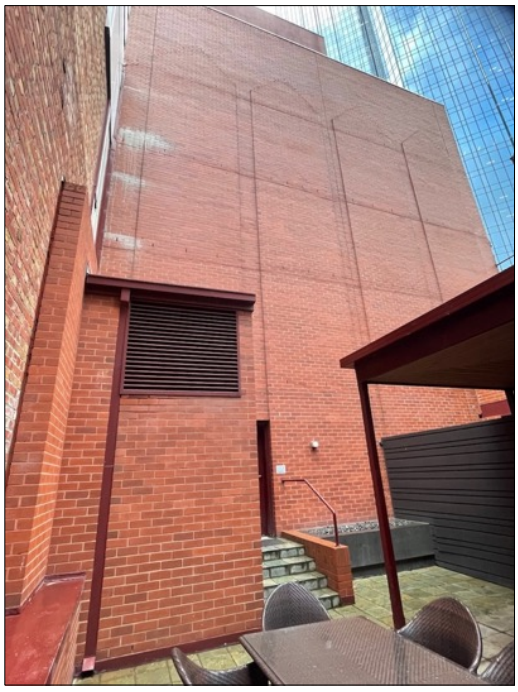

Figure 70 (left) *View from roof terrace showing the rear of the attic storey roof with Colorbond cladding.*
Figure 71 (right) *The north elevation of the 1980s hotel wing viewed from the roof terrace.*

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Figure 72 (left) *Detail from a c1900 photograph showing shopfront at the eastern end of the ground floor façade. This is presumed to be the original shopfront configuration.*

Figure 73 (centre) *1954 photograph showing the shopfront replaced by this time.*

Figure 74 (right) *Current photograph of the modernised shopfront. The leadlight highlight window is presumed to be a reconstruction dating from the 1980s restoration works.*

Figure 75 *The west elevation of the 1980s rear wing.*

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Figure 76 *The south wall of the Winfield Building showing modern infill to original brickwork.*

Figure 77 *Hotel room within the retained heritage envelope.*

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Chapter 5 Significance

5.1 The Concept of Significance

The assessment of significance requires an objective analysis of the values that contribute to distinguishing a particular place. While there is a subjective element in such an assessment the objective is to avoid making judgements within narrow preferences, biased by particular interests or without historical perspective. The history, description and analysis developed in the previous chapters has sought to provide material sufficient to make this assessment.

This said, as the Rialto and Winfield Buildings have been registered under the *Heritage Act*, their assessment by Heritage Victoria is adopted for purposes of this document. While the CMP brings together and builds upon the information in the registration documentation, it has not identified any critical new information that suggests the assessment prepared by Heritage Victoria, and in particular the statement of significance, needs to be amended or changed.

5.2 Statement of Significance

The statements of significance prepared by Heritage Victoria for the Rialto and Winfield Buildings are reproduced below.

Rialto Building:

> *What is significant?*
> *The Rialto Building, 497-503 Collins Street, was designed by the prominent Victorian architect William Pitt for businessman Patrick McCaughan. It was built by contractors Comely and Guillam between 1890 and 1891. The large complex, principally built in face red tuck-pointed brick, has facades to Collins Street, the Rialto Plaza, Flinders Lane and to the redeveloped rear section of the Winfield building to the east. The five storey Collins Street facade forms a screen to the major section of the building at the rear, a six storey arcade of small warehouses. The Collins Street facade is a distinctive version of the Venetian Gothic palazzo style. This polychromatic facade, with a diverse range of decorative materials including cement, ceramic tiles and pressed zinc, forms an integral part of the Rialto precinct, a highly significant group of five late Victorian buildings. Pitt's version of the Gothic was inspired by the style of the Gothic palazzo mercantile exchanges of Venice.*
>
> *The long east facade is now incorporated into an atrium, and faces the new Winfield Building finished in a sympathetic style on the opposite side. The pointed arch motif of the Collins Street facade is consistently repeated in the openings of the warehouse section of the building. The whole complex is now occupied by a hotel, housed beneath a glazed atrium formed in 1984.*
>
> *The original bluestone cobbled laneway, which served the carts and wagons delivering wool and other products to the Rialto building warehouses, survives intact on the ground floor of the atrium. This laneway forms a U-shape by looping around under the building at the Collins Street end, and returning along the whole length of the west facade back to Flinders Lane.*

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The building was specifically designed with the latest contemporary fire prevention measures. The plaster of internal walls and ceilings of the office section was placed on expanded metal lathing, a significant advance to traditional timber laths. In the stores area each room was compartmentalised with full height masonry walls. The stone stairs and hydraulic lifts were located in two isolated bays. Traegerwellblech fireproof flooring was employed, a system of curved corrugated iron resting on the flanges of steel joists and covered with concrete.

The Flinders Lane facade incorporates a five storey corrugated iron urinal enclosure. The floors of the block are formed by the galleries, and the walls are simply formed from galvanised corrugated iron. The exact date of these toilets is not known. Pitt's original plans show earth closet toilets on the roof of the building, but a later, apparently undated plan shows urinals in their current position. The architect took the trouble to incorporate Gothic pointed arch windows into the ironwork, giving a sense of unity with the brick structure.

Tenants of the building in the early 1890s included the newly formed Melbourne Metropolitan Board of Works, responsible for providing Melbourne with a water and sewerage system. Other tenants included the law firm of Theodore Fink, who was a noted lawyer at many 'land boomer' trials in the 1890s. Later tenants included the Melbourne Woolbrokers Association and in 1904 the Wool Exchange Sale Room was located on the fourth floor of the warehouse block.

How is it significant?
The Rialto Building is of architectural and historical significance to the State of Victoria.

Why is it significant?
The Rialto Building is architecturally significant as one of the finest 'boom style' buildings in Melbourne, and is an integral part of an exceptional group of late Victorian commercial buildings in Collins Street. The richly articulated surface mouldings, the array of Gothic windows and polychromatic brickwork to the Collins Street facade is a quintessential expression of 'boom period' architecture. It is one of the finest examples of the commercial Gothic style successfully developed by prominent architect William Pitt.

The rear section of stores stylistically echo the front office section, notably in the use of the pointed Gothic window. The stores are significant as a unique arrangement of warehouse space in Melbourne. The space created by the long internal facade and the narrow laneway is also unique, and despite no longer being open to the elements, the current layout retains the form, substance and atmosphere of the original layout.

The Rialto Building is architecturally significant for its fire-prevention measures. Innovative technology in its construction included fire resistant expanded metal lathing for plaster and Traegerwellblech floors.

The Rialto Building is historically significant as a demonstration of the building boom in Melbourne during the early 1890s, shortly before the economic depression halted building for most of the decade. The design demonstrates the new approach to office accommodation, being specifically planned for a range of commercial tenants and with shops to the ground floor of the street facade. The unusual urinal enclosures demonstrate a novel solution to the provision of sanitation in a multi-storey building.

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The Rialto Building is historically significant for its associations with the newly formed Melbourne Metropolitan Board of Works. It is also associated with many prominent businesses, including the law firm of Theodore Fink. Additionally, the warehouses link the building historically to the wool industry because the building was an important focal point to the wool markets and auctions as well as for storage.

Winfield Building:

What is significant?
The Winfield Building, formerly the Wool Exchange building, 487-495 Collins Street, was erected in 1891. It became known as the Winfield Building from the mid 1920s. The architects were Charles D'Ebro and Richard Speight jnr. It is believed to have been built for J R Murphy, owner of Murphy's brewery. Part of the financing for the building came from the architect and his father, Richard Speight Snr, a commissioner of the Victorian Railways. From 1892 to 1894 the building was Melbourne's first amalgamated wool exchange and incorporated an auction hall which brought together all the Melbourne wool sales. Other tenants in the rear stores included the Melbourne Chilled Butter Company and Melbourne Cool Storage Co. The front section to Collins Street is all that remains of the original, much larger complex. The rear of the Winfield Building was replaced by a fourteen storey extension in 1984, part of the redevelopment of the site as a hotel. The four storey building with a facade to Collins Street was built as two ground level shops with offices overhead. It is constructed of brick on a bluestone plinth and cement render mouldings. It is in the English Queen Anne style, reflecting the architectural influence of Richard Norman Shaw in England. The corner treatment echoes the adjacent Rialto building, being splayed and crowned by a conical turret. Characteristic of the Queen Anne style is the steep pediment at roof level, reminiscent of Flemish gables and penetrated by windows. Also contributing to the style is the banded cement contrasting to the face red brickwork and the wide variety of window treatments. The dormer windows and decorative iron ridgework add further interest to the variegated and picturesque roofline.

How is it significant?
The Winfield Building is of architectural and historical significance to the State of Victoria.

Why is it significant?
The Winfield Building is architecturally significant as one of the best examples of the Queen Anne style in Victoria. In contrast to the Gothic and classical modes, the Queen Anne style was employed only sparingly for Victoria's commercial buildings in the 1890s. However, the style was well suited to the flamboyant and confident designs favoured by commercial developers during the so-called 'boom period'. It is one of architect Charles D'Ebro's finest buildings.

The Winfield Building is architecturally significant for its unique spatial relationship to the adjacent Rialto building, with which it formed a narrow laneway. Together they form an integral part of the exceptional block of late Victorian 'boom' period buildings in Collins Street.

The Winfield Building is historically significant as the location of the amalgamated Wool Exchange. The wool industry and its stores was a dominant force in the west part of the city and the Winfield Building became a focal point for the industry from the early 1890s.

The Winfield Building is historically significant as a demonstration of the building boom in Melbourne during the early 1890s, shortly before the economic depression halted building for most of the decade. The design demonstrates the new approach to office accommodation, being specifically planned for a range of commercial tenants and with shops to the ground floor of the street facade.

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5.3 Relationship between Significance and Extant Fabric

Within the extent of registration for the Rialto and Winfield Buildings there is some variation in the degree of significance of the different constituent spaces and built form elements. They may be classified using a three tier system of primary, secondary, and little or no significance, as follows.

Primary Significance

Spaces and elements of primary significance are those that contribute in a fundamental way to an understanding of the cultural significance of the buildings and are predominantly intact in form and fabric to a significant phase of their development. Elements of primary significance include:

- The north and west façades of the Winfield Building to the extent of their nineteenth century form and fabric.
- The exterior of the Rialto Building to the extent of its nineteenth century external form and fabric.
- The western laneway/subway, the original alignment of Winfield and associated bluestone paving.
- Hydraulic hoists on the west elevation.
- Traegerwellblech floor structure in the Rialto Building.

Secondary Significance

Spaces and elements of secondary significance contribute to understanding the history and significance of the place but are not of individual distinction with regard to the original plan form, fabric or function. Elements of secondary significance include:

- Original face brick walls delineating the southern extent of Winfield Building heritage envelope.
- Remnant internal brick walls dividing original warehouse spaces in the Rialto Building.

Little or no significance

These are spaces and elements that contribute little or nothing to an overall understanding of the significance of the place, and which may be so heavily altered as to have lost whatever significance they originally had. Elements of little or no significance include:

- All external and internal fabric dating to the 1980s hotel development and 2000s refurbishment, including the rear wing of the Winfield Building, atrium, Collins Street entry canopy, modern shopfront, and roof structure to the rear of the attic storey.
- All of the Winfield Building interiors.
- All of the Rialto Building interiors (other than remnant original brick dividing walls and Traegerwellblech floors - as noted above).

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Chapter 6 Conservation Policy

6.1 Introduction

The following conservation policy has been developed with regard for the significance of the Rialto and Winfield Buildings and is intended as a guide to the manner in which these places should be treated to maintain that significance. Specifically, the intention of the conservation policy is to provide a framework for the future use and conservation of the registered place, including protection of significant fabric, policy for ongoing maintenance and the enabling of appropriate adaptation and sympathetic new development to ensure the continued cultural significance, economic viability and utility of the place. Broadly speaking, it is hoped that this policy will enable the place to retain its significant fabric and aesthetic qualities while allowing for adaptive reuse and future redevelopment. A detailed guide to periods of construction, and to the nature and significance of individual elements of the fabric that informs these policies can be found elsewhere in this report.

This CMP was prepared in light of the current proposal to demolish the 1980s hotel wing to the rear of the Winfield Building so that the land can be redeveloped with a multi-storey office and hotel tower. Refurbishment of the interiors of the registered buildings is also proposed. It is standard conservation practice in Australia to prepare CMPs with a view to issues of significance and without specific reference to any particular proposal. In the present instance, there has been an attempt to acknowledge issues specific to the current proposal as well as other issues that would remain relevant even if the redevelopment were not to take place.

The conservation policy is based on the processes outlined within the Burra Charter, the charter of Australia ICOMOS, which has been adopted by most governmental and private conservation bodies and individuals in Australia. The Burra Charter is included at Appendix B. The policy below outlines broad principles that are recommended be formally adopted as policy. All decisions concerning future modifications to the site should adhere to these principles.

6.2 Fabric & Setting

The Rialto and Winfield Buildings are recognised as places of State significance pursuant to the Statement of Significance cited in Chapter 5. Their significance is principally related to the Collins Street facades and their contribution to one of Melbourne's finest late-nineteenth century commercial streetscapes, as well as the unique external presentation of the warehouses at the rear of the Rialto Building and their long, balconied east elevation and narrow laneway. To a lesser degree the significance of the place also relates to the original fire-proof construction methods employed in the design to the Rialto Building warehouses. Before undertaking any works, whether redevelopment, repairs or maintenance, consideration should be given to the level of significance of the fabric that will be affected and the impact of any proposed works on the fabric.

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Specific policies for the future retention and management of built fabric on the site will vary according to the level of significance attributed individual elements and fabric. Most notably, every reasonable effort should be taken to preserve and maintain fabric of primary significance, as identified in chapter 5 of this CMP. No works that affect fabric of primary significance, other than maintenance and repair, should be undertaken without consultation with Heritage Victoria.

Fabric identified as being of secondary significance in chapter 5 may be retained or removed, with any proposals to remove or modify this weighed carefully against the likely loss of significance, and whether the works can be justified in the context of a scheme that results in overall positive heritage outcome.

Fabric of little or no significance can be retained or removed. Where original fabric can be revealed or reinforced by sympathetic new works then this approach is encouraged.

In the event that retention of any elements of either primary or secondary significance is not possible, the affected fabric should be recorded by way of measured drawings (or discovery of historical drawings) and/or an archival quality photographic record.

This conservation policy should be reviewed in light of any previously concealed significant historic fabric being revealed as new works are undertaken.

6.3 Use

Adaptive reuse of the place need not diminish the identified cultural heritage of the site, and it is capable of supporting a number of use alternatives, including the current use as a hotel. All future use(s) for the site must be consistent with the retention of fabric of primary significance.

The original use of the Rialto and Winfield Buildings as commercial offices and warehouses was discontinued when the site was redeveloped as a hotel in the 1980s. The current proposal for redevelopment would see the continuation of hotel use, supported by new hospitality spaces and offices. These uses are considered appropriate from a heritage perspective.

That said, adaption to a range of other uses, including residential apartments or an educational institution, would still be regarded as acceptable, providing the works undertaken conform to the policies set out in this document, and associated actions such as recording of original fabric that is to be removed, and interpretation of historic uses, are undertaken to an appropriate degree.

6.4 Interpretation

The design and physical form of the Rialto Winfield Buildings offer the main form of interpretation. This should be supplemented by an interpretative display in a publicly accessible area of the site that identifies and further interprets aspects of its historical significance that are not readily demonstrated by the built form.

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The external appearance of the Rialto and Winfield Buildings make them readily understandable as examples of late Victorian commercial architecture. This is supplemented by an interpretative display in a hotel lift lobby, featuring historical images of the site and text to explain its history. As part of any redevelopment scheme, a new/updated interpretative displays should be designed by a heritage interpretation consultant and placed in a more prominent, publicly accessibly area of the site.

An archival quality photographic record of the site should be prepared prior to undertaking any major works on the site. Interpretation of the site may also be achieved through secondary sources, such as this Conservation Management Plan, which sets out the history of the place.

6.5 Management

The owners and managers of the site will be required to liaise with Heritage Victoria on any proposed works to the fabric of identified significance other than straightforward repairs and general maintenance.

The owner(s) of the buildings should have overall responsibility for the implementation of the Conservation Management Plan. Additionally, users of the site or any future lessees/tenants, should also be responsible for ensuring that the objectives of this CMP are met.

6.6 Control of Physical Intervention in the Fabric

Interventions at the place that result in the loss of fabric of primary significance, as identified in Chapter 5, should be avoided wherever possible. Heritage Victoria should be advised of any work that might result in the loss of original fabric, and consulted regarding its appropriateness. Permits will be required for works other than those listed in the permit exemptions polices.

Present and future owners should be discouraged from works that involve the loss of fabric of primary significance. The significance of the place rests primarily with the external nineteenth century fabric of the buildings and to a lesser degree the original fireproof construction techniques used internally in the Rialto Building, as well as with the historical associations with Melbourne's late-Victorian boom period. The Collins Street facades are of particular significance being among Melbourne's finest examples of late-nineteenth century commercial architecture. In addition, to their own merit, they contribute to a broader streetscape of long appreciated significance.

Consequently, there is very limited scope for interventions to the street facades apart from removal of the modern atrium/entrance canopy, the replacement of the modern ground floor shopfront to the Winfield Building, and other minor works that might be essential to the adaptative reuse of the place (eg modifications to doors to create DDA compliant access). Changes to the east and west elevations of the Rialto Building should generally be limited to removal of modern accretions, and new works that are minor in scope and do not diminish the overall integrity of the elevations. This could include the conversion of a limited number of window openings into doors (by dropping sill heights), new pedestrian bridges across the atrium (provided they have been designed to be as visually unobtrusive as possible and involve the removal of only small sections of original cast iron balustrades.

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The Flinders Lane elevation (including the urinal enclosures) should generally remain unaltered apart from replacement of the modern glass doors at ground floor level and the gate to the laneway, if required. Glazed panels could be incorporated into the goods loading doors on each level if natural daylight needs to be provided to interiors. It is not clear if the Flinders Lane elevation was built with the elaborate Gothic style parapet/pediment depicted in original architectural drawings (refer figure 50). In the absence of any new documentary evidence coming to light, the preferred approach is not to attempt to reconstruct the parapet to the original design. The 1980s rendered parapet is compatible with the heritage character of the Flinders Lane elevation and can be retained.

Previously unpainted stone and brick surfaces to the exterior should not be painted over. Rendered surfaces and original external joinery and cast ironwork should be repainted to match existing colours on the basis they are understood to match the original/early colour scheme (this would ideally be confirmed by further investigation of the fabric).

The bluestone paving to the west laneway/subway should be retained but can be taken up and re-laid to provide a more even, trafficable surface (as was done for the bluestone paving to Winfield Square in the 1980s).

The heavily altered interiors of the Winfield and Rialto Buildings are capable of withstanding far greater levels of change. The Traegerwellblech floor structure in the Rialto Building should be retained other than for localised removal where it can be demonstrated to be essential to the viable adaptive reuse of the place (e.g. introduction of new lift shafts/stair wells and service risers) and to achieve current code compliance ie structural stability. The remnants of the original internal brick dividing walls should generally be retained but they can accommodate some new small scale openings and penetrations where essential for the viability of adaptive reuse of the place. Internal works should not impact adversely on the external appearance of the heritage envelopes (e.g. new floor plates and bulkheads should not directly abut window openings).

Further to the potential for interventions to the registered fabric, Heritage Victoria provide permit exemptions for the following works to the Rialto and Winfield Buildings.

<u>Rialto Building</u>

Permit Exemption Policy:
The purpose of the permit exemptions is to allow works that do not impact on the significance of the place to take place without the need for a permit.
The retention of the original form of the building, the laneways and galvanised iron toilets is essential to an understanding of the significance of the place.
The form and materials of the laneways should be sufficiently exposed to allow an understanding of their relationship to the Rialto building.
The refitting of the hotel rooms and passageways leaves little visual understanding of the original form of the stores, and therefore the redecoration and refitting of hotel rooms are exempt from permits.

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Permit Exemptions
General Conditions:
1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.
2. Should it become apparent during further inspection or the carrying out of alterations that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such alteration shall cease and the Executive Director shall be notified as soon as possible.
3. If there is a conservation policy and plan approved by the Executive Director, all works shall be in accordance with it.
4. Nothing in this declaration prevents the Executive Director from amending or rescinding all or any of the permit exemptions.

External:
- *Minor repairs and maintenance which replace like with like. Note: any changes to the toilets remain subject to permits.*

Internal:
- *Change internal finishes of hotel rooms and service areas, including repainting, and refurbishment or replacement of existing fittings, provided no structural alterations are made, and no physical or visual impact is made upon the exterior or original structure, including balconies and walls of the building.*

Winfield Building

Permit Exemption Policy:
The purpose of the permit exemptions is to allow works that do not impact on the significance of the place to take place without the need for a permit.

The significance of the Winfield Building lies totally in the external shell. The exterior was completely restored in 1984. The internal spaces, which have been considerably altered, are no longer considered significant. All works which do not affect the external structure, fabric or decorative scheme are permit exempt. All alterations to the exterior, including signage, will require a permit.

Permit Exemptions
General Conditions:
1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.
2. Should it become apparent during further inspection or the carrying out of alterations that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such alteration shall cease and the Executive Director shall be notified as soon as possible.
3. If there is a conservation policy and plan approved by the Executive Director, all works shall be in accordance with it.
4. Nothing in this declaration prevents the Executive Director from amending or rescinding all or any of the permit exemptions.

Nothing in this declaration exempts owners or their agents from the responsibility to seek relevant planning or building permits from the responsible authority where applicable.

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Exterior

- *Minor repairs and maintenance which replace like with like.*
- *Removal of extraneous items such as air conditioners, pipe work, ducting, wiring, signage, antennae, aerials etc, and making good.*
- *No other exemptions apply.*

Interior

- *Any works to the interior which do not affect the external structure, fabric or decorative scheme of the building.*

Heritage Victoria also provide a general permit exemptions for all registered places, which can be downloaded from the following link:

https://www.heritage.vic.gov.au/permits-and-approvals/heritage-permit-exemptions

Where repairs are necessary, effort should be made to retain the surviving original fabric of primary significance, rather than replace it with new fabric of a similar material or design. Where fabric is unable to be repaired and/or reused, it should be replaced with a compatible alternative of similar appearance.

It is recommended that no works be undertaken without the guidance of tradesmen or other persons skilled in the particular tasks at hand.

6.7 Future Development

Future works should not obscure the legibility or appearance of the nineteenth century exteriors of the Winfield and Rialto Buildings. New external structures should be readily distinguishable from the original fabric.

Noting again the external envelopes of the Rialto and Winfield buildings are largely intact, opportunities for future development would be limited to replacement of the 1980s fabric with new built form, which could potentially include multi-storey envelopes. In such instances, upper level setbacks should be sufficient to maintain the primacy of the Collins Street heritage facades. The overall height and massing of any new development would otherwise be largely dictated by any relevant non-heritage built-form controls and amenity issues, noting however that the site is already located within a streetscape context in which very tall modern built form has a strong visual presence.

It is important that open and largely uninterrupted vistas be maintained along the east side of the Rialto Building.

Where new works interface with the heritage fabric they should complement the historic architectural character of the place but adopt a detailing which is appreciably distinct from that of the original.

6.8 Adoption and Review

This Conservation Management Plan should be reviewed every ten years in consultation with Heritage Victoria and the site owners, and at any such time as the ownership of the property may change or that a change of use or major change to the fabric is proposed.

It is standard practice for conservation management plans to be reviewed at regular intervals, to ensure that they make provision for the changing circumstances of the particular place and to accommodate new information and improved conservation technologies and philosophies. It is recommended that this 2022 document be reviewed in ten years.

6.9 Maintenance & Repair

A coordinated program of maintenance and repair should be devised to implement a systematised programme of inspection, repairs and routine maintenance, and future owners and/or operators should subscribe to this program.

A maintenance program should be prepared (with input from a recognised heritage architect/consultant) to give detailed guidance regarding the repair and ongoing maintenance of historic fabric. As a general rule, defects with the building fabric should be investigated in detail to determine the likely cause before any repairs are undertaken.

In terms of the present condition of the buildings, water ingress is damaging the interiors behind the Collins Street façade - presumably as a result of defective gutters, roof flashings or downpipes. This should be investigated and repaired as a matter of priority under the guidance of a heritage architect/consultant. At the time of writing, specialist heritage building contractors have been engaged to investigate the cause of the water ingress and help devise a scope of repairs.

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Mahlstedt Fire Insurance Plans (State Library of Victoria)

Archival Material

Collection of architectural drawings of the Rialto Building, 497 Collins Street Melbourne (State Library of Victoria)
City of Melbourne Building Permit Application Index

Picture Collections

City of Melbourne Library
State Library of Victoria
National Archives of Australia

SECONDARY SOURCES

Indexes and Databases

Register of the National Trust of Australia (Victoria)
Victorian Heritage Register

Books, Pamphlets, Reports

Goad, Philip & Willis, Julie, *The Encyclopedia of Australian Architecture*, Cambridge University Press, Port Melbourne, 2012.

Australian Dictionary of Biography Online, http://adb.anu.edu.au/

Appendix A Burra Charter

Preamble

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988, 26 November 1999 and 31 October 2013.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members. Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent.

The key concepts are included in the Conservation Principles section and these are further developed in the Conservation Processes and Conservation Practice sections. The flow chart explains the Burra Charter Process (Article 6) and is an integral part of the Charter. Explanatory Notes also form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained, in a series of Australia ICOMOS Practice Notes, in The Illustrated Burra Charter, and in other guiding documents available from the Australia ICOMOS web site: australia.icomos.org.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, Indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter, Ask First: a guide to respecting Indigenous heritage places and values and Significance 2.0: a guide to assessing the significance of collections.

National and international charters and other doctrine may be relevant. See australia.icomos.org.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations in accordance with the principle of inter-generational equity.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Articles

Article 1. Definitions

For the purposes of this Charter:

1.1 Place means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

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

Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.

Places may have a range of values for different individuals or groups.

1.3 Fabric means all the physical material of the place including elements, fixtures, contents, and objects.

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

1.5 Maintenance means the continuous protective care of a place, and its setting.

Maintenance is to be distinguished from repair which involves restoration or reconstruction.

1.6 Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.

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

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

1.9 Adaptation means changing a place to suit the existing use or a proposed use.

1.10 Use means the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

1.11 Compatible use means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.

1. 12 Setting means the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.

1. 13 Related place means a place that contributes to the cultural significance of another place.

1. 14 Related object means an object that contributes to the cultural significance of a place but is not at the place.

1. 15 Associations mean the connections that exist between people and a place.

1. 16 Meanings denote what a place signifies, indicates, evokes or expresses to people.

1. 17 Interpretation means all the ways of presenting the cultural significance of a place.

Conservation Principles

Article 2. Conservation and management

2.1 Places of cultural significance should be conserved.

2.2 The aim of conservation is to retain the cultural significance of a place.

2.3 Conservation is an integral part of good management of places of cultural significance.

2.4 Places of cultural significance should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

3.1 Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.

3.2 Changes to a place should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

4.1 Conservation should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the place.

4.2 Traditional techniques and materials are preferred for the conservation of significant fabric. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5. Values

5.1 Conservation of a place should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

5.2 Relative degrees of cultural significance may lead to different conservation actions at a place.

Article 6. Burra Charter process

6.1 The cultural significance of a place and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy. This is the Burra Charter Process.

6.2 The policy for managing a place must be based on an understanding of its cultural significance.

6.3 Policy development should also include consideration of other factors affecting the future of a place such as the owner's needs, resources, external constraints and its physical condition.

6.4 In developing an effective policy, different ways to retain cultural significance and address other factors may need to be explored.

6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

Article 7. Use

7.1 Where the use of a place is of cultural significance it should be retained.

7.2 A place should have a compatible use.

Article 8. Setting

Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the cultural significance of the place.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Article 9. Location

9.1 The physical location of a place is part of its cultural significance. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other elements of places were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Article 10. Contents

Contents, fixtures and objects which contribute to the cultural significance of a place should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and preservation; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which related places and related objects make to the cultural significance of the place should be retained.

Article 12. Participation

Conservation, interpretation and management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where they conflict.

<u>Conservation Processes</u>

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration, reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that related places and related objects make to the cultural significance of a place.

Article 15. Change

15.1 Change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. The amount of change to a place should be guided by the cultural significance of the place and its appropriate interpretation.

15.2 Changes which reduce cultural significance should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant fabric of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of cultural significance of a place should be respected. If a place includes fabric, uses, associations or meanings of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to conservation. Maintenance should be undertaken where fabric is of cultural significance and its maintenance is necessary to retain that cultural significance.

Article 17. Preservation

Preservation is appropriate where the existing fabric or its condition constitutes evidence of cultural significance, or where insufficient evidence is available to allow other conservation processes to be carried out.

Article 18. Restoration and reconstruction

Restoration and reconstruction should reveal culturally significant aspects of the place.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric.

Article 20. Reconstruction

20.1 Reconstruction is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the fabric. In some cases, reconstruction may also be appropriate as part of a use or practice that retains the cultural significance of the place.

20.2 Reconstruction should be identifiable on close inspection or through additional interpretation.

Article 21. Adaptation

21.1 Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance of the place.

21.2 Adaptation should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions or other changes to the place may be acceptable where it does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation.

22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of the place.

Article 23. Retaining or reintroducing use

Retaining, modifying or reinstating a significant use may be appropriate and preferred forms of conservation.

Article 24. Retaining associations and meanings

24.1 Significant associations between people and a place should be respected, retained and not obscured. Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant meanings, including spiritual values, of a place should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

The cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

Conservation Practice

Article 26. Applying the Burra Charter process

26.1 Work on a place should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

26.2 Written statements of cultural significance and policy for the place should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

26.3 Groups and individuals with associations with a place as well as those involved in its management should be provided with opportunities to contribute to and participate in identifying and understanding the cultural significance of the place. Where appropriate they should also have opportunities to participate in its conservation and management.

26.4 Statements of cultural significance and policy for the place should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness.

Article 27. Managing change

27.1 The impact of proposed changes on the cultural significance of a place, including incremental change, should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.

27.2 Existing fabric, use, associations and meanings should be adequately recorded before any changes are made to the place.

Article 28. Disturbance of fabric

28.1 Disturbance of significant fabric for study, or to obtain evidence, should be minimised. Study of a place by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the conservation of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a place which requires disturbance of the fabric, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a place. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

Article 32. Records

32.1 The records associated with the conservation of a place should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy; and where this is culturally appropriate.

32.2 Records about the history of a place should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant fabric which has been removed from a place including contents, fixtures and objects, should be catalogued, and protected in accordance with its cultural significance.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

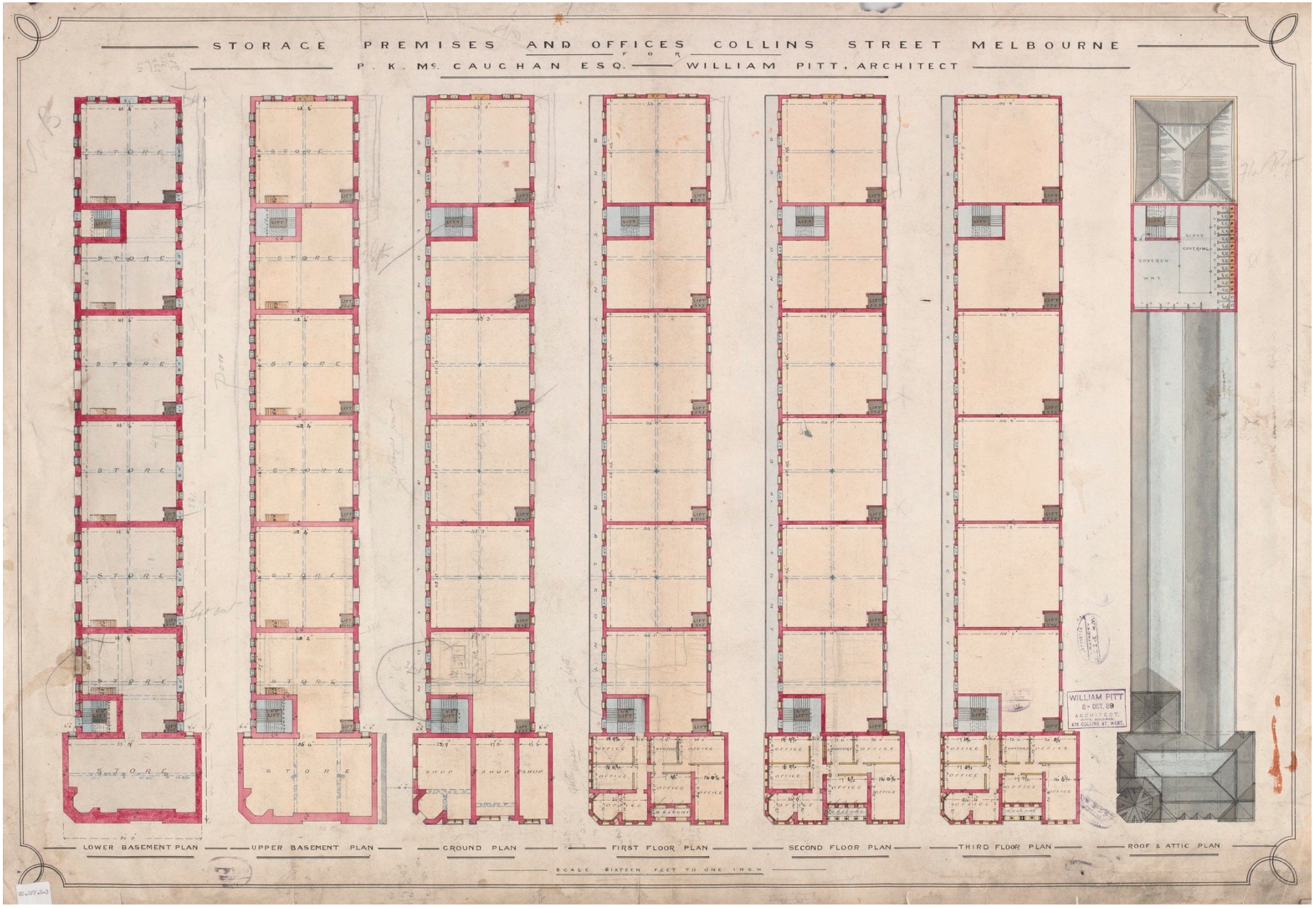
Adequate resources should be provided for conservation.

Appendix B Historical Architectural Drawings

STORAGE PREMISES AND OFFICES COLLINS STREET MELBOURNE

FOR

P. K. Mc. CAUCHAN ESQ. — WILLIAM PITT, ARCHITECT



Rialto Building floor plans and roof plan, 1889 (William Pitt architect). Source: State Library of Victoria.

Illustration of the Rialto Building Collins Street facade, 1890 (William Pitt architect). Source: State Library of Victoria.

Rialto Building Collins Street facade, 1890 (William Pitt architect). Source: State Library of Victoria.